

# INTRODUCTION

The present publication is the second volume of the *Dictionary of Lithuanian Artists* that introduces the biographies of artists who worked or were born in Lithuanian lands in the 19<sup>th</sup> century. Detailed studies of Lithuania's 19<sup>th</sup>-century art have been quite sporadic. Among the authors who have studied the art of the second half of the 19<sup>th</sup> century and produced monographs and articles on this topic are Paulius Galaunė, Vladas Drėma, Tadas Adomonis, Vladas Gasiūnas and Rūta Janonienė. The early 20<sup>th</sup>-century Vilnius art has been explored more extensively, while the art of the second half of the 19<sup>th</sup> century has received less attention. The prehistory of the dictionary and the need for such a publication are discussed in detail in the introduction to the first volume (*The Dictionary of Lithuanian Artists*. Vol. 1: 16<sup>th</sup>-18<sup>th</sup> centuries, A. Paliušytė, editor and author of the introduction, Vilnius, 2005). The introduction also presents extensive historiography in Lithuanian related to the themes of the dictionary.

The preparation of the second volume and the index of names were based on data collected by previous scholars: the handwritten card index of artists compiled by the painter Alfred Römer (1832–1897), the lists of Lithuanian painters, graphic artists and sculptors prepared by the cultural historian Michał Brensztejn (1874–1961), the handwritten heritage of Vladas Drėma (1910–1995) (lists of artists and archival references), 19<sup>th</sup>-century Lithuanian, Polish and Russian periodicals and the scarce old and present-day literature devoted to 19<sup>th</sup>-century art. Particularly extensive use was made of the multi-volume dictionary of Polish artists (*Słownik artystów polskich i obcych w Polsce działających (zmarłych przed 1966 r.). Malarze, rzeźbiarze, graficy*, pod red. J. Maurin-Białostockiej i in., t. 1–8, Wrocław, Warszawa, 1971–2009) and of the dictionaries of painters and engravers by Edward Rastawiecki (E. Rastawiecki, *Słownik malarzów polskich tudzież obcych w Polsce osiadłych lub czasowo w niej przebywających*, t. 1–3, Warszawa, 1850–1857; E. Rastawiecki, *Słownik rytowników polskich tudzież obcych w Polsce osiadłych lub czasowo w niej przebywających*, Poznań, 1886). An important source for the biographies of the artists who had studied in St. Petersburg were the directories of students of the St. Petersburg Academy of Arts compiled by Sergey Kondakov and Fyodor Bulgakov (Ф. И. Булгаков,

*Наши художники (живописцы, скульпторы, мозаичисты, граверы и медальеры) на академических выставках последнего 25-летия*, т. 1–2, С.-Петербург, 1890; С. Кондаков, *Список русских художников к юбилейному справочнику Императорской Академии Художеств*, ч. 2, С.-Петербург, 1914) and further encyclopaedic material. Late 19<sup>th</sup>-century and early 20<sup>th</sup>-century catalogues of art exhibitions and museum collections, presentations of exhibitions, reviews and newspaper advertisements were a fairly helpful source of information about the artists' works and exhibitions.

The dictionary abounds in new material not yet published before. This includes names of artists and facts of their lives and creative work unknown to date that were discovered while studying documents of Vilnius University, the Vilnius Drawing School and art societies as well as lists of students and learners and inventories and lists of museum and other art collections. Data found in the Lithuanian, Polish and Belarusian national archives and manuscript departments of museums and libraries were also used in preparing the dictionary. The material discovered at the holdings of the St. Petersburg Academy of Art of the Russian National Historical Archive and in the archive of the National Tretyakov Gallery has been helpful in revealing the biographies of less known artists and supplementing the life stories of the prominent personalities. Data on artists who had participated in the 1831 uprising and emigrated to France were discovered in the archive and in the Art Department of the Polish Library in Paris. Studies of sources explored inadequately to date, in particular of 19<sup>th</sup>-century and early 20<sup>th</sup>-century memoirs stored in archives and manuscript departments of libraries, and of correspondence and epistolary heritage of artists and other cultural actors, have allowed supplementing the data contained in the dictionary.

The work on the dictionary has also made use of art collections from the Lithuanian Art Museum, the National Museum of Lithuania, the Mikalojus Konstantinas Čiurlionis National Art Museum, the Šiauliai Aušros Museum, the Samogitian Museum Alka and the Rokiškis Area Museum, and of foreign art collections (the list of the institutions is provided at the end of the dictionary in the section *Abbreviations of Institutions*). Some of the facts of the artists' creative output were revealed on acquaintance with artworks present at churches in Lithuania and the neighbouring countries and with information discovered during visits to the artists' memorial places and burial sites. Material currently or previously available from private persons, among them the artists' descendants and collectors, has also been used.

## DATA SELECTION

### Chronological boundaries.

Volume II of the *Dictionary of Lithuanian Artists* covers a chronological period from 1795 to 1918. In this period, following the partitioning of the Commonwealth of the Two Nations in 1795, Lithuania and other former eastern territories of the Grand Duchy of Lithuania were annexed by the Russian Empire and remained its constituent part until the autumn of 1915. In the wartime the Kaiser's Army drove the tsarist officials out of Lithuania. The Germans took over the government functions and remained in the country until early 1918. However, the dates are relative. Some of the artists who lived and worked in the late 18<sup>th</sup> century or the early 20<sup>th</sup> century are presented in the previous or next volume of the dictionary if the major period of an artist's creative output does not coincide with the chronological boundaries drawn in the present publication. In such a case the present volume only gives an artist's name with a reference to an appropriate volume, for example, **OTOSELSKIS Konstantinas, OTTOSIELSKI Konstanty** ↑*Lietuvos dailininkų žodynas, I t.: XVI–XVIII a.*

### Geographical boundaries.

The index of names contained in this volume is limited to the present-day ethnic territory of Lithuania and the neighbouring historical areas covering part of Grodno, Suwalki and Curonian Governorates. The administrative structural reform carried out under the Emperor's Order of 18 December 1842 concerning the restructuring of the North-Western provinces changed the boundaries of the governorates and counties: the counties that had belonged to Vilnius Governorate and part of Kaunas County went to form Kaunas Governorate, while the remaining part of Vilnius Governorate was enlarged to include the counties of Lida (formerly part of Grodno Governorate), Disna and Vileika (formerly part of Minsk Governorate). A small part of Lithuania's present-day territory with Druskininkai and its environs remained within Grodno County of Grodno Governorate. As a result of reform, some of Lithuanian ethnic areas became part of Suwalki Governorate (the counties of Augustów, Marijampolė, Naumiestis, Sejny, Suwałki and Vilkaviškis) and of Curonian Governorate that included Palanga District.

**Selection of artists.** Until the very end of the 18<sup>th</sup> century Lithuania did not have a single art school, and art mostly thrived at manors, churches and monasteries. In the 19<sup>th</sup>

century, art became more of a social phenomenon with new art schools emerging and exhibitions held. An important role in the history of Lithuanian art was played by the Departments of Painting and Drawing (1797), Graphic Art (1803) and Sculpture (1805) established at Vilnius University (in 1796–1803, the Principal School of Lithuania), as well as by the lithography shop set up under this higher school. The activities of professors and students of the Vilnius University art departments produced a phenomenon that went down in the history of Lithuanian art under the name of the Vilnius Art School. Not all art students of Vilnius University became artists, and some of the students only spent a year or two there. In order to reveal the active character of the school, however, all data known about the students have been included in the dictionary. The names of teachers and students of Vilnius' second art education establishment – the Vilnius Drawing School (1866–1915) – have found their way into the present publication as well. The dictionary also features other less conspicuous artists who failed to complete their studies or were amateurs but whose works are stored in museums or archives.

The dictionary presents personalities who were born in Lithuania or arrived from other countries and lived, studied or worked here for some time, such as painters (masters of easel and mural painting, painters of miniatures, illuminators of books and theatre designers), sculptors (makers of figures and decorative mouldings, medal makers and masters of glyptics) and graphic artists (draughtsmen, etchers and lithographers). The dictionary also presents better-known art teachers but excludes craftsmen and the so-called folk artists. Due to the specific nature of their creative work, their biographies will be presented in other information publications.

## ORTHOGRAPHY OF PERSONAL AND PLACE NAMES

Orthographic forms of personal names. The personal names of the artists are printed in bold at the beginning of each entry. The entry heading, i.e. an artist's surname (or pseudonym) is capitalised, for example, **DANAUSKAS** (or **BIKS**). An artist's first name is printed beside the surname in minuscules, e.g., **Jonas**.

Order of forms of personal names in the entry heading. The entries of artists of local origin (who lived in the historical lands of the Commonwealth of the Two Nations) begin with an adapted form of the surname (transliterated into Lithuanian letters). The authentic form used in the sources is printed after a comma, and the various versions of the surname encountered in the sources and historiographic literature are provided in parentheses, for example, **DANAUSKAS Jonas** (DANOVSKIS, DANAUSKIS), **DANOWSKI Jan** (DANOVSKI, Joannes).

The personal names of non-local artists, i.e. those of other than Baltic, Slavonic or Jewish origin, in the entry headings are printed in the original form found in the sources or literature. If there is a traditional adapted Lithuanian version of a surname, it is printed after a comma as an equivalent one, for example, **BERETTI Giovanni** (BERETTO, BARETA, BARETTI, Jan), **BERETIS Jonas**. Only the personal names of artists of foreign origin that have a long-standing tradition of use in the Lithuanian historiography are an exception to this rule. Such names are printed in the first place and followed by their original form, for example, **ANDRIOLIS Mykolas Elvyras**, **ANDRIOLLI Michał Elwiro**.

This exception does not apply to personal names of artists of Russian or Jewish origin printed in Cyrillic. A personal name transcribed into Lithuanian with a Lithuanian ending is printed first and is only then followed by its original form, for example, **SADOVNIKOVAS Vasilijus**, **САДОВНИКОВ Василий** or **GOLDMANAS Ilja**, **ГОЛЬДМАН Илья**.

Female personal names in the entry headings are organised as follows: if an artist was married and used her husband's surname, this name is printed at the beginning, while her maiden name is given at the end of the entry heading, for example, **PODBERESKIENĖ Ona**, **PODBERESKA Anna**, née RÖMERYTĖ, RÖMERÓWNA. The maiden names of married artists have references to the main entry heading, for instance, **RÖMERYTĖ Ona** ↑ **PODBERESKIENĖ Ona**. In cases where the surname of an artist's husband was unknown, the maiden name in all of its forms is printed first in the entry heading, while the adopted surname of the husband is presented in parentheses, just like the other forms of the surname, for example, **RÖMERYTĖ Marija** (CHRAPOVICKIENĖ), **RÖMERÓWNA Maria** (CHRAPOWICKA).

If a female artist used a binary surname, the surname is printed following the above rule, for example, **ANDŽEJKOVIČIŪTĖ-BUTAUTAITĖ Marija Magdalena, AN-DRZEJKOWICZ-BUTTOWT Maria Magdalena.**

Adaptation of personal names. In adapting Slavonic or Slavonicised personal names, attempts were made to preserve the stems of the surnames as close to the ones found in the sources or publications as possible, for example, **Henrikas KOZLOVSKIS** (Henryk KOZŁOWSKI) or **Pranciškus ABRAMOVIČIUS** (Franciszek ABRAMOWICZ). The exception applies to surnames that have a long-standing tradition of use in the Lithuanian historiography, e.g. the sculptor **Juozapas KAZLAUSKAS**, whose authentic suffix *-ovskis* was traditionally adapted as *-auskas*, or the painter **Kazimieras ALCHIMAVIČIUS**, whose authentic suffix *-ovičius* was converted to *-avičius*.

The names of noblemen are traditionally printed in the Lithuanian form, e. g. **Radvilas, Tiškevičius** and **Oginskis**.

The adaptation of Lithuanian but slavonicised surnames found in the sources had the aim of reconstructing their original or authentic form, for example, **Ipolitas GIEDRAITIS** (Hipolit GIEDROYĆ) or **Boleslovas SKIRGAILA** (Болеслав СКИРГИЕЛО).

The surnames of painters of local origin were adapted using appropriate Lithuanian endings, for example, **GZOVSKIENĖ Ona, GZOWSKA Anna**, nee LOPATAITĖ, ŁOPATÓWNA. Where identifying the accurate Lithuanian ending was not possible due to the peculiarities of the Polish language, the ending is printed in the form found in the original spelling, for example, **Euzebija ROŠKOVSKA** (Euzebia ROSZKOWSKA).

Taking into account the multilingual nature of the sources and literature, the historical names are printed following the Lithuanian tradition of Christian names, the same as in Volume I of the dictionary. An exception was made to Orthodox names with specific stems that were transcribed according to their pronunciation. Jewish names were transcribed according to their pronunciation.

In a continuous text, Lithuanian endings are added to the original personal names of other than Lithuanian origin, as required under paragraph 8 of Resolution No 60 of the State Commission for the Lithuanian Language.

The Slavonic names and surnames of historical personalities, authors and other persons mentioned in the entries are adapted, and the original surnames are printed in the *Index of Persons* at the end of the book. The names of rulers, popes, Biblical characters and saints are spelt in the traditional manner (adapted and transcribed).

**Orthographic features of authentic personal names.** In accordance with the instruction for the publication of Polish historical sources (*Instrukcja wydawnicza dla źródeł historycznych od XVI do połowy XIX wieku*, red. K. Lepszy, Wr., 1935), the spelling of authentic Polish personal names in the dictionary is modernised: the letter *x* is replaced with *ks*, the letter *y* in certain cases is changed to *j*, and the personal names feature diacritical marks (the letters *ć*, *ń*, *ó*, *ś*, *ź* and *ż*). The abbreviations of authentic names and surnames used in the sources are given in their full form.

**Spelling of place names.** In the dictionary the place names are spelt according to the publications *Lithuanian Traditional Place Names* (Vilnius, 2002) and *World Place Names in Europe* (Vilnius, 2006). Whenever the historical place names differ from the present-day ones, the entries adopt the historical forms, for example, the contemporary town Rēzekne in Latvia is referred to in the manner it was called in the 19<sup>th</sup> century, while the current version of the historical place names is printed in parentheses after the main form. Besides the place names of smaller lands incorporated into the territory of the Russian Empire, the historical *powiat* (prefecture) or the county, a new administrative unit introduced in 1795, and in some cases the governorate for the sake of clarity, are given after a comma or in parentheses (depending on the text).

All place names mentioned in the text are listed in the *Index of Place Names* at the end of the book. The flyleaves of the book contain maps of Lithuania's 19<sup>th</sup>-century governorates, showing the historical division of the region before and after 1843.

## THE STRUCTURE OF ENTRIES

The entries on the artists are structured in three paragraphs: the first paragraph contains the biographical data, the second one presents an artist's creative output and the third one describes an

artist's exhibitions and locations of works. If the data on an artist are scarce, they are all given in one paragraph. In shorter entries and where the facts of an artist's life and creative work cannot be treated separately, they are presented chronologically in one paragraph.

**Biographical data.** The artists' biographical data are presented in the following order: following the artists' personal names, each entry gives the year and place of his or her birth and death. If any of these facts are unknown, they are omitted. The dates of birth and death are the ones found in authentic documents or other sources, i.e. according to the calendar used in the place of birth or death at that time. The Russian Empire used the Julian calendar until 1 February 1918 and the Gregorian calendar after this date. In order to avoid any inaccuracy, the dates spanning both periods are given in duplicate, i.e. according to the Julian and Gregorian calendars. The date and place of death are followed by the burial place, if known. Then the entries name the artist's occupation or profession, and in the event of priests and monks their status or membership of a monastic congregation are indicated.

The entries further present data on the artists' life, family and social relationships, education, places of residence, membership in trade and social organisations, and mention their social, political and other activities and awards, titles, grades or ranks bestowed.

The complicated system of ranks and grades that existed in the Russian Empire requires a separate explanation. For example, young people who studied at the St. Petersburg Academy of Arts were obligated to take part in annual reviews or contests where the best of them would be awarded with first- and second-degree silver and gold medals also referred to as the big and the small silver and gold medals. On completing a course at the Academy, a winner of the small gold medal acquired the right to further develop the qualifications abroad with the school's funds for three years, and a winner of the big gold medal was entitled to spending six years abroad. The Academy also had special medals, such as "For Expression".

Graduates of the Academy, which worked under the curatorship of the Russian Emperor, were awarded artists' titles of three degrees: an artist who had been awarded a title of the 3<sup>rd</sup> degree acquired the lowest rank in the Russian Empire equivalent to Grade XIV in the table of ranks, and 2<sup>nd</sup> and 1<sup>st</sup> degrees equalled Grades XII and X respectively. However, most the artists from Lithuania studied as auditors



at the St. Petersburg Academy of Arts and only received diplomas of ungraded artists on graduation. Those with poorer abilities or with no funds for longer studies would be awarded a certificate authorising them to teach drawing at gymnasiums and schools of governorates or counties. The title of an academician was conferred on distinguished artists who had successfully completed a special assignment or “programme” (in the 19<sup>th</sup> century, it was below the title of a professor). Those seeking the title of an academician were awarded a transitional title of an artist “designated for academicians”. This title also required completing a special programme. More talented artists or those who had worked in government service (more often teachers) sometimes were awarded even higher imperial ranks, such as Collegiate Registrar (rank of Grade XIV), Gubernial Secretary (rank of Grade XII), Collegiate Secretary (rank of Grade X), Titular Councillor (rank of Grade IX), Collegiate Assessor (rank of Grade VIII), Court Councillor (rank of Grade VII) or Collegiate Councillor (rank of Grade VI).

### Overview of creative output.

The biography of an artist is followed by an overview of the artist’s creative work which, similarly to the biography itself, depends on information available on the artist and his or her works. Therefore, the length of entries in the dictionary varies greatly. Where information on an artist is extremely scarce, attempts are made to present all known facts of the creative output, list all known works and characterise them, if possible. However, where data on the creative work of an artist are abundant, they are presented in a systematic manner by the field, genre, period and style, only with the main works or their groups listed. In the latter case the readers will find more information in the publications listed in the bibliography. Where the authors have found new facts about an artist, this information is presented in the dictionary with a reference to the source.

### Exhibitions and locations of works.

The third paragraph of the entry deals with the dissemination of an artist’s creative output. Depending on the context, an artist’s involvement in exhibitions is presented in terms of chronology or location (beginning with Lithuania), in particular the artist’s participation in group and solo exhibitions or retrospectives held after the artist’s death, including awards or other distinctions received at exhibitions or contests. Then the entries specify the museums and locations where the works of an artist are (or were) stored. In terms of geography, locations of the works

are given in the following order: the museums, libraries and archives in Lithuania, beginning with the capital city and the big cities and ending with small towns, are listed first. In the same order, this list is then followed by locations storing the works in the neighbouring countries, such as Poland, Ukraine, Belarus and Russia, and in other foreign countries. This order is ignored where the majority of an artist's creative output is located in one place which is then indicated first. Churches or other sacred places that house (housed) an artist's works are presented at the end of the list unless they are indicated in the overview of the creative output.

**Archival sources and literature.** The archival sources are given in alphabetical order below the entry (see *Abbreviations of Institutions*). Dictionaries and encyclopaedias are cited at the beginning of the bibliographical list, followed by monographs, i. e. publications dedicated to a particular artist, and then by publications of a general nature that mention the artist.

The bibliographical items are divided into groups in the following order: monographs and other books, catalogues of exhibitions and articles in books and periodicals. In the groups, the items are listed chronologically. Items with identical dates are given in alphabetical order, and bibliography in Slavonic languages comes after the item in the Latin script. Abbreviations are used for the items occurring more frequently (see *Abbreviations of Literature*). Only the bibliographical record of the first edition is presented and the Lithuanian translation of the publication is indicated in parentheses. The abbreviations of the sources and bibliographical records are explained in the list of abbreviations (see *Abbreviations*). The items of sources and literature are separated by dots and hyphens. The end of the list contains references to the web pages where these were used for the reconstruction of the artists' entries.

## SPELLING OF NAMES OF INSTITUTIONS

Most of the names of the Lithuanian institutions mentioned in the entries are written using abbreviations that are given at the end of the book (see *Abbreviations of Institutions*). The names of more outstanding foreign art schools, museums, libraries, societies and other similar organisations are presented as translations into the Lithuanian

language on the basis of the *Dictionary of Art* (Vilnius, 1999) prepared by the Institute of Culture and Arts and issued by the publishing house of the Vilnius Academy of Arts. Some of them also have abbreviations. The names of less prominent foreign institutions are not translated but printed in their original form in italics, except for the institutions of Slavonic countries that are all translated into Lithuanian.

## THE AUTHORS OF VOLUME II OF THE DICTIONARY

Differently from the first volume of the dictionary that was produced by a fairly large group of scholars, the second volume was mostly prepared by two specialists: the compiler Dr. Jolanta Širkaitė (who wrote the majority of the texts in which the author's name is not mentioned to avoid repetition) and the art critic Vladas Gasiūnas (1933–2008). An expert on graphic art from the Lithuanian Art Museum, V. Gasiūnas prepared the entries on the etchers and lithographers and supplemented some of the entries on the painters with personally collected data. The entries on the early 20<sup>th</sup>-century artists were contributed by Dr. Laima Laučkaitė (Surgailienė), an art critic of the Lithuanian Culture Research Institute. Dr. Jolita Mulevičiūtė, a scholar of the same institute, and Dr. Rūta Janonienė from the Institute of Art Critics at the Vilnius Academy of Arts, each produced a few entries. Uladzimir Valodzin from the Belarusian National Art Museum assisted with the verification and supplement of the Belarusian bibliography and was pleased to share the archival material available to him. The compiler of the dictionary is also grateful to Dainius Junevičius, a historian of photography, who contributed a few archival references to supplement the entries on certain artists, and to reviewer Tamara Bairašauskaitė.

In addition to the aforementioned authors, the dictionary was supplemented and edited by members of the editorial board from the Lithuanian Culture Research Institute, in particular Dr. Giedrė Jankevičiūtė, Dr. Lijana Natalevičienė and Dr. Aistė Paluišytė and Dr. Lina Balaišytė.