

VILNIAUS MIESTO BAŽNYČIŲ IR VIENUOLYNŲ PAVEIKSLŲ TVARKYBA NUO XVI a. ANTROS PUSĖS IKI XVIII a. PABAIGOS

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Straipsnyje analizuojami Vilniaus miesto bažnyčių ir vienuolynų paveikslų tvarkybos darbai nuo XVI a. antros pusės iki XVIII a. pabaigos. Pateikiami duomenys apie atliktus mokslinius tyrimus, publikuotuose ir rašytiniuose šaltiniuose bei mokslinėje literatūroje rasta informacija apie paveikslų tvarkymo priežastis ir atliktų darbų rezultatus, aptariama anuometinė meno kūrinio tvarkybos samprata. Taip pat nagrinėjama, kiek ir kaip kultinių atvaizdų tvarkybą ir atnaujinimo darbus paveikė gyvavusi jų stebuklingumo samprata ir nagrinėjama laikotarpiu paplitusios legendos apie sakralinių meno kūrinių dievišką kilmę. Analizuojant senųjų sakralinių meno kūrinių tvarkybos darbus atskleidžiama minimu laikotarpiu egzistavusi paties meno kūrinio ir jo verčių samprata.

REIKŠMINIAI ŽODŽIAI: Vilnius, paveikslų tvarkybos istorija, šv. Kazimieras Trirankis, Sapiegų Dievo Motina, Rūdninkų Šventoji šeima su šv. Ona ir šv. Joakimu, Apreiškimas Švč. Mergelei Marijai, Matthias Kargenas.

Europoje paveikslų tvarkybos¹ istorija susidomėta tik paskutiniaisiais praėjusio amžiaus dešimtmečiais. Išsami ir nuosekli Rusijos paveikslų tvarkybos istorija yra publikuota profesoriaus Anatolijaus Borisovičiaus Alešino (Анатолий Борисович Алешин, 1945–2009)

knygoje *Aliejinės tapybos restauravimo istorija Rusijoje*². 1998 m. pasirodė pirmoji Europos meno kūrinių tvarkybos istorijai skirta knyga *Tapybos restauravimo istorijos tyrinėjimai*³. 2002 m. buvo išleista *Meno verčių restauravimo ir konservavimo istorija*⁴, kurioje

1 Dabartiniiais laikais vartojamas „restauravimo“ terminas dėl skirtingo sąvokos suvokimo gali įvelti netikslumų ir painiavos kultūros vertybių tvarkybos istorijos tyrimuose. Todėl, tyrinėjant paveikslų restauravimo istoriją, straipsnio autoriaus nuomone, norint tiksliai ir išsamiai apibūdinti bet kokius atliktus darbus tvarkant paveikslus, žodis „restauravimas“ yra pakeičiamas „tvarkyba“.

2 Анатолий Борисович Алешин, *История реставрации масляной живописи в России*, Ленинград: Художник РСФСР, 1989.

3 Tina Sitwell, Sarah Staniforth, *Studies in the History of Painting Restoration*, London, Archetype Publications, 1998.

4 Alessandro Conti, *Storia del restauro e della conservazione delle opere d'arte*, Milano: Electa. 2002.

THE MANAGEMENT OF PAINTINGS IN THE CHURCHES AND MONASTERIES OF VILNIUS TOWN FROM THE SECOND HALF OF THE 16TH C. UNTIL THE END OF THE SECOND HALF OF THE 18TH C.

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KEYWORDS: Vilnius, the history of the management of paintings, St. Casimir Three-handed, Sapiehas' Mother of God, Rūdninkai Holy Family with St. Anne and St. Joachim, Annunciation to the Virgin Mary, Matthias Kargen.

SUMMARY

The data on the management of early easel painting works is certainly not abundant, data mostly exists on the paintings of Vilnius churches and monasteries that have been worked with numerous times and, since 1950, researched employing classical art work research methods. There is a large amount of contemporary non-scientific publications on these paintings, which in turn contain information on the management of paintings as well, supported by various sources.

Examining the history of the management of paintings, it is critical to mention that up until the first half of the 16th c., a tempera on wood technique was used for paintings, which is much harder and more resistant to damage than oil painting techniques, which spread in Europe in the second half of the 16th c. – oil based paint contains ingredients that speeds up the disintegration of the painting. The problems of paintings' damage management became evident in the 17th c., because artworks were moved around in simple transport and therefore easily damaged.

Paintings executed in oil paint on a canvas base become "detached" from the wall. The outcome of the reduction in the production price due to technological developments is that the painting itself is no longer considered a treasure and an investment, but the need and notion of a painting as a valuable object remains since a painting becomes valued not as a material object, but as an embodiment of

idea and creative work. The painting is valued not for its specific artistic features, but as a sign and expression of occurrence. In Lithuania, these "non-artistic" values are particularly appreciated.

In the works of art depicting a person close to God, most attention was bestowed on the depicted person's face, and efforts were made to paint a realistic and mysterious face. The notion that a worshipped image is addressed in prayer as a living creature, which is called on to watch over the believers and has the powers to convey to God their pleas, has created a solid field of divinity and magic around the paintings. Imaginary rules, which could not be broken, were formed. During the restoration of paintings the secondary subjects were often repainted following the author's composition, but the artists strived to preserve the face of the main person – the Virgin Mary. From the perspective of paintings' management a duality of actions is noted: some parts of primary composition were damaged and changed, and some were preserved. The painting as a visual entity was not maintained at that time. In drawing conclusions on the type of the performed paintings' management it can be stated that paintings' management in the examined timeline influenced the basis of artworks, their size, their ideas and composition.

To manage paintings, the materials used by artisan painters of that time were used; the original materials of the painting were not considered (tempera paintings were retouched using oil paint, a canvas was glued onto the wooden base etc.).