



Disegno della facciata della Chiesa dei SS. Pietro e Paolo in Vilnius.

**VILNIUS SS. PETER AND PAUL'S CHURCH:
THE POWER OF BAROQUE IMAGINATION***

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Vilnius SS. Peter and Paul's Church is unquestionably ranked as one of the most impressive and mature examples of Baroque that are found in the territory of the former Grand Duchy of Lithuania. Though aesthetically less impressive from the outside than inside it is nevertheless a masterpiece of a synthetic character, since the structure's interior contains an abundance of stucco mouldings representing a powerful vision of the Baroque era that transforms spaces of the Church into a world of sacred and secular images that still overwhelms its visitors. The monument's history, architecture and decoration have been the subject of dozens of Polish and Lithuanian researchers; however the first large monograph containing among other things a full review of presently available historical data and criticism of sources was published only in 1998, summing-up viewpoints and interpretations concerning its iconography¹. This particular essay aims to present an up-dated overview of the history of Vilnius SS. Peter and Paul's Church as well as analysis of the architectural and aesthetic qualities that make the structure a leading exponent of Baroque art in the Baltic region, moreover so that the bulk of previously published material is unavailable in Western European languages².

* I would like to express my gratitude to Kerry Shawn Keys, poet and Fulbright scholar at Vilnius University for reviewing the English language of this essay.

¹ See, Stasys Samalavičius, Almantas Samalavičius, *Vilniaus Šv. Petro ir Povilo bažnyčia*, Vilnius: Pilių tyrimo centras, 1998.

² One of the few exceptions is an essay by the authors of the mentioned study published in English. See, Stasys Samalavičius, Almantas Samalavičius, *The Realm of Lithuanian Baroque: Vilnius SS. Peter and Paul's Church*, Apollo, London. 1990. July.

Antakalnis and its Genius Loci

SS. Peter and Paul's Church was erected on the outskirts of Vilnius city proper in the region of Antakalnis that in the mid 17th century was still a largely unpopulated suburb, settled as such as early as the 15th century. The Baroque era that embraced Lithuanian culture of the same century introduced its values, spiritual strifes, ambitions, and life-styles to local nobility providing a powerful impetus to start new architectural structures that aimed to glorify the power of their owners as well as that one of the Roman Catholic Church. Lithuanian noblemen, "seduced" by the heresy of the Reformation were now giving up the Protestant faith and turning back to Catholicism. Following the examples of Western magnates, members of powerful clans of the Lithuanian nobility sought to build their residences in suburbia, allocating large areas to design parks and orchards according to the grand fashion of the day. Antakalnis offered itself as the most appropriate place for the suburban life-style of the local aristocracy. Situated quite close to the city, it was easily reachable, unpopulated and densely covered with woods and wilderness and thus captured the attention of several rich and powerful Vilnius families. Jan Casimir Sapieha as well as Dominick Sluszkza chose Antakalnis as a site for their luxurious suburban residences, designed in the Baroque manner, while Michael Casimir Pac founded SS. Peter and Paul's Church next to the monastery of Lateran Canon Regular³ in the same area. The Baroque residence of Sapieha's was completed in 1691 and was built in the same site as a wooden palace owned by the same family. The former Kiszka's palace in Antakalnis, erected in the 16th century and later donated to King Wladislaw Wasa, who sold it to the Pac family, was bought by Dominick Sluszkza, voivod of Polotsk. The latter demolished the old structure and built a new one, closer to the river Neris. Development of Antakalnis in the second half of the 17th century was so closely linked to prevailing Western architectural mode that the art historian Mikalojus Vorobjovas,

³ Monks of Canon Regular were invited to Lithuania by Vilnius' bishop Eustachijus Valavičius in 1625 and settled in Antakalnis suburb, part of which became their property in 1638.

referred to it as "Antakalnis' Versailles" (It should be noted, though, that this term had already circulated among earlier art historians. Vorobjovas, however, made it more explicit in his essays on Vilnius' architecture). The noblemen's ambitions to provide a truly Baroque character were perhaps best represented by the inscription, chosen by Sapieha for the façade of his palace: «Antakalnis, the place of rest of ancient heroes now comes back into being as a gigantic structure».⁴ The entrance gates to Sluszkza's palace were also decorated with a similar inscription glorifying the owner.⁵ Of course one shouldn't exaggerate the applicability of Vorobjovas term. Though a suburban area like Versailles, Antakalnis had its own characteristic landscape given shape over the centuries. From one side its open spaces were framed by the river Neris with steep hillsides, thickly covered with trees and bushes (on the bank of Neris Sluszkza constructed an artificial peninsula for his would-be residential palace); from another - the old road went straight up to the spot where Vilnius SS. Peter and Paul's Church and the adjoining monastery of Canon Regular was erected. Further to the North-east Sapieha's palace was built as well as the Trinitarian Church, erected under the latter's patronage. Vorobjovas himself pointed out the peculiar qualities of the Antakalnis ensemble: unlike in Versailles or Hessen, where landscape and architectural design were subordinated to one and only center, glorifying the autocracy of the ruler, Antakalnis contained several such centers, formed by three rivaling landlords. Thus, «The whole complex had less unity, was less logical, less geometrically based as in the West; it was more natural, as if melodiously melting into the forms of surrounding nature...»⁶. It should be added, though, that

⁴ This inscription is cited by Vorobjovas in his war-time study on Antakalnis architectural ensemble. Mikalojus Vorobjovas, *Antakalnio Versalis*, Naujoji Lietuva. 1943, Nr. 170, 171.

⁵ The text of the inscription was: Montes depuli // Aquas Viliae edomui // Aera absque: suggestu collium superavi, // Victrix elementorum // Facta sum Domus quietis // Socia Antecollensis Heroum Augustalis Hic // Sub luna amica quieti, Dea pacis, togam, // Sub armis Ostoja, Bellona sagum // Ad tranquillitatem composito. See, Juliusz Klos, *Wilno. Przewodnik Krajoznawcy*, Wilno, 1937, p. 263.

⁶ Mikalojus Vorobjovas, op. cit.

this ambitiously shaped semi-urban, semi-suburban topography of Antakalnis was short-lived for several reasons. Since the death of Sigismund Augustus in 1572, Vilnius had been losing its role as a political center and gradually declined to the level of a provincial city. On the other hand, constant rivalry for power among the ruling clans of nobles inevitably resulted in the decline of the leading families and the ascent of their competitors. Sluszkas and his wife died leaving no heirs and their property was possessed by other owners who did little to preserve their original condition. Sapieha's palace suffered the same fate. During later centuries Antakalnis became an urbanized area, and this transformation irreversibly changed its original character. The *genius loci* of Antakalnis still expresses itself through the peculiar features of the local landscape and a few remaining structures — Vilnius SS. Peter and Paul's Church being the most notable among them.

Construction and Decoration of Vilnius SS. Peter and Paul's Church

Vilnius SS. Peter and Paul's Church was erected in Antakalnis in the second half of the 17th century on the site where previous wooden structures under the same name were located.⁷ The church was founded by Michael Casimir Pac, the Grand Hetman of the Grand Duchy of Lithuania and voivod of Vilnius, a member of the powerful Pac family that ascended to the main political and administrative posts, as well as attaining the highest ranks in the hierarchy of Roman Catholic Church during the same period. On June 29, 1668 the ceremony of laying the foundation stone of the church took place. The spectacular event was attended by a crowd of Vilnius town-dwellers. The foundation stone with a Latin inscription was specially transported for the occasion from Krakow. The founder, builders of the structure, and Vilnius bishop Alexander Sapieha participated in the ceremony. Specially commissioned songsters performed chants.⁸ The construction of the foundation lasted several years, up to 1669. During the period of 1670-1673 the

⁷ The wooden church was eventually rebuilt in 1613-1616 and survived until 1671. See, W. Zahorski, *Šv. Petro ir Povilo bažnyčios istorijos bruožai*, 1914. CVIA, f. 1135, a. 8, b.10, l. 343-365.

⁸ Stasys Samalavičius, *Vilniaus Šv. Petro ir Povilo bažnyčios statyba ir dekoravimas*, Architektūros paminklai, 1972. T. 2, p. 48.

walls were erected, while the next year the vaults of the church were completed.⁹ Local bricklayers from Vilnius as well as masons from Krakow took part in the construction. Different specialized works were done by local joiners, carpenters, smiths, metal-craftsmen, glaziers and other artisans belonging to Vilnius craft guilds.

The church is supposed to be erected after the design by Jan Zaor from Cracow¹⁰ who provided a model for a would-be church. In addition to this model, drawings and sketches of different parts of the church were made. During the period from 1668 to 1671 Jan Zaor was also the chief supervisor of the works. There is no sufficient archival material to indicate when Zaor resigned from his duties. However, eventually his functions were taken over by the Italian architect Giambattista Frediani. The latter made drawings for the portal of the church that were sent over to an artisan in Krakow in 1682. Frediani is also mentioned in Michael Casimir Pac's letter to Benedykt Szamotulsky, the dean of SS. Peter and Paul's Church and senior of the monastery, as the person designated to provide drawings for brick buildings and make financial evaluations of the works completed.¹¹

The decoration of the church was begun before the construction was completed. Three main stages could be distinguished in the decoration of the church. The first one is the period 1671 to 1675. In this period the exterior sculptures were created by local sculptors Suchar, Brabant, Novotny, and Hans (alias Ans or Jan). In 1674-1675, Hans executed the sculpted figures of Christian Saints after the sketches of the Vilnius' painter Johan Schretter. The metal

⁹ Ibid., p. 49.

¹⁰ Jan Zaor was considered to be the author of the architectural project of the structure by J.I. Kraszewski, who wrote the first history of Vilnius SS. Peter and Paul's Church. Research done by S. Lorentz shed more light on the activities of Zaor who was proved to have been both - the architect and the supervisor of construction works. See, Józef Ignacy Kraszewski, *Wilno od początków jego do roku 1750*, Wilno, 1841, T.2, p. 361-384; Stanisław Lorentz, *O architekcie Janie Zaorze i dekoratorach kościoła św. Piotra i Pawła w Wilnie*, Lwów, 1938, p. 4-5.

¹¹ Stasys Samalavičius, *Vilniaus Šv. Petro ir Povilo bažnyčios statyba...*, p. 53; also VUBR, f. 68, b.6, l.1.

crowns, flags, swords, and other details of the statues shone with gold and silver, although the statues themselves were fully or partly polychromic, though, seemingly of low artistic value. The remaining two exterior statues of St. Augustine and blessed Stanislovas Kazimieraitis on the façade of the church are attributed to Novotny.

The founder of SS. Peter and Paul's Church was obviously dissatisfied with the exterior decoration made by local masons and made efforts to find artists from abroad for further decoration, most likely advised by his cousin, Christoph Zygmunt Pac, the benefactor of Pažaislis Camaldolite monastery. Italian masters Pietro Perti and Giovanni Maria Galli from the Como area, famous for its artistic traditions, were invited by the founder to further decorate the church. With their arrival on June 10, 1677 the second stage of decoration began which lasted more than eight years.¹² The Italian sculptors were aided by a small group of local assistants. The second stage is regarded as the most important period in the decoration of the Church since this was when the majority of sculptures of the greatest aesthetic value were created. Upon their arrival in Vilnius, Pietro Perti and Giovanni Maria Galli removed all the exterior sculptures except two, executed the portal's decorations and covered the interior with stucco mouldings. These decorative works proceeded with a rapid pace, but were stopped in 1686 because of the financial difficulties that arose after the death of Michael Casimir Pac in April 4, 1682, and because of problems with the execution of the will.¹³

Stucco material was used for the mouldings of the interior decoration. The material was strictly applied in decoration according to the technology of the Italian Renaissance widely used by most foreign artists that worked in Vilnius during the period. According to recent chemical testing the original mouldings still

¹² Ibid., p. 55.

¹³ The court document issued in 1692 indicates that the total sum of things to be sold for completion of the church was more than 100.000 auksinai value. VUBR, f. 68, b.17, l. 2-3.

maintain their quality, while fragments replaced by restorers during later periods have been subjected to damage.¹⁴

Pietro Perti and Giovanni Maria Galli created not only interior sculptures, but also contributed to the decoration of the façade of the structure. They produced the coat of arms of the Pac family (*fleur-de-lis*) as well as figures of *putti* holding the Pope's tiara and sword for the portal.

The sculptors started their work from the central nave. A document from 1678 signed by them indicates that sculptors received the payment for the work performed.¹⁵ During 1678-1679 they created stucco mouldings in the chapels of St. Augustine, the Queen Saints', and St. Ursula, moving later to decorate other spaces of the structure. In 1681-1682 the decoration of the sacristies was completed¹⁶ They continued to work in the church in 1685 since that year 3000 auksinai were forwarded by the executor of the founder's will to the priest Mingaila, who at that time supervised the works in the church.¹⁷ Further decoration was disrupted in 1686, as has been mentioned. That year both sculptors left. Pietro Perti was eventually commissioned by Sapieha to decorate St. Casimir's Chapel in Vilnius Cathedral and his residential palace in Antakalnis. He became a highly respected citizen of Vilnius city and was buried there. The further activities of Giovanni Maria Galli remain unknown. Due to the temporary shortage of funds the high altar¹⁸ as well as the side-altars of the transept and some other

¹⁴ Elvyra Telksnienė, *Renesansinio stiuko technologija Vilniaus baroke, Statyba ir architektūra*, V.: 1980, Nr. 2, p. 25.

¹⁵ MABR, - f. 20, b. 932, l.1.

¹⁶ Tadeusz Rogala-Zawadzki, *Kronika Antokolska*, T. 1 - p. 234-236.

¹⁷ *Summaryusz Rzezb Pozostalych po Godney Pamieci Jaśnie Wielmożnym Im Panu Woiewódze Wileńskim Hetmanie Wielkim W.X. Lit. w Roku 1682 Msca Apryla 24 Dnia.* - VUBR, f.68, b.11, l. 11.

¹⁸ The high altar was at last installed in the church, however, eventually it was sold to Daugai parish. Its fragments were later removed to Panevėžys Cathedral and Kaunas priests' seminary. See, Irena Vaišvilaitė, *Dievo namai ant uolos*, Katalikų pasaulis, 1989, Nr. 11-12, p. 26. Its artistic qualities and iconography are more thoroughly discussed in the article by Marija Matuškaitė, *Mediniai Vilniaus Šv. Petro ir Povilo bažnyčios altoriai*, Kultūros paminklai, 1995, T. 2, p. 123-127. It should be added, though, that

elements of lesser importance, remained undecorated, still some works were sporadically carried out until 1691.

The decoration activities were renewed in 1700. Sculptors Capone and Pensa were commissioned to produce sculptures for the altar of Piety. It seems that they fulfilled the conditions of their contract. However, their contribution is far from being clear, since several groups of other sculptors worked on the altar in the beginning of the 18th century. Pietro Perti and Giovanni Maria Galli left the transept altar of the Five Wounds of Christ uncompleted. It was erected in the beginning of the 18th century due to the donations of the guild of Vilnius' Fishermen, who declared such an obligation as early as 1664 in the code of their guild. They paid for the decoration of the altar as well as for painting that was installed in it. Thus, summing-up the activities that took place in the church after Perti and Galli left, the period of 1691-1704 might be considered as the third stage of decoration.

According to the will of Michael Casimir Pac, he, the founder, was buried under the main entrance into the church. A marble plate bearing inscription "hic iacet peccator" marked the place of his tomb; however, after some time it was effaced and placed above the door. Eventually it was replaced by the plate with inscription fixed on the wall near the entrance that survives to this very day.

Aspects of Architectural Design and Interior Stucco Decoration

Together with the former monastery of Canon Regular, SS. Peter and Paul's Church makes a unified block of buildings, placed in a rectangular area the longitudinal axe of which goes from North-east to South-west. The church is placed in the center of the churchyard and has a rectangular shape. Its design is that of a Latin cross. The height of the cupola is 39 meters. The composition of the façade is based on symmetry. Two towers (24 meters height each) are placed at the sides of the façade. The exterior architecture of the structure lacks certain qualities that usually make the true grandeur of

the altar in question wasn't part of original iconographical scheme. In 1805 the painting by Pranciškus Smuglevičius "The Farewell of SS. Peter and Paul" was installed in the place of former high altart together with sculptures of Prophets executed by Kazimieras Jelskis. These sculptures represent aesthetics of Classicism.

Baroque churches. As Mikalojus Vorobjovas has justly remarked, «as architectural composition it is not especially refined; it is a fusion of masses that lacks rhythm, the proportions of the cupola and towers of the façade are too stumpy and the façade itself seems to be moving apart, its totality and details witness to the decline of taste and phantasy».¹⁹ A similar observation was made by Stasys Samalavičius who noted that «The principal façade has nothing of the grand scale characteristic of Baroque, nor can it boast of curved lines or elaborated turrets of spiral scrolls. It lacks the dynamism that is usually imparted to a building by curved surfaces and vertical architectural elements. <...> The façade towers lack the expressive and complex structural forms of the spirit of the Baroque. Instead of pilasters favoured by Baroque architects, columns were erected in the corners of both storeys of the façade».²⁰ The middle part of the façade makes a much better impression. The very top of façade contains a double pediment with a decorative portico repeating the whole scheme of the façade of the church in the middle. The arched bay in the center contains a symbolic figurative relief of Peace (The Mother of God trampling arms under her feet). Beneath the relief a Latin inscription "Regina pacis funda nos in pace" is placed.

The interior structure of SS. Peter and Paul's Church like many other sacred buildings of the period was modelled using a crucifix plan first introduced at Rome's Il Gesu by Vignola and already used in the architectural design of St. Casimir's Church — the first structure of Vilnius' Baroque. The central nave and the transept joints are covered by the massive dome, which constitutes the center of interior spaces. As an architectural structure it is not overwhelming; however, well-proportioned spaces contribute to Baroque effects and enable one to experience an optic illusion of a larger space and enormous heights. Usually Baroque domes were painted with frescoes, but decorators of SS. Peter and Paul's Church took a different approach: its dome is covered with circularly plated

¹⁹ Mikalojus Vorobjovas, *Vilniaus menas*, Kaunas: Šv. Kazimiero draugija, 1940, p. 37.

²⁰ Stasys Samalavičius, *Masterpiece of Baroque*, Vilnius: Mintis, 1981, p. 11.

stucco reliefs of angels, creating an impression of movement, while the soft light pours down through the windows and goes through the cradle vaults to the presbitery, producing light-and-shadow contrasts. An illusion of space, nevertheless remains; though it is created by different means. Meanwhile the spaces of the chapels are decorated so as to produce a completely opposite effect. Parts of the sculptures and reliefs are placed so as to get closer to the onlooker, producing almost tactile effects. Light-and-shadow contrasts are created especially artfully: the light streaming from the vault windows as if playing with the forms and masses of the reliefs, strengthening the dramatic effects and dynamic movement of the sculptures.

The interior is densely decorated with figures of religious character, biblical and hagiographic scenes interconnecting through the spaces. Figures of apostles and saints are placed in the central nave as well as figurative scenes illustrating Christ's Beautitudes. Motifs associated with St. Augustine bear a special importance. His name was given to one of the chapels, where the decoration consists of scenes from his life and alegories from his philosophical and theological teaching. The scene with a child trying to empty the sea with a ladle (located on the under-vault of St. Augustine's Chapel) illustrates his idea about the inability of the human mind to empty the truths of the Christian faith. The relief of the vault represents the apotheosis of St. Augustine. The sculpture of St. Augustine is also placed on the lower part of the dome among the Doctors of the Roman Catholic Church (together with St. Jerome, St. Gregory the Great, St. Ambrose); however his figure is located so as to face the visitor who enters the church. There is also an abundance of realistically modelled human images, especially on the porch. Some of them are modelled realistically as social types, with details of clothes that were worn in the 17th century by the aristocracy and wealthy town-dwellers. The portrayed human images sometimes allude to real historical events. Images of Pope Clement IX and Pope Innocent XI are located in the vaults of the presbitery. These images allude to important dates of the history of Vilnius SS. Peter and Paul's Church: during the reign of the first the erection of the church was started, while under the latter the main decoration stage of the interior was completed. There are numerous symbolic

allusions to the benefactor: the fleur-de-lis (coat of arms of the Pac family) is a dominating symbol, while the crown over it (e.g. in the cartouch over the portal) makes a reference to the title of a duke.

The decoration of the church has certain further peculiarities. The interior decoration contains numerous motifs associated with Lithuania's history. The under-vault of Warrior Saints' Chapel is decorated with a military scene, depicting the appearance of St. Casimir to the Lithuanian army at Daugava. This legend, suggested by the benefactor, most possibly appeared after Lithuanian forces were victorious over the Russian army during an onslaught on Polotsk. The under-vault scene above the altar of Piety represents another historical scene telling how the miraculous painting of the Mother of God was transferred to the wooden SS. Peter and Paul's Church. This theme represents a collective memory of the plague of 1657, while the exterior side wall of the church contains a picture that refers to another plague that haunted Lithuania during the Northern war from 1708-1711. The abundance of male and female images on the arches of porch could be also interpreted as local motifs, representing social the types of 17th century's Vilnius inhabitants. The same is true about the numerous local floral motifs found among the interior stucco mouldings. It can be concluded that sculptors decorated the church not only used canonical ways of representation but also local historical realities. Many details with local motifs witnessing themes of secular life find their place among more important subjects of religious character, adding to the peculiarities of the church's decoration. The iconographical scheme of the interior decoration is thus enriched by symbolic references to local social realities of the age. The complex multi-layer structure of the iconographical scheme of Vilnius enveloping the Christian symbols, alegories, Biblical stories and themes related to the history of the Church, and the life of the benefactor of SS. Peter and Paul's Church, suggests that it was based on a highly intellectual design.

Notes on the Authorship of the Iconographical Scheme

The iconographical sheme of Vilnius SS. Peter and Paul's Church was partly treated in pioneering research done by Tadeusz Rogala-

Zawadzki²¹, Jerzy Orda²², Piotr Sledziwski²³, and the question of its authorship was revisited in recent discussions²⁴. However, its full reconstruction still remains partial. Nevertheless, it can be noted that references found in the motifs of the interior decoration imply the importance of the personality of the benefactor Michael Casimir Pac. The coat of arms of the Pac family is found in the exterior of the church, crowning the portal. It is also used to decorate the vaults of the porch and other spaces. Notably, it is an important element in the relief of the presbytery where the *fleur-de-lis* is located above the armoury and Turkish turban, and thus, most probably refers to the benefactor's military victories during the Commonwealth's wars with the Muslim East. In the paneau of the presbytery, the image of Michael Pac, dressed up like a Roman military leader in a triumphal ceremony and framed by laurels (symbol of eternal glory) suggests that the decorators of the church were extremely conscious about his military deeds and glory. The scene with Cossacks tied up and trampled by a horseman, in the relief of the central nave, as well as the scene with tortured Muslims in the under-vault of the Chapel of Queen Saints' obviously refer to the military activities of the Grand Hetman. The image of St. Magdalena de Pazzis, considered as a remote relative by the Pac family, also adds to the themes, embodying references to the benefactor and his family.

Many motifs associated with the philosophy, teaching and life of St. Augustine, the patron of Canon Regular also bear indirectly on the founder. As was persuasively suggested by Jerzy Orda, grand

21 Pleban Ks. (Tadeusz Rogala-Zawadzki), *Przewodnik hagjograficzny po kościele Antokolskim* (the book contains no date nor place where it was published).

22 Jerzy Orda, *Symbolika rzezb kościoła św. Piotra i Pawła w Wilnie*, Alma Mater Wilnensis, Wilno, 1933.

23 Petras Sledziwski, *Ikonografinės kompozicijos teatrališkas šv. Petro ir Povilo bažnyčioje Antakalnyje*, Naujoji Romuva, 1940, Nr. 1-2.

24 See, Irena Vaišvilaitė, *Op. cit.*, A critical response to the article was made by Stasys Samalavičius, Almantas Samalavičius, *Antakalnio Bažnyčios mįslė*, Kultūros barai, 1991, Nr. 2. For more elaborate reflections on the problem, see Stasys Samalavičius, Almantas Samalavičius, *Vilniaus Šv. Petro ir Povilo bažnyčia...*

hetman Michael Casimir Pac was an ardent admirer of St. Augustine's philosophy, especially of his concept of Divine Peace that became personally important to the benefactor after he resigned from his military duties and became disillusioned with the policy of his family, giving himself up to contemplation on the meaning of life. The abundance of motifs containing allusions to war and peace create a special atmosphere of the church. Moreover, the main façade of the church is crowned with a figure of the Mother of God trampling arms under her feet. This image together with a Latin inscription "Regina Pacis funda nos in Pace" under the relief, might be read as both — the immortalisation of Pac's name in a Baroque spirit and the culmination of the idea of transcendental Peace, once so dear to the benefactor. The abundance of motifs and themes related to Pac and his family has led Jerzy Orda to conclude that the church was supposed to become the pantheon of the whole Pac family.²⁵ Such an interpretation seems rather persuasive, keeping in mind that such ambitions and multiplicity of meaning were not controversial during the Baroque era.

The question, however, remains — was Michael Casimir Pac alone responsible for the complex iconographical scheme? And what was the role of the artists and other persons?

It is not surprising that Michael Casimir Pac built the church for the monks of Canon Regular. St. Augustine was considered one of their patrons. Numerous motifs related to St. Augustine indicate that spiritually he was very important to the designers of the iconographical scheme. Other saints, like St. Silvester and St. Serapion, whose images are found among the reliefs of the central nave are also related to the Lateran Canon Regular. Besides, the monks were directly associated with the church during the period of its construction. The senior of the monastery, Benedykt Szamotulsky, was the supervisor of the construction of both the church and the monastery. Moreover, Jerzy Orda has insightfully suggested that the benefactor and monks of the Canon Regular were spiritually related, since their ideas and their dedication to the study of the foundations of the Christian faith were important to Pac's own attitude towards life. Since there is no direct evidence indicating the

25 Jerzy Orda, *Op. cit.*, p. 18.

author or authors of the iconographical scheme, it would be most appropriate to conclude that it was elaborated by the several persons involved. Many ideas could have been prompted by the benefactor as well as the monks of Canon Regular, since numerous details refer to historical personalities related to this Order. The Italian sculptors, Pietro Perti and Giovanni Maria Galli, most possibly also made their own contribution. Thus it would be quite appropriate to believe that the iconographical scheme was elaborated with the fruitful co-operation of the benefactor, the superiors of Canon Regular, and Italian sculptors.

Vilniaus Šv. Petro ir Povilo bažnyčia: barokinės vaizduotės galia
Almantas Samalavičius (Vilnius).

Straipsnyje aptariama žymiausio Lietuvos baroko paminklo — Vilniaus Šv. Petro ir Povilo bažnyčios statybos ir dekoravimo istorija. Apibūdinamas istorinis ir kultūrinis XVII a. Antakalnio kontekstas bei išryškunami šioje vietovėje LDK didžiojo hetmono ir Vilniaus vaivados M.K. Paco lėšomis pastatydintos bažnyčios architektūrinės sąrangos ir vidaus dekoru ypatumai. Atkreipiamas dėmesys į religinės tematikos bei pasaulietinių siužetų gausą bei pastarųjų sąsajas su socialinėmis ir politinėmis antrosios XVII a. pusės LDK realijomis. Analizuojant italų (komaskų) skulptorių Pietro Perti'o ir Giovanni Maria Galli'o sukurtų stiuko lipdinių menines savybes, pabrėžiami ikonografiniai motyvai, susiję su Šv. Aurelijaus Augustino asmenybe ir jo filosofija. Analizuojamos barokinių stiuko reljefų simbolikos prasmės bei jų sąsajos su fundatoriaus M.K. Paco asmeniu ir Reguliariųjų Laterano kanauninkų vienuolija. Aiškinantis ikonografinės programos autorystę, tvirtinama, jog ją reikėtų laikyti fundatoriaus, vienuolių bei italų skulptorių bendradarbiavimo rezultatu.

SEGNALAZIONI & RECENSIONI

Henning Andersen, *Reconstructing Prehistorical Dialects. Initial Vowels in Slavic and Baltic*, Trends in Linguistics (Studies and Monographs, 91), Berlin - New York, Mouton, de Gruyter, 1996.

Als Band 91 der Reihe *Trends in Linguistics : Studies and Monographs* ist vor einiger Zeit die Abhandlung "Reconstructing Prehistorical Dialects – Initial Vowels in Slavic and Baltic" von Henning Andersen erschienen. Es handelt sich dabei um die Publikation einer Untersuchung, die durch ein Graduiertenseminar in Kungälv bei Göteborg (Schweden) angeregt wurde. Zum Zustandekommen der Untersuchung trugen auf Institutionenseite der Nordische Rat und der Akademische Senat der University of California, Los Angeles, bei, während den Organisatoren des Seminars, insbesondere Prof. Sven Gustafsson (Uppsala), seitens des Autors Dank abgestattet wird.

Beim Abfassen einer sprachwissenschaftlichen Untersuchung liegt in der Regel ein spezifisches Erkenntnisinteresse zugrunde, das oft Einfluss auf die Auswahl eines bestimmten Themas hat. So können durch die Aufklärung von ungeklärten Detailfragen die zugrundeliegenden, oft allerdings nicht explizierten, linguistischen Modelle verbessert und ergänzt oder auch als ungeeignet nachgewiesen werden.

So ist es auch bei der zu besprechenden Abhandlung, die der historischen Dialektologie zuzuordnen ist: Dem Autor geht es darum, die sprachliche Situation der slawischen Dialekte vor der slawischen Migration aufzuhellen. Für diese Periode des Gemein-slawischen (*Common Slavic*, CS) gibt es zwar "eine Fülle von Evidenz, dass es Dialektunterschiede gab" (S. 2). Aber die unterschiedlichsten einzelsprachlichen Entlehnungen aus Kontaktsprachen ließen keine kohärente Schlußfolgerung über die räumlichen Gliederungen in dem Gebiet zu, das vor der Migration eingenommen wurde.

Gegenstand der Studie ist eine phonologische Eigentümlichkeit der modernen slawischen Sprachen, die wahrscheinlich auf eine