

It is no exaggeration to say that the presence of Italian artists in the Grand Duchy of Lithuania had not only furthered the development of art in the region, but also contributed to its historical standing in the European context.² Although artists from German-speaking countries were also active in Lithuania, and their counterparts from the Netherlands had a significant influence on Lithuanian art, Italians made the most impact, through often spectacular and innovative works of art. The first Italian artists arrived to the eastern peripheries of Europe following a favourable turn of events beginning in 1385 with the conclusion of a personal union between Poland and Lithuania in Krevo. By then, Poland had become an integral part of Europe and a well-established representative of Western culture. Lithuania, in turn, remained on the boundary of the West, developing within the confines of its own pagan culture, under the influence of Eastern Christianity.³ The ties between the two initially so very different states were finally confirmed with the Union of Lublin in 1569 (which remained in force until the third partition in 1795), creating the Polish-Lithuanian Commonwealth, a state which not only had a common ruler, but also a joint parliament (known as the Sejm), common elections, and joint foreign, defence, and monetary policies. At the same time, both countries retained their own local authorities, legal systems, armies, and treasuries. With the Union of Krevo, Lithuania officially adopted the Roman Catholic religion; within a hundred years, the country opened up to Western culture.⁴

The presence of Italian artists in the Polish-Lithuanian Commonwealth became a subject of scholarly interest already in the nineteenth century, as illustrated by the work of Sebastiano Ciampi—a lecturer at the University of Warsaw with ties to Vilnius—as well as an array of monographs on Italian artists published in *Rocznik Krakowski* and serialised by the Polish Academy of Learning.⁵ Similar efforts were made by the Vilnius journals *Wizerunki i roztrząsania naukowe*

ITALIAN ARTISTS IN THE GRAND DUCHY OF LITHUANIA (FROM SIXTEENTH TO EIGHTEENTH CENTURY)¹

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1 Despite the similarity between the title of this article and the same author's 'Artyści włoscy w Wielkim Księstwie Litewskim w okresie nowożytnym—przegląd problematyki i postulaty badawcze', published in *Saeculum Christianum* 20 (2013), pp. 61–73, the objectives of the two articles are entirely different.

2 The term 'Italian' is a geographical reference. Cf. W. Tygielski, *Włosi w Polsce XVI–XVII wieku. Utracona szansa na modernizację* (Warszawa, 2005), pp. 17–26.

3 The term 'Lithuania' is used as a synonym for the Grand Duchy of Lithuania. Cf. H. Wisner, 'Rzeczpospolite szlachty litewskiej. Schylek wieku XVI-pierwsza połowa XVII wieku', *Barok* 13, no.1 (2006), pp. 17–30.

4 H. Ilgiewicz, 'Kulturalne następstwa chrztu Litwy', in: *Kultura Litwy i Polski w dziejach. Tożsamość i współlistnienie. Materiały międzynarodowej konferencji zorganizowanej w dniach 15–17 października 1998*, ed. J. Wyrozumski (Kraków,

2000), pp. 19–30; G. Błaszczuk, 'Zagadnienie kulturalne w unii polsko-litewskiej', in: *ibid.*, pp. 31–50.

5 S. Ciampi, *Bibliografia critica delle antiche reciproche corrispondenze... dell'Italia colla Russia, colla Polonia et altre parti settentrionali*, vols. 1–3 (Lucca, 1834–42).

- 6 E.g. articles by M. Homolnicki: 'Katedra wileńska. Ozdobienie i wyposażenie kościoła katedralnego wileńskiego, oraz kilka słów o pożytkach z ozdoby i dostojności obrzędów kościelnych', *Wizerunki i roztrząsania naukowe* 2 (1838), pp. 1–113; 'Obnova kaplicy świętego Kazimierza, z historycznemi o dawnym jej stanie wiadomościami', *Wizerunki i roztrząsania naukowe* 13 (1840), pp. 1–125; 'Katedra wileńska. Artykułów historycznych do opisanja kaplicy św. Kazimierza ciąg dalszy', *Wizerunki i roztrząsania naukowe* 14 (1840), pp. 5–81. Cf. J. K., 'Założenie, dokończenie tudzież stan obecny kościoła Pana Jezusa na Antokolu', *Wizerunki i roztrząsania naukowe* 20 (1841), pp. 82–4.
- 7 M. Baliński, *Opisanie statystyczne miasta Wilna* (Wilno, 1835); idem, *Historia miasta Wilna*, vols. 1–2 (Wilno, 1836); T. Narbutt, *Dzieje starożytne narodu litewskiego*, vols. 1–9 (Wilno, 1835–41); J. I. Kraszewski, *Wilno od początków jego, do roku 1750*, vols. 1–4 (Wilno, 1838–42).
- 8 M. Brensztejn, 'Zegarmistrzostwo wileńskie w wiekach XVI i XVII', *Ateneum Wileńskie* (1925), pp. 29–38; idem, *Zarys dziejów ludwisarstwa na ziemiach b. Wielkiego Księstwa Litewskiego* (Wilno, 1924); E. Łopaciński, 'Nieznane dane archiwalne i wiadomości źródłowe do historii sztuki Wilna i b. W. X. Litewskiego od XVII do początków XIX w.', *Prace i Materiały Sprawozdawcze Sekcji Historii Sztuki TPN Wilno* 3 (1938–9), pp. 49–107 (continued in the same volume: 'Wiadomości o artystach Wilna i ziem

(1835–43), *Athenaeum* (1841–51), and *Teka Wileńska* (1857–8), which published the first articles on historical sites Italian artists were involved in raising in the Grand Duchy of Lithuania.⁶ Studies on the history of Lithuania and its capital, written by Michał Baliński, Józef Ignacy Kraszewski, and Teodor Narbutt, also include information about Italian artists.⁷

The work began by nineteenth-century historians was continued during the inter-war period. Michał Brensztejn, Euzebiusz Łopaciński, and others carried out archival research and compiled the first record of artists and artisans (including Italians) in Vilnius.⁸ Łopaciński also wrote on the palaces of the Sapieha and Słuska families in Antakalnis, which were built by Italian artists.⁹ One of the first monographs about an Italian artist consisted of a series of articles about the architectural oeuvre of Carlo Spampani by Witold Kieszkowski.¹⁰ Lithuanian scholars also studied the legacy of past centuries, publishing, among others, in *Naujoji Romuva*, a literary and historical journal. Notable Lithuanian researchers include Halina Kairiūkštytė-Jacinienė, author of the first monograph on Pažaislis.¹¹ After the Second World War her work was continued primarily by Vladas Drėma.¹²

However, the greatest contribution of knowledge on Italian artists in the Grand Duchy of Lithuania was offered by Mariusz Karpowicz. In the 1960s he wrote on several seventeenth-century artists working in Lithuania.¹³ In 1989, at the conference 'Kultura artystyczna Wielkiego Księstwa Litewskiego w epoce baroku' ('The artistic culture of the Grand Duchy of Lithuania in the Baroque period'), he gave a lecture on 'Italian artists in Vilnius in the seventeenth century'.¹⁴ Later on, he published a paper on Pietro Puttini's and Giovanni Merli's activities in Pažaislis.¹⁵ Recently, however, his interests turned toward the Baroque school of Vilnius in the context of its Italian origins and the activities of artists from the Italian peninsula.¹⁶ Karpowicz's attention focuses on the period of the greatest Italian presence in the Grand Duchy of Lithuania, which undoubtedly was the seventeenth century. The first traces of this presence, however, can be found earlier.

It is assumed that the first Italians arrived in Lithuania as members of the retinue of Italian rulers, in mid-to-late thirteenth century. Among them were aides and agents, merchants, and representatives of the clergy. However, the first Italian artists only came to the Grand Duchy of Lithuania, and specifically to Vilnius, at the beginning of the sixteenth century, with the spread of Renaissance art under the patronage of the enlightened Jagiellonians. In 1517 in Vilnius Bartolomeo Berrecci presented and described to Zygmunt the Old the design for a mausoleum at the cathedral in Cracow. Yet, there are no examples of this splendid artist's work in Lithuania.¹⁷ However, his colleagues, Bernardino de Gianotis of Florence and Giovanni Cini

of Siena, forged a bond with Vilnius; together with Filippo da Fiesole, they conducted a highly successful construction and sculpture company employing Italian craftsmen (e.g. Bartolomeo of Siena and Joannis of Florence).

Bernardino de Gianotis spent several years in Vilnius. In 1534 he signed a contract with Bishop Jan to erect a cathedral in the city following the completion of the cathedral in Płock in 1536.¹⁸ De Gianotis based the final design for the Vilnius cathedral on an elongated quadrangle divided into three naves with sixteen pillars. The two-storey façade without a tower and external buttresses resembled Meo del Caprino's plans for the cathedral in Turin. De Gianotis was also involved in the reconstruction of the Lower Castle in Vilnius. Additionally, Bona Sforza commissioned him to make a gravestone for Prince Witold in the Vilnius Cathedral (modified in 1573 at the behest of Bishop Walerian Protasiewicz).¹⁹

- okolicznych', pp. 319–34; idem, *Materiały do dziejów rzemiosła artystycznego w Wielkim Księstwie Litewskim (XV–XIX w.)* (Warszawa, 1946).
- 9 E. Łopaciński, 'Pałac Sapieżyński na Antokołu w Wilnie', *Prace i Materiały Sprawozdawcze Sekcji Historji Sztuki TPN Wilno 3* (1938–9), pp. 294–5; idem, 'Pałac Słuszków na Antokołu w Wilnie', *Prace i Materiały Sprawozdawcze Sekcji Historji Sztuki TPN Wilno 3* (1938–9), pp. 293–4; idem, 'Pałac Słuszków', *Wilno 1* (1939), no. 1, pp. 13–27.
- 10 W. Kieszkowski, 'Carlo Spampani, architekt włoski, czynny w Polsce w XVIII w.', *Biuletyn Historii Sztuki i Kultury 1*, no. 1 (1932), pp. 24–35 (continued in: *Biuletyn Historii Sztuki i Kultury 1*, no. 2 (1932), pp. 63–72).
- 11 H. Kairiūkštytė-Jacinienė, *Pažaislis, baroko vienuolynas lietuvoje* (Kaunas, 1930; 2nd edition: Vilnius, 2001).
- 12 Cf. V. Drėma, 'Nieznane materiały do działalności Wawrzyńca Gucewicza, Piotra Rossi, Tomasza Righi oraz Karola i Kazimierza Jelskich', *Biuletyn Historii Sztuki 28*, no. 3/4 (1966), pp. 365–73; idem, *Dingės Vilnius* (Vilnius, 1991; 2nd edition: Vilnius, 2013).
- 13 E.g. M. Karpowicz, 'Palloni a Del Bene', *Biuletyn Historii Sztuki 22*, no. 2 (1960), pp. 123–38; idem, 'Nieznane dzieło Francesco Rossiego', *Biuletyn Historii Sztuki 22*, no. 4 (1960), pp. 378–83; idem, 'Kilka słów o Pożajściu i mecenasie Paców (na marginesie litewskiej monografii)', *Biuletyn Historii Sztuki 23*, no. 2 (1961), pp. 167–71; idem, *Działalność artystyczna Michelangela Palloniego w Polsce* (Warszawa, 1967).
- 14 The lecture was included in a post-conference publication in 1995: *Kultura artystyczna Wielkiego Księstwa Litewskiego w epoce baroku*, ed. J. Kowalczyk (Warszawa, 1995), pp. 59–78. See also: M. Karpowicz, 'Artisti italiani a Vilna nel Seicento', in: *La via dell'ombra*, ed. R. C. Lewanski (Bologna, 1994), pp. 219–32.
- 15 M. Karpowicz, 'Artyści włoscy w Pożajściu. Pietro Puttini i Giovanni Merli', *Rocznik Historii Sztuki 21* (1995), pp. 317–34.
- 16 M. Karpowicz, 'Wileńska odmiana architektury XVIII wieku', *Biuletyn Historii Sztuki 73*, no. 3/4 (2011), pp. 371–414; idem, *Wileńska odmiana architektury XVIII wieku* (Warszawa, 2012).
- 17 It is virtually impossible to confirm his involvement in altering the Lower Castle. During the principal works, Berrecci was busy applying modifications to the Wawel Royal Castle as well as building and decorating the Sigismund's Chapel in Cracow. The Lower Castle in Vilnius was completed in 1529, the year of the ceremonial crowning of the under-age Zygmunt August as Grand Duke of Lithuania. The building burnt down partially in 1530. Later work on it was supervised by Zygmunt August, and then by the Vasas. The Muscovite invasion in 1655 marked the beginning of the decline of the palace, which was finally demolished in 1799–1801 on the orders of the Tsarist authorities. In 1987–2015 a reconstruction effort took place. See: *The History and Collections of the Palace of the Grand Dukes of Lithuania* (Vilnius, 2010).
- 18 It should be noted that Renaissance-inspired construction efforts at the cathedral were undertaken in 1522 by another Italian architect known as Jan (Annus, Hanusz), but were interrupted by a fire which broke out in 1530. The extent of the work completed prior to the fire is unknown.
- 19 R. Kunkel, 'Renesansowa katedra plocka i jej twórca Bernardinus de Gianotis', *Biuletyn Historii Sztuki 49*, no. 3/4 (1987), pp. 227–50. See also: M. Paknys, 'Paslaptingojo Antakalnio riterio antkapis', *Naujasis Žiŭs-Aidai 15*, no. 5 (2005), pp. 173–79.
- 20 A tondo, held before World War I by the Rummyantsev Museum in Moscow, is believed to have come from the grave of Elisabeth of Austria.

- 21 H. Kozakiewiczówna, 'Z działalności budowlanej Zygmunta Augusta (kościół św. Anny-św. Barbary na dolnym zamku wileńskim)', *Biuletyn Historii Sztuki* 30, no. 4 (1968), pp. 436–44. The gravestones of Aleksander Jagiellon (purportedly commissioned by Zygmunt the Old) and Bishop Jan (commissioned by Zygmunt August), two Lithuanian princes, made in Italian workshops in 1556–60, also deserve attention.
- 22 Apart from these works, a fragment of the plate from the grave of Bishop Walerian Protasewicz (made 1555–8) is identified as having come from the workshop of Giovanni Maria Padovano. See: M. Wardzyński, 'Analiza materiałowa zabytków malej architektury i rzeźby kamiennej z XVI i początku XVII wieku w Wilnie i w Nieświeżu', in: *Sztuka Kresów Wschodnich*, ed. A. Betlej and P. Krasny, in collaboration with J. Wolańska and M. Biernat, vol. 6 (Kraków, 2006), pp. 188–9 and 191.

Giovanni Cini has likely played a significant role in Vilnius; he lived there for several years, was tasked with decorating the Cathedral as well as the Lower Castle, and collaborated with Bernardino de Gianotis, designing gravestones. In 1544 Zygmunt August assigned him to raise the north-west wing of the Lower Castle, known as the New Palace (as opposed to the Old Palace commissioned by Zygmunt the Old and erected in the years 1520–30); Cini also designed the church-mausoleum. These works were considered the grandest in the valley of Svintorog, and embodied the idea of creating a representative centre for Jagiellonians in Vilnius. They also fulfilled Zygmunt the Old's artistic ambitions—as well as those of his successor, Zygmunt August.

Giovanni Cini submitted the design for the church-mausoleum in 1551, and two years later the King commissioned him to make the altar for the Cathedral. Cini's retable was probably given an architectural and sculptural shape. This new type of altar, appearing in various forms in the Wawel Cathedral (currently in the parish church in Bodzentyn) and at the Chapel of the Holy Trinity at Wawel, the collegiate church in Opatów, and the church in Bodzów, was not adopted more widely in the Polish-Lithuanian Commonwealth. The church itself—the second mausoleum of the Jagiellonians—was given an oblong shape with a single nave, and thus deviated from the pattern established at Wawel by Berrecci, of a central building topped with a dome—a combination exemplified in Vilnius in the Chapel of St. Casimir (1623–36) and the Chapel of the Holy Trinity (1627–42) at the Orthodox church of the Basilians.

The gravestones of the wives of Zygmunt August were meant to be placed in the chancel, which was to be drawn as far apart from the main structure of the church as possible. The King commissioned the gravestones from renowned Italian artists. In the years 1546–52 Giovanni Cini and Giovanni Maria Padovano made the gravestone of Elisabeth of Austria, which awaited assembly at the Franciscan monastery until the mausoleum was complete.²⁰ In 1553 Zygmunt August also commissioned Giovanni Maria Padovano to make a statue of Barbara Radziwiłłówna.²¹

Following the Jagiellonian example, Lithuanian magnates also commissioned gravestones in the new Renaissance style from Italian artists. Unfortunately, few of these remain, including gravestones of the Voivode of Vilnius Wojciech Gasztold (designed for the Vilnius Cathedral by Bernardino de Gianotis in 1535–40) and Bishop Paweł Holszański (probably made in the workshop of Giovanni Cini at the turn of the 1540s and 1550s).²²

Renaissance in the Grand Duchy of Lithuania also involved artistic handicraft and, above all, gold-work. Zygmunt August employed Italian goldsmiths 'Wincenty' ('Vincentius Italus Aurifex') and 'Bartłomiej' ('Bartholomeus Italus aurarius') at the court in Vilnius. 'Bartłomiej' remained there until 1559, but his later fate is unknown.

'Wincenty', however, is identified as Vincenzo Palumba, the later leaseholder of the Wieliczka salt mines. Antonius Italus also worked in Vilnius; in the years 1545–9 he took commissions from Elisabeth of Austria, but particularities of the orders are unknown. Pietro Platina entered service at the court in Vilnius in 1563; in October 1569 he was appointed engraver and assayer at the Mint in Vilnius. From that point on, he lived permanently in Vilnius, later working for Stefan Batory and Zygmunt III.²³ The last Italian goldsmith to find employment at the court of Zygmunt August was Christianus Pasquillo, called 'aurifabrum Vilmensis', a name that clearly indicates the permanency of his employment.²⁴

The renowned goldsmith Gian Giacomo Caraglio of Verona, who travelled with the royal court, was also linked to Zygmunt August. He received his first *jurgielt* (yearly pay) in Vilnius on 15 November 1545. The regularity of the quarterly payments made to him proves that Caraglio stayed in the city in December 1547, finishing work on two portraits of Bona Sforza: an intaglio out of rock crystal (quartz, currently at Biblioteca Ambrosiana in Milan) and a medal (1546, National Museum in Cracow), among other works. He came to Vilnius again in the second half of 1552. In April of the following year he received payment for a work he completed with the help of Gaspare Castiglione, Gaspar of Stradom (who returned to Vilnius in 1555), and Łukasz Suski. Caraglio's final stay in Vilnius took place between the second half of 1559 and at least May 1562; in that period, he made two portraits of the King out of sardonyx.²⁵

According to Mieczysław Zlat, "transplants" of Italian Renaissance art reached the limits of their influence in the east and the north already in the first half of the sixteenth century', and Vilnius came to share Cracow's 'Florentine-Roman character of early Renaissance'.²⁶ The Jagiellonians, who originated from the Grand Duchy of Lithuania, devoted significant attention to the capital—a key location on the geopolitical map of the Polish-Lithuanian state as well as the entire Central and Eastern Europe. The Jagiellonian patronage was essential for making Vilnius more presentable. Unfortunately, almost all remnants of the Vilnius Renaissance succumbed to a series of fires or did not survive the occupation by Muscovy in 1655–60.

Vilnius was not the only centre of Italian Renaissance in the Grand Duchy of Lithuania. Queen Bona Sforza owned a Renaissance-style residence in Grodno (now Belarus). Around 1580, under the patronage of Stefan Batory, Santi Gucci of Florence found employment in Grodno, where he modernised the Old Castle, perhaps in cooperation with Rudolfino da Camerino.²⁷ Unfortunately, we know even less about Renaissance Grodno than we do about Vilnius.

In the sixteenth century Italian artists came to the Commonwealth mainly from Tuscany; they arrived to Vilnius by way of Cracow, where they had earlier worked at the Royal Court. As the artistic geography

23 He made several medals for Stefan Batory. The most important of these are dated to 1586 and are associated with the reconquest of Polock (Polotsk, now Belarus) and Livonia. See: B. R. Vitkauskienė, *Złotnictwo wileńskie. Ludzie i dzieła XV–XVIII wiek* (Warszawa, 2006), p. 180. See also: G. Błaszczuk, 'Pochodzenie złotników wileńskich do końca XVI wieku', *Lituanio-Slavica Posnaniensia. Studia Historica* 11 (2005), pp. 115–52.

24 Vitkauskienė, *Złotnictwo wileńskie*, pp. 153, 157, 163, 167, 169–70 and 179–80.

25 Both pieces of jewellery are dated at around 1560. One is in the Hermitage in St. Petersburg, and the other in the Leo Merz collection in Bern. See: Vitkauskienė, *Złotnictwo wileńskie*, pp. 158–63 and 171. See also: J. Wojciechowski, 'Caraglio w Polsce', *Rocznik Historii Sztuki* 25 (2000), pp. 5–64.

26 M. Zlat, *Renesans i manieryzm* (Warszawa, 2008), p. 62. It should also be noted that Italian artists did not always work *in situ*. Surviving documents indicate that, e.g., the completed components of the gravestone of Elisabeth of Austria were packed into nineteen chests in Cracow and sent overland on six carts on 6 January 1552. Then, a year later, eight blocks of 'marble' from Salzburg were sent by sea and waterways to Vilnius, where Giovanni Maria Padovano was to use them for the gravestone of Barbara Radziwiłł. Cf. Wardzyński, 'Analiza materiałowa', p. 195.

27 J. Lileyko, 'Przebudowa Starego Zamku w Grodnie na cele sejmowe w latach 1673-1678', in: *Kultura artystyczna*, pp. 130–5.

fig. 45 The vaulting at the church of St. Michael the Archangel in Vilnius, 1625



28 T. Bernatowicz, 'Rola Lublina w architekturze sakralnej Wielkiego Księstwa Litewskiego', in: *Sztuka ziem wschodnich Rzeczypospolitej XVI–XVIII w.*, ed. J. Lileyko (Lublin, 2000), pp. 15–36. Representatives of the Swiss-Lombardy style had already reached Vilnius before. In 1560 Zygmunt August sent several brick masons from Cracow, including Petrus Ronk and Jacobus del Ronko named 'Mediolanensis', Joannes de Melan 'del Lacon de Lucan' with brothers Jacobus and Dominicus, and Petrus de Sandre de Waltoline along with Joannes de Val Clavena de la villa Piur. See: S. Kozakiewicz, 'Działalność Komasków, Tessyńczyków i Gryzończyków w Polsce—okres renesansu (1520–1580)', *Biuletyn Historii Sztuki* 21, no. 1 (1959), p. 16.

of Poland changed, so did the situation of artists in the Grand Duchy of Lithuania. The enormous amount of construction work taking place in the country throughout the sixteenth century and the first few decades of the seventeenth century stemmed above all from commissions of magnate families: the Radziwiłłs (e.g. church of St. Anne in Biała, 1597–1602; parish church in Chernavchitsy, before 1616), the Sapiehas (e.g. church of St. Michael the Archangel in Vilnius, 1595–1625; church of St. Anne in Kodeń, designed by Giovanni Cangere, 1631–6, 1644; parish church in Siemiatycze, 1626–37), and the Chodkiewiczzs (e.g. parish church in Navahrudak, c. 1640). Churches erected in this period were built by artists connected to the artistic circles of Lublin, influenced by artists from Swiss Lombardy.²⁸ Since around 1620, workshops from the Swiss cantons of Ticino and Grigioni (Graubünden) and the Italian province of Como applied stucco decorations to the vaulting of buildings erected in Lithuania according to the principles of the so-called Lublin school **fig. 45**. The origins of this style of decorations can be traced to the borderland regions of Switzerland and Lombardy, with their ancient Roman arrangements of caissons in basilicas and thermal baths, and to the north Italian version of such decorations dating back to the first half of the sixteenth century.

At the turn of the century, Nieśwież (now Nesvizh, Belarus) became a centre for the arts unique in the entire Grand Duchy of Lithuania. Under the patronage of the Voivode of Lithuania, Mikołaj Krzysztof Radziwiłł 'the Orphan' (Polish: 'Sierotka'), outstanding projects were developed in a style located between Mannerism and early Baroque. Among the Jesuit architects employed by Radziwiłł were Giovanni Maria Bernardoni of Cagno (Como) and Giuseppe Brizio of Massa Carrara (Tuscany), previously associated with the Lublin circles; in Nieśwież, they erected the church of Corpus Christi (1587–93).

In 1589–1600 Gaspar Fodiga of Mesocco in Valle Mesolcina (Gri-gioni) was active in Nieśwież. He later animated the artistic circles of Chęciny. The ‘Master of Upright Figures’, the supposed author of one of the most famous artworks of Chęciny-based artists—figures on the gravestone of Paweł Sapięha and his wives in the Franciscan church in Holszany (1620s, now Halshany, Belarus)—now tends to be identified as Fodiga.²⁹

One of the most outstanding artworks from Nieśwież is the Mannerist altar of the Holy Cross in the Church of Corpus Christi (1583, altered before 1594), made in Venice by Girolamo Campagna and Cesare Franco, which is very original even from a broadly European perspective. The same artists also designed the gravestone of Krzysztof Mikołaj Radziwiłł (1608), who was laid to rest in the Jesuit church in Nieśwież. These two works—Italian exports which incorporated the Mannerist principle of *rotto*—are examples of an unusual, formally sophisticated and intellectual art.³⁰ Significantly, the two artworks are also the first examples of avant-garde Italian art to arrive in Lithuania without being presented in Poland. Still, while Mikołaj Krzysztof Radziwiłł ‘the Orphan’, who commissioned the works, was a very well-educated and sophisticated person fully conversant with contemporary art trends in Europe, both projects proved rather too modern for the inhabitants of the Grand Duchy of Lithuania. The altar of the Holy Cross was replicated (as the altar of the Blessed Virgin Mary) in the church of the Holy Cross in Nieśwież, built ca. 1750–3. While the gravestone of Krzysztof Mikołaj Radziwiłł was not directly copied later, it may have served as an inspiration for the *aedicula* grave-stones adorned with busts of the deceased, which gained enormous popularity in Poland since the 1630s.³¹ Among early examples are the gravestones of Samuel Pac (1627–30), in the Vilnius Cathedral, and Krzysztof Sapięha (after 1631), in the church of St. Michael the Archangel, both commissioned from Italian artists.³²

The earliest works in a purely Baroque style in the capital of the Grand Duchy of Lithuania date back to around 1620. While some of them have since become the subject of a large amount of literature, many other works are yet to be considered. One is the prestigious Chapel of St. Casimir at the Vilnius Cathedral commissioned by Zygmunt III (1623–36, with alterations until 1692), whose authorship is still a matter of debate. While Marian Morelowski claimed that the chapel must have been the work of Constante Tencalla of Bissone (Ticino), this attribution was undermined by Mariusz Karpowicz, who, following a formal analysis, pointed to Matteo Castello of Melide (Ticino), a pupil of Domenico Fontana and Carlo Maderno. However, the issue is not yet fully resolved because archival sources clearly point to Tencalla. Besides, it is known that Tencalla served his apprenticeship in Rome under Carlo Maderno, whose overwhelming influence is visible in the architecture of the

29 Now in the Museum of the National Belarusian Academy of Learning in Minsk. M. Wardzyński, ‘Nagrodek Pawła Sapięhy i jego żon w kościele oo. franciszkanów w Holszanach’, in: *Litwa i Polska. Dziedzictwo sztuki sakralnej*, ed. W. Boberski and M. Omilanowska (Warszawa, 2004), pp. 99–116.

30 T. Bernatowicz, *Miles Christianus et Peregrinatus* (Warszawa, 1998). See also: Wardzyński, ‘Analiza materiałowa’, pp. 196–7 and 205–7.

31 The first to be installed at the Wawel cathedral in 1631 was the gravestone of Bishop Marcin Szyszkowski, the work of Giovanni Battista Trevano and Antonio Lagostino. See: K. J. Czyżewski and M. Walczak, ‘Nagrobki popiersiowe biskupów krakowskich’, in: *Między Wrocławiem a Lwowem. Sztuka na Śląsku, w Małopolsce i na Rusi Koronnej w czasach nowożytnych*, ed. A. Betlej, K. Brzezina-Scheuerer and P. Oszczanowski (Wrocław, 2011), pp. 130–2.

32 Karpowicz, ‘Artyści włoscy’, pp. 65–6; M. Matuskaitė, *Išėjusiems atminti. Laidosena ir kapų ženklėnimas LDK* (Vilnius, 2009), pp. 175–9.



fig. 46 Church of St. Teresa in Vilnius, designed by Constante Tencalla, 1633–52



fig. 47 Epitaph of Krzysztof Mikołaj Sapieha (d. 1631). Constante and Giacomo Tencalla and Sebastiano Sala, monastery of St. Michael the Archangel in Vilnius

33 P. Jamski, 'Kaplica świętego Kazimierza w Wilnie i jej twórcy', *Biuletyn Historii Sztuki* 68, no. 1 (2006), pp. 19–44.

34 B. R. Vitkauskienė, 'Karaliaus Zigmanto Vazos užsakymai Vilniaus Žemutinėje pilyje', *Dailės Istorijos Studijos. Kultūros, Filosofijos ir Meno Institutas* 2 (2006), pp. 46–68.

35 M. Morelowski, 'Zagadnienie twórcy kaplicy św. Kazimierza i kości. św. Teresy w Wilnie, a Constanty Tencalla, projektodawca kolumny Zygmunta III w Warszawie', *Prace i Materiały Sprawozdawcze Sekcji Historii Sztuki* 3, no. 2 (1935), vol. 2, s. 302-

chapel. Piotr Jamski does not address the issue in his monograph of the chapel.³³ Birtutė Rūte Vitkauskienė, who analysed previously overlooked documents stored in the Jagiellonian Library and in the Lietuvos Valstybės Istorijos Archyvas, argues strongly in favour of Tencalla as the designer of the Chapel of St. Casimir.³⁴ It is also possible that the stucco decorations inside the chapel were made by a certain 'Trevano di Lugano' (listed in the archives as being in Vilnius in 1636–8), who is typically identified as Giovanni Battista Trevano. Another artist frequently associated with works found in the sanctuary is the painter Giacinto Campana, a representative of the Bologna school.

Although the aforementioned artists came to Vilnius at the behest of the King, they also provided services for magnates. The church of Discalced Carmelites in Vilnius (built 1633–52), commissioned from Constante Tencalla by Deputy Chancellor of Lithuania Stefan Pac and adorned by Tencalla's elegant, Roman façade **fig. 46**, had interesting spatial solutions.³⁵ Tencalla probably also built the palace for the Voivode of Vilnius and Grand Hetman of Lithuania, Janusz Radziwiłł (before 1653), designed with a regal flourish. The architect collaborated with Giacomo Tencalla on the aforementioned gravestones for Samuel Pac and Krzysztof Mikołaj Sapieha. The sparse, angular

gravestones were made from expensive stone imported from the Netherlands, beautifully shaped, with tasteful juxtapositions of colour in accordance with the Italian Renaissance tradition. From a formal and conceptual standpoint, both compositions accentuated the sculpted portrait of the deceased. The busts for the gravestones, made by Sebastiano Sala of Lugano, were given an unaffected appearance indicative of the sculptor's education in Rome around 1610 [fig. 47].³⁶

The same educational background was shared by Giovanni Battista Gisleni of Rome and Francesco Rossi of Tuscany, who, in addition to services performed for the royal court, also received commissions from the Lithuanian elites.³⁷ Gisleni created a series of designs for decorations for various festivities taking place in Vilnius; he also designed gravestones, epitaphs, and buildings (e.g. a library pavilion for Kazimierz Leon Sapieha). Gisleni designed decorations for Teodora Krystyna Sapieha née Tarnowska's grave (d. 1654) in the church of St. Michael the Archangel and for the altar commemorating the anniversary of the death of Anna Maria Ancilla Pac (d. 1643) in the church of St. Teresa in Vilnius.³⁸ Gisleni also designed a gravestone for Bishop Jerzy Tyszkiewicz (not implemented), which included a figure reminiscent of the statue of Innocent X by Alessandro Algardi (Rome, Palazzo dei Conservatori, before 1650), which was made by Francesco Rossi during the latter's stay in Vilnius in 1652–4.³⁹

However, the most important seventeenth-century work of Italian artists in Lithuania is undoubtedly the unconventional Camaldolese church and monastery in Pažaislis, commissioned by the Lithuanian Chancellor, Krzysztof Zygmunt Pac (built 1667–74, dome and towers completed in the 1680s; see [fig. 48]). At various stages of the work, the architects involved in the project included Isidoro Affaitati the Elder of Valsolda, Giovanni Battista Frediani of Lucca, and Pietro Puttini and his brother Carlo of Albogasio (Valsolda). The Puttini brothers came to Lithuania after work had already begun on the church. Frediani was primarily an engineer who cannot have devised the innovative solutions implemented at Pažaislis, inspired by models derived from Piedmont (the Sanctuary of Vicoforte), Lombardy (the design for the church of Santa Maria di Loreto in Milan), Veneto (Santa Maria della Salute in Venice) and Rome (the initial design for the Cappella dei Re Magi in the Palazzo di Propaganda Fide). The church was based on a regular hexagonal plan on the inside and an octagonal plan on the outside with a concave façade (reminiscent of Giacomo della Porta's façades in churches of Santa Trinita dei Monti and San Athanasio dei Greci in Rome, the Cathedral in Lugano, church of San Vincenzo in Bassano Romano, church of San Ivo Alla Sapienza in Rome, and Collegio Elvetico in Milan) flanked by two towers.⁴⁰ Mariusz Karpowicz attributed the extraordinarily well developed concept for the complex at Pažaislis to Isidoro Affaitati

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36 Vitkauskienė, 'Karaliaus Zigmanto Vazos', pp. 173–7. The bust of Samuel Pac is a copy made in the inter-war period. The grave of Krzysztof Mikołaj Sapieha was originally situated in the church of St. Michael the Archangel in Vilnius. It is now once more installed in the monastery. Karpowicz, 'Artyści włoscy', pp. 66–7; D. Piramidowicz, *Feniks świata litewskiego. Fundacje i inicjatywy artystyczne Kazimierza Leona Sapiehy (1609–1656)* (Warszawa, 2012), pp. 153–6.

37 Vitkauskienė, *Złotnictwo wileńskie*, pp. 192–3.

38 Matusakaitė, *Išėjusiems atminti*, pp. 76–7; S. Mossakowski, 'Królowa czy podkanclerzyna? Dekoracja oltarzowa Giovanniego Battisty Gisleniego', in: *Artyści włoscy w Polsce XV–XVIII wiek* (Warszawa, 2004), p. 416; Piramidowicz, *Feniks*, pp. 156–7 and 191–3.

39 The figure was installed in the wall of the cathedral on a Rococo mounting. M. Karpowicz, 'Nieznane dzieło Francesca Rossiego', *Biuletyn Historii Sztuki* 22, no. 4 (1960), pp. 378–83; idem, 'Giovanni Battista Gisleni i Francesco de' Rossi. Z dziejów współpracy architekta i rzeźbiarza', *Kwartalnik Architektury i Urbanistyki* 36, no. 1 (1991), pp. 11–2.

40 M. Karpowicz, *Architekt królewski Isidoro Affaitati (1622–1684)* (Warszawa, 2011), pp. 97–102, 158–42 and 153–7; M. Paknys, 'Nowe źródła o artystach w Pożajściu. W kręgu mecenatu Krzysztofa Zygmunta Paca', *Biuletyn Historii Sztuki* 62, no. 1/2 (2000), pp. 153–61; idem,

Pažaislio vienuolyno statybos ir dekoravimo istorija (Vilnius, 2013), pp. 75–87.

- 41 K. Guttmejer, 'Siedemnaście wieczone fundacje dla kamedułów w Polsce', in: *Studia nad sztuką renesansu i baroku*, ed. J. Lileyko and I. Rolska-Boruch, vol. 8 (Lublin, 2007), pp. 66–7; idem, 'Pożajście, erem kamedułów i sześcioboczny plan kościoła', in: *Pažaislio vienuolyno 350 metų istorija*, ed. M. Paknys (Vilnius, 2014), pp. 52–7.
- 42 The idea of the Cappella dei Principi as a model in both formal and ideological terms will be discussed in a study prepared by the author of this article. One could also cite the interesting ruminations on the subject of the plan of the church in Pažaislis by Karol Guttmejer in the 2014 publication cited above.
- 43 A. S. Czyż, 'Włosi w kręgu rodziny Paców', in: *Stan badań nad wielokulturowym dziedzictwem dawnej Rzeczypospolitej*, ed. W. Walczak, K. Łopatecki, vol. 4 (Białystok, 2013), pp. 175–9 and 181–90.
- 44 Zakład Rękopisów Biblioteki Narodowej, sygn. B.O.Z. 1502, p. 38, *Testament Krzysztofa Zygmunta Paca*.
- 45 I. Rolska-Boruch, 'Kościół i mauzoleum Paców w Pożajściu w świetle nieznanych archiwaliów (1675–1709)', *Barok. Historia-Literatura-Sztuka* 15, no. 1 (2008), pp. 140–3; M. Paknys, 'Fundatoriu Pacų sarkofagai Pažaislyje', in: *Dangiškėji Globėjai, žemiškėji mecenatai* (Vilnius, 2011), pp. 75–81.
- 46 A. S. Czyż, 'O pochówkach serc Michała Korybuta Wiśniowieckiego i Klary Izabelli de Mailly-Lascaris Pacowej oraz o mauzoleum w Pożajściu', *Biuletyn Historii Sztuki* 75, no. 4 (2013), pp. 683–93.



fig. 48 Façade of the church of the Visitation in Pažaislis, 1667–74, 1680s

More importantly, regardless of its similarity to the aforementioned buildings which may have inspired the design for the church at Pažaislis, the structure cannot be considered separately from an elaborate monastic complex which is a veritable *Gesamtkunstwerk*. The design of the Escorial, with its centrally located church framed by four courtyards, undoubtedly influenced the main concept of the Pažaislis complex.⁴¹ Of course, the church in Pažaislis does not share the shape of its Spanish counterpart, being modelled on the mausoleum at the Capella dei Principi (the Medici Chapel) at the church of San Lorenzo in Florence.⁴² The founder of the Camaldolese church, Krzysztof Zygmunt Pac, who in his youth received education at the court of the Medici and remained in touch with the family in later life, obviously knew about that. The similarity indicated not only the Grand Chancellor of Lithuania's political ambitions and artistic interests, but also a clear association with

Florence. According to contemporary beliefs, the Lithuanian family of Pac shared a common ancestor (Cosmus Paccius) with another Florentine family—del Pazzi.⁴⁵

Pietro Puttini—a relative of Isidoro Affaitati the Elder who supervised the work in Pažaislis and whom Krzysztof Zygmunt Pac called ‘my architect’ in his will—also played a major part in shaping the landscape of Kaunas.⁴⁴ Several of Pietro Puttini’s designs for Pažaislis have been preserved: details of domes, portals, floors, as well as the lay-out of the crypt of the founders and sketches for the gravestones of the Pac family.⁴⁵ The latter were strikingly original for sepulchral art of that time in the Polish-Lithuanian Commonwealth. One of the innovative features of the gravestones, which date back to 1688, are the figures on the sarcophagi, covered in a shroud, with parted lips. It is the image of the dead as *transi*, a form which was uncommon to the Polish-Lithuanian Commonwealth at that time, since gravestones were usually meant to praise the dead and console the living. However, this motif was introduced to countries north of the Alps—above all to France, but also England—already in the second half of the fourteenth century. One can therefore see the potential inspiration both for the artist, Pietro Puttini, and for the patron, Kazimierz Michał Pac, Knight of Malta and successor to the founders of the church in Pažaislis.⁴⁶ Pietro Puttini also designed two domed chapels in Kaunas—one by the Dominican church (1682–90) and another at the church of the Holy Cross (1685–1700, altered in the eighteenth century). He was also involved in the expansion of Krzysztof Zygmunt Pac’s palace in his native Jieznas.⁴⁷

The church in Pažaislis is also the first in the Grand Duchy of Lithuania to be so richly embellished with stuccowork; before the end of the eighteenth century, this decorative technique achieved marked popularity in the country.⁴⁸ Stuccos at Pažaislis were made by Giovanni Battista Merli of Albogasio, but those at the church of SS Peter and Paul in the Antakalnis district of Vilnius (commissioned by the Voivode of Vilnius and Grand Hetman of Lithuania, Michał Kazimierz Pac, in 1677) were the work of the uncommonly talented Giovanni Pietro Perti and Giovanni Maria Galli, assisted by Perti’s brothers—Antonio, Carlo Giorgio, and Paolo—as well as his cousins (his father’s brother’s sons): Antonio Giovanni and Carlo. Surviving archival materials indicate that Perti ‘*figures hominum efformabat*’, and Galli ‘*flores et comparelementa faciebat*’.⁴⁹ In the church of SS Peter and Paul in Antakalnis, stuccoworkers from Muggio (Ticino) created a European masterpiece, probably the only one of its kind [fig. 49]. What is often rendered in paintings and engravings, Perti and Galli depicted in sculptures, seamlessly transitioning from reliefs to full-scale three-dimensional sculptural works, drawing inspiration from the finest Italian works of art with which they were undoubtedly familiar.⁵⁰

47 Paknys, *Pažaislio vienuolyno*, pp. 82–4.

48 Stucco decorations made by Italian workshops have been introduced to Lithuania even earlier, in the Chapel of St. Casimir and in the chapel of the Wollowicz family (ca. 1627–ca. 1651) at the Vilnius cathedral, and also in the church of St. Teresa in Vilnius (ca. 1650). See: S. Samuolienė, ‘Komaskai ir stiuko lipdyba Šiaurės Europoje bei Lietuvoje XVII a. II pusėje’, in: *Nuo gotikos iki romantizmo. Senoji Lietuvos dailė straipsnių rinkinys*, ed. I. Vaišvilaitė (Vilnius, 1992), pp. 56–72; A. Vasiliauskienė, ‘Komaskų mokyklos atspindžiai ornamentinėje Pažaislio stiuko lapdyboje’, in: *Pažaislio vienuolyno*, pp. 111–56.

49 Vilniaus Arkivyskupijos Kurija Archyvas, sygn. f. 1, ap. 5., b. 8, *Liber Canonico Regularium Conventus Vilnensis in Antocollo ad Ecclesiam S. Petri (...) Benedicto Samotulski praeposito conscriptus*, k. 13v.



fig. 49 Church of SS. Peter and Paul in Antakalnis in Vilnius, decorative stucco work by Giovanni Pietro Perti and Giovanni Maria Galli, 1677–85



fig. 50 Signed fresco by Michelangelo Palloni from the chancel of the church in Pažaislis, ca. 1680

50 A. S. Czyż, *Kościół świętych Piotra i Pawła na Antokolu w Wilnie* (Wrocław—Warszawa—Kraków, 2008).

51 Czyż, *Kościół świętych Piotra i Pawła*, pp. 172–8; G. M. Guidetti, 'Michele Arcangelo Palloni nell'eremo di Mons Pacis a Pažaislis: nuove considerazioni', in:

The Pac family also introduced two outstanding artists to Lithuania: Michelangelo Palloni **fig. 50**—brought to the country in 1677 by Krzysztof Zygmunt Pac—and Martino Altomonte—arriving in 1682 thanks to Michał Kazimierz Pac.⁵¹ The arrival of those two artists at the behest of members of the Pac family proves that Italian artists often travelled to Lithuania bypassing Poland. Artists under the aegis of Krzysztof Zygmunt Pac and Michał Kazimierz Pac later worked for other magnates in Lithuania and in Poland, and also for royal and imperial courts.

Stuccowork was introduced into the Grand Duchy of Lithuania as decoration in sacred and secular buildings by Italian workshops, the most famous of which was run by Giovanni Pietro Perti. Having originated in antiquity, stuccowork is a classicising element. This was not insignificant for Lithuanian magnates, who claimed ancient Roman heritage by way of the legendary Palemon.⁵² Therefore the Lithuanian nobility eagerly decorated their residences with stucco ornaments. The stuccoworkers employed at Pažaislis also worked on Krzysztof Zygmunt Pac's palaces in Jieznas and Kaunas, and the Antakalnis workshop worked on Michał Kazimierz Pac's palace in Vilnius. The Słuska and Sapieha palaces in Antakalnis and in Grodno (built in the 1690s) were in all certainty raised and decorated by Italian artists who had earlier worked for the Pac family. Evidence of this has only recently been unearthed in the archives.⁵³ Clear indications of that fact are found in the decorations on the façade of Kazimierz Jan Sapieha's palace in Antakalnis, in which Giovanni Pietro Perti depicted the Hetman's genealogy in 'Roman style' befitting a Lithuanian.

In later years, Giuseppe Sacco of Verona worked in the grounds of the estate of the Royal Treasurer in Łosośna (now in Grodno, Belarus) and Krynki. Sacco, who had settled in Grodno, was also employed by Stanisław August Poniatowski. He built several royal palaces, among others in Stanisławów (now in Grodno, Belarus) and in Augustów. He also worked for the Lithuanian elites—the Tyzenhauz, Chreptowicz, Wołłowicz and Tyszkiewicz families. Since 1770 architect Carlo Spanpani operated in the Grand Duchy of Lithuania, promoting an austere classicism; he is considered to have originated the manor-type house which became a staple of nineteenth-century architecture in Lithuania.⁵⁴

The eighteenth century saw a decline of the activities of Italian artists in the Grand Duchy of Lithuania in favour of artists from the Habsburg monarchy. The Italians did not disappear from Lithuania altogether, though; this is confirmed by the continuing activity of Giuseppe Fontana—architect of the Orthodox cathedral (1745–85) and the Bernardine Church (1742–9) in Witebsk (now Vitebsk, Belarus), which was destroyed in the 1930s.⁵⁵

Anna Sylwia Czyż

Artyści włoscy w Wielkim Księstwie Litewskim

Pierwsi artyści włoscy są uchwytli na terenie Wielkiego Księstwa Litewskiego, a konkretnie w Wilnie, z początkiem XVI wieku, co wiąże się z rozprzestrzenianiem się sztuki renesansu pod światłym mecenatem ostatnich Jagiellonów. Działali tu współpracownicy Bartolomea Berrecciego, wznosząc i ozdabiając zamek dolny oraz katedrę. Prócz środowiska architektoniczno-rzeźbiarskiego niezwykle ważni

- 52 E. Kulicka, 'Legenda o rzymskim pochodzeniu Litwinów i jej stosunek do mitu sarmackiego', *Przegląd Historyczny* 1, no. 71 (1980), pp. 1–21. See also: Czyż, 'Włosi w kręgu rodziny', pp. 175–7.
- 53 P. Jamski, 'Palace niedosłego króla. Artystyczne przygotowania Kazimierza Jana Sapiehy do sejmu grodzieńskiego w roku 1695', in: *Studia nad sztuką renesansu i baroku*, ed. J. Lileyko and I. Rolska-Boruch, vol. 6 (Lublin, 2005), pp. 53–92; R. Janonienė and E. Purlys, *Sapiegų rūmai Antakalnyje* (Vilnius, 2012).
- 54 W. F. Morozow, 'Cechy klasycyzmu w planach posiadłości królewskich ekonomii grodzieńskiej końca XVIII wieku', in: *Klasycyzm i klasycyzmy. Materiały sesji Stowarzyszenia Historyków Sztuki* (Warszawa, 1994), pp. 145–58; idem, 'Kształtowanie się klasycyzmu w architekturze Białorusi pod koniec XVIII wieku', in: *Sztuka ziem wschodnich*, pp. 671–3.
- 55 W. Boberski, 'Późnobarokowa cerkiew katedralna w Witebsku i jej rzymski pierwowzór', *Biuletyn Historii Sztuki* 62, no. 1/2 (2000), pp. 105–52.

byli także złotnicy włoscy pracujący przede wszystkim na potrzeby dworu. Jednak Wilno nie było jedynym centrum artystycznym Litwy, choć zapewne najważniejszym, gdzie czynni byli artyści włoscy. Kluczową rolę odgrywało także Grodno, gdzie pod patronatem Stefana Batorego działał m.in. Rudolfo da Camerino.

Od końca XVI wieku duży ruch budowlany w Wielkim Księstwie Litewskim wiąże się z mecenatem Radziwiłłów, Sapiehów, Tyszkiewiczów, Chodkiewiczów i Paców, którzy w swoich dobrach wznosili i ozdabiali rezydencje i kościoły, w tym takie, które pełniły role mauzoleów rodowych. Potrzeba odpowiedniej reprezentacji wymagała nie tylko skali i stosownych materiałów, ale i zatrudnienia utalentowanych artystów, wśród których nie brakło Włochów. W kręgu mecenatu magnackiego dzięki twórcom z Półwyspu Apenińskiego powstały na terenie Litwy wybitne realizacje, nierzadko awangardowe, jak np. kościół i klasztor Kamedułów w Pożajściu.

Anna Sylwia Czyż

Artisti italiani nel Granducato di Lituania

La presenza dei primi artisti italiani sul territorio del Granducato di Lituania, a Vilnius, è visibile dall'inizio del XVI sec. ed è strettamente legata al diffondersi dell'arte del Rinascimento grazie al mecenatismo degli ultimi Jagelloni.

A Vilnius lavorano i collaboratori di Bartolomeo Berrecci, costruendo e decorando il cosiddetto castello inferiore e la cattedrale. Oltre all'ambiente architettonico e scultorio, di primaria importanza sono gli orefici italiani che lavorano soprattutto per la corte. Eppure, anche se è il più importante, Vilnius non è l'unico centro artistico della Lituania dove operano gli artisti italiani. Un ruolo essenziale svolge anche Grodno, dove sotto il patronato di Stefan Batory lavora fra l'altro Rudolfo da Camerino. Dalla fine del XVI secolo il grande movimento edile nel Granducato di Lituania è legato soprattutto al mecenatismo delle famiglie di Radziwiłł, Sapieha, Tyszkiewicz, Chodkiewicz e Pac, che costruiscono e decorano le loro tenute e chiese, tra le quali quelle che dopo avranno funzione di mausolei familiari. Il bisogno di un decoro appropriato richiede non soltanto scala e materiali adeguati, ma anche l'assunzione di artisti di talento, fra i quali non mancano gli italiani. Grazie a loro in Lituania vengono create opere architettoniche di grande rilievo, a volte vicine all'avanguardia, come, per esempio, la chiesa e il monastero camaldolese a Pożajście.