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THE INTERPRETATION OF THE ARCHITECTURAL HERITAGE OF JOHANN CHRISTOPH GLAUBITZ IN WORKS BY BELARUSIAN, POLISH AND LITHUNIAN RESEARCHERS

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Johann Christoph Glaubitz is considered to be one of the most famous names in the architecture of the Grand Duchy of Lithuania of the 18th century and one of the founders of the so-called "Vilnius Baroque". The architectural heritage of J.C.Glaubitz has been variously interpreted in Belarusian, Polish and Lithuanian historiography. An analysis of these research materials allows to evaluate it most adequately.

Johann Christoph Glaubitz (about 1700 – 1767), a German by descent and a Lutheran by denomination, played an important role in the architecture of the Grand Duchy of Lithuania. According to his projects, during the 1730 – 1760s, a lot of churches of various denominations were restored and built in the style of Vilnius Baroque not only in Vilnius, but also at the periphery of the GDL. The architectural heritage of J.C.Glaubitz has been discovered gradually, through archival searches and stylistic analysis, and it still raises many questions.

Task formulation

The aim of this article is to summarize the experience gained so far in the interpretation of the architectural heritage of J.C. Glaubitz in Belarusian, Polish, Lithuanian historiography.

The tasks are as follows:

- 1) To trace how the architectural heritage of J.C. Glaubitz was interpreted in works by Belarusian, Polish and Lithuanian researchers;
- 2) On the basis of this, to present the most appropriate list of works by the architect;
- 3) To outline some problems and prospects in the investigation of Glaubitz's heritage at the current stage.

Results and their discussion

A serious attention to the heritage of J.C. Glaubitz was first paid together with the initial attempts of interpretation of the Vilnius Baroque phenomenon. This term was formulated and developed in the 1930s by Polish art historians who tried to determine the Late Baroque architecture of the former Grand Duchy of Lithuania. In 1937, there was issued a monograph by S. Lorentz entitled "Johann Christoph Glaubitz, a Vilnius Architect of the 18th Century" (Polish: "Jan Krzysztof Glaubitz, architekt wileński XVIII w.") [0]. This work contains much biographical material and provides the first, though incomplete, list of the architect's works. It should be noted that at the same time, in the interwar period, the issues of Vilnius Baroque were not investigated in BSSR.

After World War II, the most detailed and meaningful research on Glaubitz's heritage was conducted by S. Lorentz and V. Drema. They were close friends and repeatedly noted the need for a new monograph about J.C. Glaubitz, but finally implemented this idea only partially in their monographs of related or broader themes.

In particular, S. Lorentz published most results of his work in the monograph "Materials on the History of Vilnius Baroque and Rococo Architecture" (Polish: "Materiały do historii wileńskiej architektury barokowej i rokokowej") [2]. As in his interwar monograph, S. Lorentz considered J.C. Glaubitz to be a leading architect of the 1730 – 1760s in the GDL and extended the list of his works. But nowadays there is found arguable an attribution of some monuments. The Lithuanian researcher V. Drema, in turn, discovered J.C. Glaubitz as a chief architect of Vilnius Jesuits in the monograph "Vilnius Church of St. John" (Lithuanian: "Vilniaus Šv. Jono Bažnyčia") [3]. On the basis of unique documental and visual materials, the researcher explored the origin of the architect's creative manner, proposed unusual stylistic analogies and tried to compose a complete list of the architect's heritage, too. But there was the same tendency to exaggerate the achievements of J.C. Glaubitz.

The Belarusian Soviet researchers touched upon the architect's heritage to a lesser extent, and only a few publications are worth mentioning. The article about the Savior monastery in Mahiliou by A. Kvitnitskaya became an important step in this direction and one more example of Glaubitz's participation in the Orthodox architecture [4]. It should be also noted the monograph "Mahiliou architecture" [5] by T. Charniauskaya containing some information on buildings by J.C. Glaubitz in the city. In Volume 2 of "The History of the Belarusian art" (Belarusian: "Гісторыя беларускага мастацтва"), the heritage of J.C. Glaubitz was highly valued within the architecture of Vilnius Baroque, but not revealed well [6].

In post-Soviet times, there are more favorable conditions for investigation of the architectural heritage of J.C. Glaubitz. Some significant achievements have been made in Belarusian historiography in latest decades. The works by T. Gabrus seem to be the most valuable ones, especially the monograph "Stone Chorales: Sacral Architecture of Belarusian Baroque" (Belarusian: "Мураваныя харалы: Сакральная архітэктурa беларускага барока") [7]. The author tries to comprehend the problems of attribution for some monuments, carries out a deep stylistic analysis, finds a person of J.C. Glaubitz important but not paramount in formation and expansion of Vilnius Baroque. Regarding recent Lithuanian books, Volume II of "The History of Lithuanian Architecture" (Lithuanian: "Lietuvos architektūros istorija") contains the most detailed information on works by J.C. Glaubitz [8].

At the present stage, international cooperation and exchange of views is needed for a further investigation of the heritage of J.C. Glaubitz. It could be provided through periodicals, scientific papers, which often comprise materials of international conferences, exhibitions, etc. We should note the catalog of international exhibition "Vilnius Sacral Architecture of Baroque Times: Destruction and Restoration" (Polish: "Wileńska architektura sakralna doby baroku: dewastacja i restauracja") [9]. The exhibition took place in several towns of Poland, Lithuania, Germany from 2005. The catalog contains much information about the history of Vilnius churches. There are also theoretic articles by J. Kowalczyk (Poland), A. Aleksandraviciute (Lithuania), where J.C. Glaubitz is mentioned a number of times among the foreign architects in Vilnius.

The international workshop "The Architecture of Vilnius Baroque: An Attempt of Re-Definition" (Polish: "Architektura wileńskiego baroku: Próba redefinicji") became another considerable event. The workshop was held under the auspices of the Institute of Art History of the Polish Academy of Sciences (October 4 – 5, 2010). The participants were leading experts such as T. Gabrus (Belarus), A. Baranowski, J. Kowalczyk, M. Karpowicz (Poland), A. Kaladzinskaite (Lithuania) and R. Kaminska (Latvia). The most materials of the workshop are published in a special volume of "The Bulletin of Art History" (Polish: "Biuletyn historii sztuki") [10]. There are presented different points of view on the architecture of Vilnius Baroque, including the heritage of J.C. Glaubitz.

But finally the monograph "Vilnius Type of Architecture of the 18th Century" (Polish: "Wileńska odmiana architektury XVIII wieku") by M. Karpowicz seems to be the most significant research for recent years [11]. The author traces the genesis of Vilnius Baroque, determines its distinctive features in comparison with other regions of Europe, especially Italy and Poland, less the Austrian Empire and South Germany. According to M. Karpowicz, the leading architects in the GDL were the Italians, in particular G.A. Longhi and A. Paracca. The author considers them to design some buildings that used to be associated with Glaubitz's heritage (Polatsk, Berazvechcha, etc.). The chapter "Johann Christoph Glaubitz and others" (Polish: "Jan Krzysztof Glaubitz i inni") presents this architect as one of many only, and even not the most talented. On the basis of this book, it could be identified the Vilnius Baroque features that are typical (delicate two-towered facade, figured pediments above the entrance and the presbitery, motifs of cartouche and volute, etc.) and not typical (columns at the tower corners and in segmentation of facade, pediments rounded in cross-section, light-shadow effects, etc.) of the manner of J.C. Glaubitz only. In this regard, it is also worth mentioning the articles by Polish researchers W. Boberski [12], K. Pyzel [13], P. Jamski [14], that argue the authorship by J.C. Glaubitz for some monuments (Hanuta, Lida, Slonim, etc.).

Thus, the architectural heritage of J.C. Glaubitz comprises such monuments as the Lutheran church, the Catholic churches of St. John, St. Catherine, the Orthodox church of the Holy Spirit in Vilnius, as well as the Catholic churches in Stalovichy, Zabiely, the Orthodox church of the Saviour and the Kaniski Palace in

Mahiliou. The attribution of these buildings has been documentally proved. But the attribution of some other ones has been not entirely disproved yet. In particular, the St. Sophia Cathedral in Polatsk, the church of the Ascension and the gate of Uniate monastery of the Holy Trinity in Vilnius have been attributed to J.C. Glaubitz on the basis of stylistic analogies. Several other monuments are attributed to the architect rather unreasonably or by mistake (Hlybokae, Baruny, Mstislau, etc.). Unfortunately, such wrong information is actively replicated in various editions, e.g. in the encyclopedia "The Grand Duchy of Lithuania" (Belarusian: "Вялікае княства Літоўскае") [15].

To date, the investigation of the heritage of J.C. Glaubitz is still problematic. Besides a controversial attribution, we can note such problems as a lack of information about the origin and professional education of the architect, his contemporaries and followers, the extent of his activities, etc. A deeper analysis of existing sources and historiography would enable to prepare a general edition on the architect's heritage.

The architectural heritage of J.C. Glaubitz has been widely reflected in the works by Belarusian, Polish, Lithuanian historians of art (S. Lorentz, V. Drema, T. Gabrus, M. Karpowicz, etc.). Nowadays there is a tendency of its re-assessment that is connected with the discovery of new names in the architecture of the 18th century and a more critical approach to the attribution of monuments. Nevertheless, it is still true that J.C. Glaubitz played an important role in spread of the Late Baroque influences in the Grand Duchy of Lithuania.

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