**The Mykolas Žilinskas Art Gallery**

Welcome to the Mykolas Žilinskas Art Gallery – one of the subdivisions of the Mikalojus Konstantinas Čiurlionis National Museum of Art. This Kaunas gallery meant for the collections of foreign art was opened in 1989 and named after Žilinskas to honour the famous Lithuanian collector, patron, the former Chancellor of the Ministers’ Cabinet and an exceptionally clever businessman. In 1940, when the Soviets occupied Lithuania, he was forced to emigrate to the West. Mykolas Žilinskas donated to his home town Kaunas 1,685 works of the 16th-20th centuries’ European art from his collection accumulated in West Berlin.

The gallery offers the display of the most valuable paintings from Žilinskas’ collection as well as art treasures of the Far East, Ancient Egypt, the ancient world and Europe accumulated in the museum since 1921. They are mostly the acquisitions from the collections of the Lithuanian noblemen, from the exhibitions from abroad or works of art accumulated by ardent travellers and collectors.

We have selected 90 most valuable and interesting pieces of art for the guided tour. Exhibits from 1 to 30 will tell you about the history of the applied art. Exhibits from 31 to 60 will introduce you to the art of the Ancient Egypt and the Antique. After entering the rooms on the first floor of the gallery and choosing the exhibits from 61 to 90, you will get the possibility to hear the narration on the treasury of the foreign Fine Arts of the 16th-18th centuries. If you wish to listen to the whole guided tour, you ought to allot it an hour and a half.

We wish you to have a good time.

You will find the first two displays on the ground floor, by turning to the left from the lobby. The exhibition of the “Applied Arts of the 17th-20th Centuries” starts on the left; it is displayed in the direction from the right to the left.

The exhibition of the applied arts is comprised of the collections of the Mikalojus Konstantinas Čiurlionis National Museum of Art. Until the 2nd half of the 19th century especially artistic ware used to be produced for the manors of aristocrats and the great monarchs of the European countries only. The demands of the middle class were met by the craftsmen. Here you will get acquainted with the history of porcelain production, its development in Europe, the ware of the famous porcelain manufactories of Meissen, Sèvres, Russia and other countries, with various styles of art, ware of glass and metal, furniture and other pieces of art.

The first exhibit – one of the oldest porcelain items in the Western Europe – is displayed on the right side of the hall by the curved wall in a small gilded cupboard of the Neo-Rococo style. This is a tea set.

1. **Tea Set**

Porcelain is the most perfect kind of ceramics. In China, it was known already in the 6th century, in Japan its production started in about 1500. The first information on porcelain was brought to Europe by the traveller Marco Polo as far back as in the 13th century. Few people believed in it. The porcelain ware that reached Europe during the Middle Ages was especially valued and appreciated. For a long time people in Europe were trying to disclose the secrets of porcelain production. In 1708, the German alchemist Johann Friedrich Böttger invented the so-called hard porcelain.

The inventor of the first European porcelain served at Prussia King Friedrich I; later on, the King of Poland and the Grand Duke of Lithuania as well as the Duke of Saxony August II became interested in him; he imprisoned the alchemist in his castle demanding to reveal “the secret of the gold”. In 1710, the production of the European porcelain started in the Albrechtsburg Castle situated in Meissen City. Here, the Royal Manufactory of the Duke of Saxony was established. Johann Friedrich Böttger headed the manufactory until his very death. Years 1710-1719 are known as the Böttger period in the history of porcelain manufactory.

The sugar-basin displayed in the exposition is a part of a rare tea set produced in the most famous all over Europe Meissen manufactory. These are red stoneware vessels by Johann Friedrich Böttger. This tediously polished and engraved porcelain ware resembles the Chinese and Japanese porcelain, repeats the shapes of the metal ware of that time.

The next exhibit is between the glass-cases, on the first pedestal, under the glass.

1. **Jug-Vase “Allegory of Water”**

The period of flourishing of Meissen manufactory is called “the Sculpture Period”. It is related to the activity of the talented sculptor of the 18th century Johann Joachim Kändler. By combining the principles of the Rococo art and excellent plastic characteristics of porcelain, Kändler has created an expressive genre of fine plastics, which made Meissen famous throughout Europe.

A decorative vase-jug “Allegory of Water” is one of the four jugs by Kändler bearing the symbolic elements – Earth, Water, Air and Fire. Next to the jug-vase are the small parrot statuettes created in the 19th century according to the models by Johann Joachim Kändler.

The exhibit marked by number three is placed in a large glass-case situated in the centre of the hall.

1. **“The Apotheosis of Yekaterina II”**

In 1752, the Royal Porcelain Manufactory was established in Berlin. It was famous for the production of representative sets and decorative vases for the royal palace and manors of the noblemen. The displayed part of the dessert set is a decorative multi-figure composition which, in 1769, was presented by the Prussian King Frederick II to Yekaterina II on the occasion of signing the mutual agreement on politics and defence. The deeds and personality of Yekaterina II are celebrated in the composition. The monarch sitting on a grand throne is symbolically surrounded by the Greek and Roman gods, near the throne there are groups of Russian noblemen and Turkish war prisoners and figures of the representatives of various nations of the Russian Empire. The authors of the composition are brothers Friedrich Elias and Wilhelm Christian Meyers. The exhibited composition is a later replica of the original created in 1770-1772.

And now let us have a look at the glass-cases situated at the end of the hall. Above them, an ornate hand-held fan of the 18th century is displayed.

1. **Hand-held Fan**

In the East, hand-held fans have been known since the very old times. They were popular in the Antique times as well; however, in Europe, they became a common ladies’ accessory only in the 16th century and remained especially popular until the middle of the 18th century. In the 18th century, it was said that according to a lady’s behaviour with a hand-held fan one could tell to what class the lady belonged. At that time, in France, wonderful fans painted on silk, parchment or leather were produced; they were decorated with ivory, tortoiseshell, mother-of-pearl, encrusted with gold and silver. In the palaces of nobility, fans were used for several purposes. First of all, of course, this was an accessory of a lady’s clothing used for fanning. At the same time, it was used for flirting. Thanks to them, without saying a word it was possible to make a date or estrange a boring admirer.

This hand-held fan created in the 18th century was especially appreciated**,** later it has been framed and became part of interior decorations in Pakruojis manor that belonged to Baron Leo von der Ropp.

The next two exhibits – a case for a lorgnette and a cameo are displayed in the first glass-case. The things exhibited here as if tell romantic, coquettish and snappy stories on a lady’s life, her hobbies and fashions.

1. **Case for Lorgnette**

The crocheted case for a lorgnette of the 1st half of the 19th century is decorated with vegetal flower bunches typical of that period. Its top and bottom are framed with a geometric ornament. Biser is a small shining beading with holes, most often made of colourless or coloured glass. It was used for the production of bijouterie, and decoration of clothes, bags, money-bags, cases, etc. The production of Biser started in Ancient Egypt. Its masters have achieved an especially high artistic level in Byzantium. In Europe, the Biser works spread during the Renaissance period and have remained fashionable till nowadays.

1. **Cameo**

Cameo is a favourite detail of women’s wardrobe. It is a decoration madeof precious stones or semiprecious, ordinary stones, shells with an engraved embossed view. The production of cameos started in the East, later it became popular in Europe; here, they especially flourished in the 15th century. Namely at this period the production of cameos of shells started in France, Germany and Flanders. Their production has not been mechanized until nowadays. Every cameo is unique; there are no two uniform cameos. They are true masterpieces in miniature. Beautiful colour contrasts can be obtained from multi-colour layers of shells. The bigger the contrast, the more valuable the cameo is.

This cameo made of a shell is framed in a narrow white metal frame. The artist masterfully applied two layers of the shell: rosy – for creating a lady’s face and white for making the background.

In the next hall, on the right, on the first pedestal, behind the glass, a valuable sculpture “Nymph with a Bow” is exhibited.

1. **Étienne Maurice Falconet. Statuette “Nymph with a Bow”**

In 1735, in the French town Vincennes, a porcelain manufactory was established, which was moved to Sevres in 1765. Having become the owner of the manufactory, King Louis XV named it the Royal manufactory. In Sevres manufactory, sets, decorative vases, lots of trifles for everyday life were produced.

The sculpture workshop of the Sevres manufactory won fame when the famous sculptor Étienne Maurice Falconet became the head of it. He created lots of classicist allegoric mythological models of fine plastics. The statuette “A Nymph with a Bow” created in the 19th century according to the model of 1771 and a pendulous clock are introduced to the visitors of the museum. The statuette is produced of unglazed porcelain a bit resembling marble. When burning, it slightly glazes, but is apt to deformations. Due to that, it is mostly used for casting small sculptures. The unglazed burnt porcelain is called the biscuit.

The eighth exhibit is on the top shelf of the first glass-case.

1. **Cups “Swans”**

The brightest reflection of the grandeur of the Napoleon Epoch was the Empire style, which formed at the beginning of the 19th century. In Sevres, it lasted for the longest period of time and made a big influence on other European manufactories, especially the Russian ones. The articles of that time remind of the antique vases. The emphasized monumentality is combined with the abundant gilded décor. The motif of swans and lyres was especially loved.

In the third glass-case, the porcelain of the Russian manufactories is displayed. On the middle shelf, there is a cruet for milk marked by number 9.

1. **Coffee Set**

The porcelain industry started to develop in Russia, in 1744, when a porcelain manufactory was established in Saint-Petersburg. During the times of Yekaterina II, masters, decorators and modellers were invited to this manufactory from Meissen, Sevres and Vienna. Ornate vases and luxuriant sets designed for the Tsar’s palace were decorated with the views of Russian cities and landscapes.

At that time, private factories, which attempted to provide porcelain articles for a wider Russian society, were established as well. The factory of Aleksey Popov, which was operating at Moscow Province, was one of the best porcelain factories in Russia of the 19th century. The production produced here did not lag behind the best traditions of production of the European porcelain and, at the same time, it had its unique traits. Abundant decoration, bright painting effects dominating in décor, folk ornaments are characteristic ofthe products of Aleksey Popov factory.

Behind this glass-case, you will see a set of the living-room furniture of the Secession style.

1. **Set of the Living-Room Furniture**

At the end of the 19th century, an original art trend was born in Europe; its representatives were trying to free themselves from the old styles. The new movement grew by using forms of the **live** nature, especially water plants, sea animals, playing with a variety of motifs, ornament asymmetry, abstract forms and gracefulness. This style existed for a short period of time – only until World War I, however, it quickly spread in Europe, reached America and even Japan. It had different names in various countries. In Austria, Poland and Lithuania it was called the Secession, elsewhere, Art Noveau.

Lightness, refinement is typical of the furniture of this style. The set of furniture of a living-room to which this sofa belongs is a splendid example of the Secession style. The set was acquired in Germany, in the second decade of the 20th century.

In the glass-cases by the end wall, the metal and glass ware of this dynamic style are exhibited. They were intended for decorating the interior and use in everyday life. A chandelier-night lamp is exhibited on a pedestal, behind the glass.

1. **Chandelier-Night Lamp**

This interesting faience chandelier created by the German painter Eduard Stellmacher was produced in “Amfora” factory of Teplice City, Austria, at the end of the 19th century – the beginning of the 20th century. This factory, which started working in about 1892, developed a unique pottery of the Secession style. Due to high artistic quality of the products, in 1894-1904, it became one of the most famous in the production of artistic pottery. The figure composition of the exhibited chandelier depicts a fortune-teller leaning over a mysterious vessel. The flying bats, snakes and figures of other animals impart mystics, which was very popular during the Secession.

Now let us return back by the right side of the hall. On pedestals, behind the glass, porcelain vases are exhibited.

1. **Vases**

As the mass production started predominating in Russia since 1900, the Manufactory of the Imperial Porcelain experienced a rise, which it had failed to experience in the late 19th century. The further activity of the factory was related with the setting in of the Secession aesthetics gradually dividing the articles into two categories – “technical” and “artistic”. Following the examples of the Copenhagen workshops, the production of decorative vases of simple, laconic shapes decorated with monochromic landscape painting on a white background was started. These decorative vases belong to the group of cylinder-shaped vases, which were very popular at that time.

The Secession was replaced by a new and powerful *art deco* style. It formed after World War I and developed in the 3rd-4th decade of the 20th century in all the branches of art, architecture and design. In the applied art, this style of art survived until the 1960s. In this exposition, you can see the *art deco* furniture, porcelain and glass vessels, statuettes, ornaments and accessories.

The next exhibit worth to take a closer look at – a faience statuette – is displayed on the bottom shelf of the second glass-case.

1. **François Pompon. Statuette “White Bear”**

François Pompon is a French sculptor, and the creator of animalist genre. In 1870, he started to study under the famous animalist master Pierre Louis Rouillard, later, worked as an assistant at sculptor Auguste Rodin. François Pompon became famous due to the stylised “White Bear” created in 1922. In 1934, this sculpture was given as a gift by the Ministry of Education of France to the Mikalojus Konstantinas Čiurlionis Gallery.

On the bottom shelf of the next glass-case, one can find the statuette “Europa on the Bull”.

1. **Karl Nacke. Statuette “Europa on the Bull”**

A statuette by Karl Nacke, a famous German artist of the beginning of the 20th century, was createdaccording to the Greek myth. It tells that once Europa and her friends were having a good time on the coast of the Mediterranean Sea. Zeus saw Europa, fell in love with her and decided to kidnap her. In order to cheat his envious wife Hera, he turned into a white bull, then surfaced from the sea and approached Europa. When she saw the bull, the girl embraced and kissed him and sat on his back jokingly. The animal took an opportunity and plunged into the sea with a girl on his back. Zeus swam Europa to Crete and only there he revealed his true godlike identity.

At the far end of the hall, on the wall, there are two cases with examples of the Russian agitation porcelain. You will find the exhibit marked by number 15 in the glass-case by the window.

1. **Sergei Chekhonin. “A Cubist Plate with a Hammer”**

The museum exhibits 10 first Soviet porcelain plates, which due to their specific décor are called the agitation porcelain.

Changes in a political and economic situation of Russia and the occupation of the Imperial Porcelain Manufactory by the Bolsheviks conditioned the alterations in the artistic principles of the visual agitation. In 1918, a graphic artist, connoisseur of pottery, Sergei Chekhonin, was appointed a Head Painter. Within a short period of time, he managed to organize a group of pottery artists-enthusiasts, who followed the revolutionary Romanticism. The ware created by them is decorated with revolutionary slogans and aphorisms, re-phrased sayings: “He who does not work, does not eat”, “Mind does not tolerate slavery”, “He who is not with us, is against us” and others. Since 1918, the porcelain articles produced in the Petrograd factory started to be marked with the Soviet symbol of the hammer and sickle and the gear ring.

In the glass-case by the door, two plates created by a famous Latvian painter are exhibited.

1. **Romans Suta. Decorative Plate “Marriage”**

Romans Suta was a famous Latvian artist, designer, stage designer and educator. In 1919, he belonged to a group of painters expressionists, later, was one of the establishers and active member of the Riga Painters Group. In 1924, Romans Suta established a workshop of porcelain decoration “Baltars”. A year later, in the International Decorative and Industrial Art Exhibition in Paris, he was awarded the golden medal for the national constructive stylistics. Later, his ware of pottery and crystal was also highly evaluated.

In the exhibition of the gallery, there are two plates of *art deco* style, the author of which is Romans Suta. The plate “Marriage” was bought in the Latvian Porcelain Exhibition, which took place in Kaunas, in 1926. The plate “St. George” was presented to the museum by Kazys Lozoraitis, the Extraordinary and Authorized Ambassador to the Holy See and the Order of Malta of the Republic of Lithuania.

Now let us return to the first hall. In the third glass-case, by the window, on the middle shelf, a pad is exhibited.

1. **Pad**

A pad is a box or a folder in which correspondence, writing paper and blotter, envelopes were kept. It would decorate a table and was locked by the owner. This pad belonged to the wife of the composer, politician and public figure Michał Kleofas Ogiński- Duchess Maria de Neri Ogiński . She was famous for her beauty, cleverness and dignified aristocratic manners. The Duchess cleverly dealt with the financial matters of her husband, due to that she was even nicknamed by the contemporaries “the financial genius”. This pad is decorated with binding and ornaments of the Empire style.

On the middle shelf of the next glass-case, you will find a sculpture marked by number 18.

1. **Jean- Auguste Barre. “Dancer Fanny Elssler”**

The famous Austrian ballet dancer of the 19th century, Fanny Elssler, studied the dance art in the prestigious Royal Vienna Theatre Ballet School. In 1830, in Berlin and later in Paris, she enjoyed a great success. The folk dances performed by her: Krakowiak, Polka, Cachucha - were very popular. In 1851, being at the peak of her glory, Fanny Elssler retired from the stage.

The author of the statuette Jean - Auguste Barre is a French sculptor, medal creator, mostly known as a portrait artist. He was one of the first to create miniature sculptures for his contemporaries Napoleon III and Queen Victoria.

A clock marked by number 19 is placed on the chest-of-drawers.

1. **Eugène-Antoine Aizelin. Clock with Two Candlesticks “Nymph Diana”**

This clock with a bronze statuette “Nymph Diana” was produced in the Foundry of Ferdinand Barbedienne. Throughout the whole Europe, Ferdinand Barbedienne together with Achille Collas used to sell museum antique miniature bronze statuettes moulded in a mass way, which were at popular prices for the townsmen as well. Since 1843, in the foundry, the moulding of the pieces of art of the artists famous at that time – Auguste Rodin, Antoine Lois Barye, Eugène-Antoine Aizelin and others – was started.

In 1885, an original white marble statuette “Nymph Diana” was exhibited in theParis salon. In 1889, pieces of art by sculptor Aizelin were awarded a gold medal in the International Exhibition of the Decorative and Industrial Art.

On the top shelf of the next glass-case, part of a set of the Counts Tyszkiewicz family intended for drinks and dessert is exhibited.

1. **Tiškevičius Wedding Glass Set**

Supposedly, the glass vessel set was ordered in 1916 on the occasion of Count Tyszkiewicz and Princess Elżbieta Radziwiłłównamarriage. The vessels are decorated with embossed coats of arms: the Tyszkiewicz Leliwa and the RadziwiłłEagle. The part of the remaining set is housedin the museum. These are glasses for vodka, wine, champagne, water and beer and vessels for the dessert, as well as decanters for wine.

In the middle of the 19th century, Count Michał Tyszkiewiczordered several souvenir pistols. One of them is exhibited next to the wedding set.

By the wall you can see a cupboard marked by number 21.

1. **Boulle Style Cupboard**

Boulle style was named after the furniture artist Andre Charles Boulle of the Dutch origin Louis XIV Palace, who with his four sons created luxurious inlaid furniture in the second half of the 17th century up to the middle of the 18th century. During the Baroque epoch, the artists loved to veneer the furniture with wood of various sorts, encrust with metal, ivory, tortoiseshell. The articles of Boulle style, which became popular across the entire Europe, were noted for magnificence, massive proportions, chaste direct lines and rich decorations. The exhibited cupboard and a clock were produced in the 19th century; still they correspond to all the standards of this style both in the shape and décor of the furniture.

Approaching the entrance, by the neighbouring wall, you will find a rare piece of furniture of the 17th century.

1. **Cabinet**

One of the most valuable pieces of furniture in the exhibition of the applied arts is a cabinet. It is a cupboard with doors behind which many small drawers are hidden. They are intended for keeping money, documents and valuables. The first cabinets appeared in the 16th century in Spain and quickly spread across the entire Europe. They were abundantly encrusted, decorated with the motifs of arabesques, cartouches, lion heads and garlands. During the Renaissance period, a new décor element – the grotesque – became popular. It is an ornament composed of intertwined fantastic animals, plants and human figures, architectural ornaments and vases. You can see the grotesque on this cabinet of the 17th century, which was produced in Germany, at Augsburg. The cabinet is veneered with ebony, decorated with encrustations of ivory. Besides the grotesque, you can also see one more ornament – the mascarons. These are the stylized human heads often depicted with animal ears, nose and other attributes.

The guided tour in the “Applied Art” exhibition continues. If you turn to the right, you will get acquainted with the art samples of the Western Europe and the Far East – China and Japan: articles of bone, metal, wooden and stone statuettes, lacquer, Cloisonné enamel and porcelain pieces of art and items, which were intended for export. In the Western Europe of the 18th - 19th centuries, it was fashionable to acquire both the oriental works and works decorated in the Eastern style and use them to embellish the interiors of the manors.

Let us stop by the glass-case with miniature sculptures on the left side of the hall.

1. **Netsuke “A Snake”**

[In Japanese all the syllables of the word are equally accentuated]

Netsuke is a miniature Japanese sculpture, one of the most prominent and unique kinds of the Japanese art. The historic development of Netsuke covers 300 years and is related to the ruling of Tokugawas from the 17th till the 19th century. At that period, the clothes had no pockets, so a man’s kimono was supplemented with a small miniature sculpture fastened to the belt. The function of Netsuke is to store various small belongings at the belt: a moneybag, a pipe, a bag for tobacco, a box with medication. The subjects of these statuettes are a peculiar encyclopaedia of dailylife, customs and prejudices, folk beliefs, tales and legends, ancient mythology and real historical events of the Japanese. In the set of Netsukes, several author’s works distinguish themselves. The sculpture of ivory “A Snake” was created at the end of the 18th century by a woman carver Tomiharu Bunshojo. The artist belonged to Ivami School, which was characterised by the depiction of nature, especially of reptiles and insects, only.

In the glass-cases situated in the centre of the hall, porcelain crockery of China and Japan created from the 17th to the 1st half of the 20th century is exhibited. One part of them was designed for the local market, and the other part – for export. The vase “Famille verte” marked by number 84 is on the top shelf of the first glass-case.

1. **Vase** **“Famille verte”**

[fam**ij** vert]

This vase of the 18th century is attributed to the so-called “Famille verte” - “The Green Family”. That is a group, which got its name due to green colour dominating in the décor. This porcelain, the production of which was started in the 17th century, is decorated with coloured glazes and enamels. Graceful, plastic forms and harmonious, rich colours are typical of its articles; the paintings are very detailed and expressive. In the 18th century, porcelain articles “Famille verte” started to be exported to Europe, where they have been extremely valued.

The next exhibit is on the top shelf of the left glass-case situated in the centre of the hall.

1. **Imari plates**

In Japan, the production of porcelain started only in about 1500. The first porcelain furnaces were arranged in Arita, Kiusiu [Kiusiu] Island. In the middle of the 17th century, the Dutch acquired a monopoly to trade in the Japanese porcelain and started to bring it to Europe. Later, they encouraged the local potters to draw their inspiration from the luxurious European fabrics – patterns of brocade. It formed the basis for a new, very ornate and complicated style – the Imari. Imari is characterised by a rich gamut of colours, dominated by light or dark red post-glaze tones, temperate gilding. In the 19th century, Imari products were exported to Europe: they decorated the interiors of palaces, the richest trade houses peacocked with them. The surface of the exhibited Imari articles is as if a dreamlike oriental rug surprising by the unexpected combinations of colours.

On the bottom shelf of the glass-case, there is the exhibit marked by number 26.

1. **Satsuma Vases**

Satsuma porcelain is a special Japanese pottery, the production of which started in Kiusiu Island of Satsuma prefecture at the end of the 16th century. The production of this porcelain flourished in the 19th century. In 1867, Satsuma porcelain was introduced in the World Exhibition in Paris and reaped great interest. It is qualitative and durable porcelain characterised by even surface covered with small nearly microscopically cracky glaze of a subtle shade of ivory. The products are decorated with figurative scenes, which usually depict gods, samurai, men and women dressed in their national costumes. Relief patterns of coloured glazes enriched by abundant gilding are typical of them. That gives a luxurious impression of brocade.

By the end wall of the hall an easy-bench is exhibited. Let us stop by this exhibit.

1. **Easy-bench**

An easy-bench is a chest-bench with profiled pedestal, a bottom of the form of a box or sarcophagus, opened box, high backrest and elbow-rests. The easy-bench was used for sitting and keeping precious things, it was also used as a bed. This is a prototype of a sofa. They were produced of oak, ebony and walnut, decorated with abundant relief carving typical of the Renaissance period. The first easy-bench is believed to be produced in Florence in the 15th century, where the artistic production of furniture was especially developed. In the 16th century, the city was ruled by the noblemen Medici – the principal patrons of the Renaissance architecture and art. The coat of arms of the Medici - a shield with 6 fringes – is seen on the backrest of this easy-bench as well.

The next exhibit is placed by the wall on the right.

1. **Buffet**

A buffet is a cupboard of tableware that was used for keeping vessels since the Middle Ages. The beginning of the production of buffets started in the Renaissance period and it became one of the most popular pieces of furniture used till nowadays. This cupboard of the Renaissance style, decorated with abundant carvings was produced in the second half of the 19th century. The legs imitate the paws of lions; the doors are decorated with stained glass, which is made of round green glasses bedded in lead frames. It gives a sense of majesty and luxury. The entire set of furniture to which this buffet belongs, was the property of a diplomat of the Republic of Lithuania Voldemaras Čarneckis. He bought this furniture in 1925-1939, during his life and work in Italy. They used to be in the diplomat’s study in the Embassy of the Republic of Lithuania in Rome. In 1939, Voldemaras Čarneckis brought the set of furniture to Lithuania.

On 14 June 1941, the diplomat was arrested and taken to a concentration camp, and the next year he was shot.

Next to the buffet is a magnificent tapestry.

1. **Verdure**

The Eastern art influenced the décor of the production of the European workshops as well. In this way chinoiserie – articles of the applied art produced in Chinese style were born. The exhibited carpets-verdures are the prominent examples of chinoiserie. These carpets woven in French Royal Aubusson Workshops in the 18th century are attributed to the most famous representative of the chinoiserie style of that time - Jean Batiste Pillement. He lived and worked in the manors of Vienna Emperor, Poland-Lithuania and France kings. According to his sketches, silk and porcelain were decorated and cotton was printed. Charmed by the Chinese art, he became a famous masterof the chinoiserie style combining the painting of the Dutch masters with the French Rococo traditions

The fact that the art of that time East was followed can be easily confirmed by examining the ware of famous European porcelain and faience manufactories exhibited in the glass-cases.

On the end wall are exhibited the framed faience tiles.

1. **Faience Tiles**

Prior to the invention of porcelain, the most qualitative and valuable European pottery was the faience. Its production was already known in the 9th-century Mesopotamia. In the times of Moors, faience was brought to Spain, from there to Italy and other European countries.

It differed from other sorts of pottery by a white, lightproof tin glaze, which covered all the surface of the vessel. At the end of the 17th - 18th centuries, a small Dutch Delft town was in the lead of faience production. Soon the manufactories of France, Germany, England and other countries started to imitate it, thus, soon leading to the formation of an individual Delft style. It is characterised by the Eastern motifs and the elements of the national Dutch paintings. The masterfully performed works equalled to the porcelain ware.

Nearby, you can also see theDelft faience vessels with the motifs of Dutch landscape and oriental elements of décor.

Please take a closer look at the Eastern impressive travel chest of the sandalwood shown under the faience tiles.

Our guided tour continues. Now, we invite you to visit the exhibition of the “Art of the Ancient World”. You will find this exposition by turning to the hall situated on the left side. On the bottom shelf of the second glass-case, one can see a ring stone exhibited among the Scarabs.

1. **Scarab – Ring Stone**

In this hall, the exhibits are displayed in the direction from the left to the right.

In the exhibition of the art of the ancient world, you will be familiarised with the invaluable part of the museum treasury – the antiquities of Mesopotamia, Babylon, Ancient Egypt, Ancient Greece and Rome civilizations. The major part of the exhibits consists of the cultural monuments of the Ancient Egypt dated from the 13th century to the 1st century BC. They were collected by collector Aleksandras Račkus, egyptologist Marija Rudzinskaitė-Arcimavičienė, collector and archaeologist Mykolas Tiškevičius. This collection has been enriched by the gifts from the State Hermitage (Saint-Petersburg), State Eastern Art Museums (Moscow) and collector Viktoras Oranskis.

The Ancient Egypt was a state, which existed in the territory of the present Egypt, in the valley of the Nile River till the setting in of Islam in the 7th-8th centuries. Art in the Ancient Egypt had a high social status. Art played a very important role in all the spheres related to the religious rituals, Pharaohs and the dead cults. The Egyptians believed that after a man’s death his soul lives on and after some time returns to the body. Therefore, it was necessary to preserve – to balm – the bodies of the dead and provide them with abundant shroud: decorations, amulets.

As the symbols of revival, renewal and immortality of soul, while wrapping the mummies the amulets - Scarabs – were placed among the swathes. For the ancient Egyptians, a Scarab, more known for us as a dung-beetle, was a holy animal associated with the God of the Sun Ra. The rolling of a dung ball was identified with the travel of the sun disc and the hatching of new Scarabs was identified with the rising from the post-mortal underground world. A Scarab amulet was placed on the mummy, in the place of a heart. The exhibited Scarab – a ring stone is from the Ramesside Period, 13th- 12th centuries BC. The traces of limestone and glaze are seen on it. The mounting of the Scarab is a natural gold and silver alloy – the so-called Electrum.

The next exhibit is the lid of the sarcophagus.

1. **The Lid of the Udjarenes Sarcophagus**

This lid of a sarcophagus has been made of the sycamore wood. It was found in Deir-el-Bahri, in the environs of Luxor, West Thebes. It dates back to the 7th century BC. On the outward side of the sarcophagus lid, the portrait of the dead Udjarenes is depicted and on her breast there is the sky goddess Nut spreading her wings above the dead. Near it, by the shoulders and at the head there are ritual texts, which must ensure the postmortem life. In the centre of the sarcophagus lid, the scene of the postmortem court is seen, its fragments have remained: the patron of the dead Anubis, a man with the head of jackal shape, is weighing the heart of the dead. On one plate of the scales the heart of the dead lies, on the other the “truth” feather of the truth goddess Maat lies. The god of wisdom, calculation, writing Thoth is holding a list of the works of the dead and is taking her to the god of the postmortem kingdom Osiris, whose image has not survived. Next to him is a winged goddess Nephthys. On both sides of the postmortem court scene the judges are depicted. On the inner side of the lid of the sarcophagus, is the painting illustrating the sky goddess Nut protecting the dead and taking them to the sky.

Now, please come closer to the sarcophagus of Amun Priest placed nearby.

1. **The Sarcophagus of Amun Priest, Chanter**

The sarcophagus of Amun Priest, a chanter, dating the 11th -9th centuries BC, has been produced of the sycamore wood and decorated in polychromy. It was found in Deir-el-Bahri, in the environs of Luxor, West Thebes. The inner side of the sarcophagus illustrates the demons of the postmortem kingdom, the outer part is covered with texts in hieroglyphs and vignettes with various scenes of sacrifice to the gods. The names of the dead were usually written on the lid of the sarcophagus. The name of the dead priest has not survived, therefore, remains unknown to us.

On the bottom shelf of the central glass-case, there are three exhibits, which we would like you to take a closer look at.

1. **Children Masks**

The Egyptians used to cover the faces of the dead with postmortem masks. In the exposition, one can see two impressive children masks from the environs of Luxor. They have been produced by Paper Mache technique, decorated with rich painting and abundantly gilded. These are the portrait images of the dead with ritual kerchiefs the ends of which are dropped on the chest. They are dating the period of Greece - Rome, i.e. the 4th-1st centuries BC.

On the crown of one mask is the illustration of the symbol of revival – a Scarab with a sun disc and figure of the air god Shu. The kite which has spread the wings, embraced the crown of the other is an incarnation of the goddess Nekhbet. It has been painted with a crown of Pharaohs and the symbols of eternity in his claws.

1. **Statuette – Falcon**

In the 1st millennium BC, such wooden statuettes depicting the falcon, the god of the underworld Sokar used to decorate the edges of wooden sarcophagus. Their purpose was the protection of the dead.

The religion of the Ancient Egypt was polytheistic. On the bottom shelf of the central glass-case, the pantheon of the late period gods is exhibited. Several bronze statuettes stand out in it.

1. **Statuette – Osiris**

Osiris is depicted in a standing position, covered with a sheet, holding the symbols of the royal power – a stick and a whip - in his hands and wearing the crown “Atef” that is characteristic to this god only. In the Egyptian mythology, Osiris is the god of fertility and revival and the king of the underworld. According to the myths, he was the oldest son of the Earth god Geb and the sky goddess Nut, the brother and husband of Isis, brother of Set and Nephthys and the father of Horus.

1. **Statuette – Isis Suckling Horus**

Isis is one of the most popular goddesses, the goddess of maternity, a symbol of femininity and family fidelity. Isis is often depicted holding Horus on her knees and suckling him. This goddess is identified with the throne, as her knees are considered to be the first “Throne” of Horus.

1. **Statuette – Ptah**

Ptah was one of the most important Egyptian gods, known as the creator of everything, who he could even create other gods. He was worshipped as the head Memphis god, the patron of arts and craftsmen. Ptah is depicted standing on a pedestal. He is a bearded man with shaved head and in wrappings like a mummy. He is holding a scepter symbolizing life and stability “Uas” and the symbol of life, the attribute of the gods – loopy cross “Ankh”.

1. **Statuette – Apis**

In the Egyptian mythology, the archaic fertility god Apis was worshipped in Memphis. His sacred animal and personification is a black and white bull. Apis became the sacred animal of Ptah, and later of Osiris as well.

1. **Statuette – Anubis**

Anubis is the god of the underworld, the lord of embalming, who established the burial ritual and was the first one to prepare the mummy of Osiris. The god of the dead is usually depicted as a jackal or a man with a jackal head.

1. **Statuette – Baboon**

A baboon and an ibis were the sacred animals of one of the most popular patrons of wisdom, calculation, writing, writers and archives – the god Thoth. The Egyptians believed that Thoth participates in the court of the dead and records the weight of the heart of the dead.

And now, please, approach a mummy.

1. **Mummy of a Man**

In order to ensure eternal life for the dead, the Egyptians used to embalm their bodies. In Egypt, the art of embalming had reached an especially high level. The exhibited body-mummy of a man embalmed in the 1st millennium BC is wrapped in linen swathes, laid on a cockleshell of palm leaves, which is stayed by swathes. In Egypt, the selected mummy preparation way, postmortem mask and number of sarcophaguses depended on the material state of the customer.

This mummy bought in Cairo museum in 1924 by Marija Rudzinskaitė-Arcimavičienė has not been unrolled. Only after the performance of the computer tomography his sex was established and it was also established that were no amulets placed by the mummy.

Now, please, have a look at the “Fragment of the Book of the Dead” hanging on the wall.

1. **A Fragment of the “Book of the Dead”**

The purpose of the “Book of the Dead” was to reveal the secrets of the underworld to the dead and to protect him from the dangers lurking there. It is composed of separate chapters. In this papyrus, the fragments of chapter 149 and 150 have survived. These chapters describe the topography of the underworld.

In the other glass-case, on the top shelf, there is an abundance of amulets. We will examine four of them more exhaustively.

1. **Udjat Eye Amulet**

In the abundance of exhibited amulets, the *Udjat* eye amulets stand out. They were believed to protect from the diseases and the evil. *Udjat* is a stylized eye with an eye-brow of Horus, the God of the Sun, the patron of pharaohs – just as that of the man if you look at the face from the front. Namely such angle was usual in the canon of the Ancient Egypt art. It was required that every part of the body was depicted from the side which reveals its traits best of all. Following of the strict canon rules symbolized the belief in an eternal order relating everything. That is typical of this two-sided agate Udjat eye amulet from the collection of Count Michał Tyszkiewicz .

1. **Amulet Frog**

A frog was a symbol of fertility, fecundity and new life in the Ancient Egypt. The museum’s exposition displays five frog statuettes made of hematite, faience and other stones. This jasper statuette stands out for especially graceful forms. This statuette, as well as the four others, belonged to the collection of Michał Tyszkiewicz .

1. **Amulet Cat**

The sacred animal of the goddess of joy and pleasure Bastet is a cat. In Ancient Egypt, cats were especially loved and worshipped. The most important centre of Bastet cult was the Bubastis, where an ornate temple was standing. The popularity of Bastet is certified by both the custom to mummify and bury the cats and the attitude that to kill a cat is a felony, which should be punished by death. The exhibited cat amulet of the round sculpture of exclusive beauty is made of nephritis.

1. **Taueret amulet**

The goddess Taueret is depicted in the shape of a pregnant hippopotamus female with human arms, crocodile back, woman’s bosom and the legs of a lioness. Despite her terrible appearance, Taueret is a good goddess. It is known as the patron of babies, pregnant women and the guarantor of success. This especially expressive Taueret amulet is produced of sky blue Egyptian faience.

Above the amulets, decorations are hanging. One of them is marked by number 48 of the audio-guide.

1. **Necklace with Pendants – Cornflowers**

The necklace with pendants is made of the Egyptian faience. The beading is made of a special mass – quartz mixed with soda. This mass is covered with glazes of various colours imitating precious stones. The colour of turquoise is the dominant one. In the old time, the living people used to decorate themselves with such necklaces and they were placed for the dead in their burial-grounds.

On the bottom shelf of the same glass-case, the ushabti are exhibited. One of them is marked by number 49.

1. **Ushabti**

Ushabti are small statuettes produced of various materials depicting a servant of the dead wrapped up like a mummy. The ushabti hold working tools in their folded hands and bags on the back. The Egyptians believed that the supervisor will send the dead to cut corn, transport sand or do other hard work in the Kingdom of Oziris, therefore, the statuettes of the ushabti were put into the grave to fulfil the orders of the supervisor for the dead.

Among other statuettes, a ceramic glazed ushabti with inscribed name of Padiamon stands out. It dates back to the 10th century BC.

The next two glass-cases display the exhibits of Ancient Greece.

1. **Crater**

The museum stores the biggest and the most various collection of the antique art in Lithuania. Nearly half of its exhibits were passed to the museum by the famous collector Aleksandras Račkus. The collection of pottery was significantly enriched by Professor of Vilnius University, the Art Historian Marian Morelowski. Several vessels entered the museum’s collection from the manor of Plungė Dukes Ogiński.

The Ancient Greece had extraordinarily refined the art of ceramics. In Greek, “Keramos” means “clay vessels”. Clay was the most popular material out of which nearly all the everyday vessels and chandeliers were made. Ceramics centres were operating in all the regions of Greece. Corynth, Millet, Attica and Athens were especially famous. The purpose of the vessels was extremely multifunctional: some were used for food, water, wine, oil, others – for cosmetics. Even several dozens of sorts of vessels were intended only for drinks.

Craters were used during the Greek feasts – the symposiums. These craters were used for diluting wine with water, as according to the understanding of the Greeks of that time, only the barbarians could drink undiluted wine. The crater is decorated with black-figured painting which, since the 6th century BC, became a very important and significant style of decoration of the antique ceramics. On the surface of a ceramic vessel, on the background of yellowish or brownish clay, multi-figured mythological compositions were painted in black lacquer

The exhibited crater was produced in one of Corinth ceramic workshops in the year of 575-550 BC. The archaic form of vessel with hands of small column shape is complemented by the figures of Komasts. Komasts are merry dancers dressed in short red clothes – chitons. Among them there are two women. Their bodies are depicted in a lighter yellowish colour, as at those times women did not participate in the public life; they used to spend days at home. Meanwhile, men were social, they paid much attention to sports and their bodies were weather-beaten by the sun, so they were depicted in a darker colour.

1. **Amphora**

Amphorae are the oldest ceramic vessels commonly having been used in the antique world. Tall, long-necked, two-handed pointy-bottomed amphorae were used for the transportation of wine and oil to the most distant colonies by the ships. They usually had no decoration, except for the inscription of the name of the owner or an officer of the ceramic workshops.

Flourishing Bosporan Kingdom, which grew on the Northern coast of the Black Sea in the 4th - 3rd centuries BC, maintained intensive trading relations with Greece. No olive trees grew in this Kingdom, therefore, it used to bring olive oil and high-quality wine from Greece. This amphora produced in the 4th century BC was found at the bottom of Dnieper River, not far from its mouth.

1. **Hidria**

The Greek women used to carry water from springs or city fountains on their heads in three-handed jugs – hydrias. It is convenient to hold the vessel by two horizontal hands when drawing the water, by the third, vertical hand the hydria is held when carrying the water. In Greek colonies, in southern Italy, small ceramic workshops were operating since the old times. Only after the collapse of the might of Athens, local ceramic centres – Lucan, Apulia, Campania, Paestum - grew. Here, the red-figured vase decoration painting started flourishing, which, about 530 BC, replaced the so-called black-figured vase style, which had been domineering before. Red-figured painting provided the decorators with a bigger freedom of expression. All the depicted objects – human figures, various things – are of rosy or yellowish natural clay and the background among them is covered in black colour. That enabled the painters both to emphasize the drawing contours with small strokes and dabs and to fine down the details masterfully. In the ceramics art, mythological subjects were nearly completely replaced by the scenes of the everyday life.

1. **Kilikia**

During the symposiums, the Greeks used various cups: cantars, skiffs, kilikia. Kilikias were the most popular. This cup was decorated with black-figured painting. Popular Greek mythological characters – forests and mountains deity satyr or silene chasing a flibbertigibbet nymph – were schematically depicted on the kilikia . In the Greek mythology, they are known as constant followers of the god of wine and viticulture Dionysus.

1. **Lēkythos**

In Ancient Greece, Lēkythos was used for keeping the scented oils. Lēkythos of acup form were used in both the everyday life and during the ritual rites as well. Small vessels full of oil were placed in the burial-grounds as the followers to the underworld. In the 4th century BC, in Attica, marble high tombstones of Lēkythos shape appeared. Similar monuments were widely spread in Western Europe as well.

The exhibits placed in the next glass-case remind us of the times of the Ancient Rome. On the bottom shelf there is a collection of oil lamps.

1. **Oil Lamp**

The civilization of Ancient Rome existed since the 10th century BC until the 476th year of our era and was one of the greatest empires of the ancient world. The inspirer of its flourishing was the Antique Greece. In Ancient Rome, the foundations for the European law, war industry, art, literature, architecture, religion and philology were laid.

An abundant collection of oil lamps – from the earliest simple objectsto those, which reminisce the first centuries of Christianity, is attributed to the period of the Ancient Rome Empire. The antique lamps were acquired by the museum from the collection of Aleksandras Račkus, and also from other persons, the Kaunas City Museum, and one – from the collection of Count Michał Tyszkiewicz

The first lighting lamps were simply open ceramic, stone vessels with wicks. Animal fat and sometimes the rock-oil were poured into them; later, the vegetable oil was used. In order to avoid spillage, the vessel was covered, leaving only a pore for pouring oil. Eventually, the decoration with relief décor of the top - the vessel disc - was started. The Romans extremely improved the production of oil lamps and their decoration. The lamp masters used to decorate their articles with free copies of works of famous Greek and Roman sculptors and painters. As few original works of these artists have remained, the samples of the lamp décor are usually the only source of information for acquainting with their creation. Oil lamps were used in the Roman houses, temples, placed next to the sarcophaguses of the dead. The disc of the lamp marked by number 45 illustrates nymph Nereid riding through the waves on a sea dragon – on a Triton or sea centaur – and bringing weapons to Achilles.

On the middle shelf of the same glass-case, the Roman glass ware is exhibited.

1. **Balm Vessel**

The glass blowing is believed to be invented in Phoenicia in about the mid 1st century BC. Till that time, glassware was meant for the luxury and accessible only for the caste of the rich, and after the invention of glass blowing glass became the product of mass production within one century. The exhibited abundant Roman glass collection belonged to collector Vladas Daumantas.

A toilet vessel is the most widely spread and domineering form of the Roman glass. A long neck is intended for slow dripping of the aromatic oils. During the times of the Roman Empire, the aromatic oils and various ointments were especially popular. The Romans abundantly used them in the baths, during various holidays, in medicine and pharmacy. Sanctified oils were sacrificed to the dead. This vessel was bought from a private person.

Now, let us come closer to the last glass-case displaying the antique coins. Here you will find four exhibits marked by audio-guide numbers.

1. **Bronze Coin**

The history of antique coins is related to the money of the Ancient Greece, Rome, Phoenicia and other money of the antique world, which were coined in three continents – in Europe, Asia and Africa. Greece was a place of the origin of the very shape of a coin – a round flattened piece of metal with views embossed on it. The production of coins started in about the 8th century BC. At first, only the religious symbols were illustrated on them, as the purity of the metal of the coins was sanctified to the gods. Their falsification was considered to be the most serious crime to society. The portraits of rulers were not depicted on the antique money until the very times of Alexander the Macedonian. Although, while they were still alive, the kings Phillip and Alexander the Macedonians were already worshipped, their coins continue the religious tradition of images. In spite of that, Zeus is depicted as Phillip and Hercules as Alexander on the coins.

The exhibited bronze coin was produced during the period of the ruling of Alexander the Macedonian.

1. **Bronze Coin**

The first ruler who dared to mint his portrait on the coins was the Egyptian King Ptolemy I. As the Empire of Alexander the Macedonian was crumbling down, he established a dynasty, which ruled Egypt for two and a half centuries. His example was followed by the rulers of the Asian Kingdoms, and later those of Europe. The principal way of the establishment of the denominations of antique coins is weighing. The names of coins reflect the weight measurements, which were not well-established in the antique world. The basis of the Greek silver money was drachma – the daily salary of a skilled worker. In Athens, it was made of about 4.37 grams of silver. The principal unit of golden coins was a stater, and the bronze coins were calculated in chalkous [to pronounce Khal’-keh-os], i.e. in “pieces of copper”.

1. **Dupondius**

In the times of the Roman Republic, the coin production was unified only in the year 300 BC. As compared with its neighbours Greece, Egypt and Asia Minor, this took place rather late. The coins of the Republican period were heavy bronze ingots and consul or family editions made of silver and bronze minted coins and rarely minted golden coins. The basis of the system of bronze coins was made by an *as*. Its fractions were as follows: *Semis* –half, *triens* – one third, *kvadrans* – one fourth, *sekstans* – one sixth, *uncia* – one twelfth of an *as*, *dupondius* – two asses, *tressis* – three asses, *denarius* – ten asses which was changed by a silver dinar. The exhibited dupondius was produced in the Roman Empire during the 8th-10th years of Emperor Tiberius rule.

1. **Sestertius**

Sestertius is a coin of the ancient Rome. During the times of the Roman Republic, it was a small silver coin, and during the times of the Roman Empire it was a big bronze coin. This sestertius was produced during the period of the reign of Nerón, approximately in the year 64.

The Roman Empire money are golden and silver coins minted by the Emperor and, after the passing of the decision of the Senate, minted big, middle and petty bronze coins. On the head of the Roman coins of the Empire period, the central part is taken by a portrait of the Emperor or his family members, on the reverse – a certain allegory is depicted, for example: justice, victory, heroism, a symbol of Imperial province or military sign. On the coins of the Roman Empire, the years of reign of the Emperor are indicated.

We hope that this short acquaintance with the art of the ancient world was interesting to you. Now, please, go up the stairs to the first floor of the gallery and turn to the left. Here you will have an opportunity to familiarise with the treasury of the fine arts of foreign countries of the 16th - 18th centuries kept in the museum.

Before the entrance to the Red Hall, you will see a small painting marked number by 61 on the left.

1. **Cavaliere d’Arpino Workshop. The true name of the painter is Giuseppe Cesari. Painting “Susanna and the Elders”**

In the exhibition “The Treasury of the Fine Arts of the 16th-18th centuries” you will get acquainted with the pieces of art of Italian, French, Flemish and Dutch painters. Most of them were brought to the museum from the old art collections, which had decorated the manors of Dukes of the Oginskì family, Counts of the Tyszkiewicz family, Barons von der Ropp and other famous Lithuanian families. They are tellingly complemented by the pieces of art donated by collector and art patron Mykolas Žilinskas.

In the Red Hall we will introduce you the pieces of art of 10 various Italian art schools, which illustrate the development of art from the 16th to the 17th century. You will see them by walking in a direction from the left to the right.

In the 16th century, the Italian painters started looking for the new means of expression and a specific style of creation. The period, which followed the Renaissance in the history of art was called the Mannerism and became a certain introduction to the Baroque epoch.

At the beginning of the 17th century, two principal styles of the new art formed in Rome. One of them is called the Bolonia Academism, and is related to the creation of Brothers Carracci, who came from Bolonia. The creation of the followers of the Bolonia Academism was influenced by the Antique and the Renaissance art. Their works are characterised by the expressive drawing and idealized views.

Another style of the early Baroque, which formed in the early 17th century, is the Caravaggism. It is a realistic trend in art opposite to the Academism and characterised by large-figured compositions, realistic characters, bright contrasts of light and darkness, and dramatization. Its pioneer was Michelangelo Merisi da Caravaggio.

Now please be invited to get acquainted with the first painting of this guided tour and its author. He is an Italian painter and graphic artist Giuseppe Cesari – one of the most famous painters in Rome of that time. He was liked and hired by most high hierarchs of the Church. At about 1592, he became the principal painter of Pope Clemens VIII. For the pieces of art created for various churches of Rome Giuseppe Cesari was awarded with the title of Christ Cavalier. In 1599, this painter became a longevous President of the Holy Lucas Academy. Namely in his popular and flourishing workshop, the famous art innovator Caravaggio started his studies. They say that Cesari, more commonly called Cavalier d’Arpino, was one of those artists who popularized small size paintings painted on copper and wooden board in Rome.

The painting “Susanna and the Elders” was painted in the painter’s workshop and most probably by one of his pupils. This painting eternalises a story from the Old Testament. Two elders saw Susanna, a wife of a wealthy man, bathing in the garden and started to persecute her. Having heard the cry of Susanna, people ran up to her. In order to avoid punishment, the elders spattered Susanna’s good name, saying they found her in the embrace of a lover. For the breach of fidelity, Susanna was sentenced to death, but a young man, named Daniel, saved her, as he elucidated the crime of the elders.

This painting is also interesting as one of the few examples of painting on metal present on the display.

If you turn to the left, you will find a painting marked by number 62.

1. **Bartolomeo Schedoni. “Penitent Mary Magdalene”**

This is one of the most beautiful examples of the oeuvre of this painter and graphic artist. The painting was created when Bartolomeo Schedoni was working in the palace of Duke Ranuccio I in Parma. A ringing colour chord, a complicated angle certifies an obvious influence of the Mannerist style. Soigné lady’s type of character, playful little angels flirting with the spectators directly remind of the works by Corregio [to be pronounced as Korejio]. Meanwhile, the hypertrophied form of plasticity, monumentality is taken over from the search of artistic ideal of Brothers Carracci.

Mary Magdalene mentioned in the Gospel was a sinful woman, who repenting for her sins became the follower and assistant of Christ. Her attributes include a vessel with aromatic oils she rubbed the Christ’s feet with, and a skull – the symbol of temporariness of the natural life.

In fact, this painting and the piece of art of Giulio Cesare Procaccini marked by number 63 are painted on a wooden board. That is the oldest base of easel painting. Since the 15th century, it was gradually replaced by the canvas.

Passing one painting you will find exhibit marked by number 63.

1. **Giulio Cesare Procaccini “Mystic Marriage of St. Catherine”**

This Italian artist, who was creating in the turn of the 16th-17th centuries, started his career as a sculptor in the workshop of the famous Milan Cathedral. His painting was brought to the museum’s collections from the collection of Barons von der Ropp that used to be stored in Pakruojis manor. Procaccini has painted several pieces of art on this subject popular in the art of the 17th century. Therefore, the pieces of art of the same name decorate not only our gallery, but also the Hermitage, Pinacotecas di Bologna and Brera.

According to the “Golden Legend”, St. Catherine of Alexandria, lived in the 4th century, was an extraordinary beautiful Alexandrian Princess and a Queen, who was famous for her education and eloquence. The very Emperor Maxentius lusted for her, but Catherine embraced the Christian faith and vowed her life to Christ. Neither tortures nor arguments managed to break her faith. According to the legend, Saint Catherine saw her mystic marriage with Christ in one of her visions. Namely this storyline is especially loved in the fine arts. The exhibited Procacccini’s piece of art combines the elegancy and figures of prolonged proportions taken over from Mannerism, the beauty of the idealized characters, typical of the Academists, Baroque sensitiveness and new chiaroscuro effects.

Now let us take a look at three paintings exhibited on the rearmost wall.

1. **Guido Cagnacci “Penitent Mary Magdalene”**

The works of the 17th-century Italian painter Guido Cagnacci uniquely combine the influence of both the Bologna Academists and the Caravaggists. The painter was creating in Rimini, Pesaro, Urbania and Venice. In 1660, he moved to Vienna, where he became a painter in the manor of Leopold I. Most of all, Cagnacci loved painting the images of naked women – various Saints and mythological heroines. You can see one of them here.

The figure of Saint Mary Magdalene, which gracefully arises from the dark background is depicted with Baroque sensitivity and theatricality. The aspirations typical of the artists of the mature Baroque to convey the mystic ecstasy as the supreme expression of sensitiveness are felt in the canvas.

1. **David de Haen “The Merciful Samaritan”**

This impressive canvas that is much appreciated among the visitors was received from the collection of Mykolas Žilinskas donated to Lithuania as a piece of art by a famous Spanish painter of the 17th century Jusepe deRibera. Later, during the consultations with the connoisseurs of the Old Dutch and Flemish art, its real author was established. That was a Dutch painter David de Haen, who lived and created in Rome and whose works clearly reveal the influence of Ribera’s inspirer Caravaggio. Our museum exhibits one of the few of the pieces of art that survived and were painted by this author that suffered death at an early age. This canvas is certainly one of the most impressive works of the painter. The subject on the merciful Samaritan eternalized in the painting came from the dictums of Jesus Christ. The principal thought of this dictum is *Thou shalt love thy neighbor as thyself*.

1. **Pietro della Vecchia “Mark the Evangelist”**

Pietro della Vecchia is a representative of the Venice school of the 17th century. His masterfully painted paintings usually surprise by the unexpectedness of interpretation and splendid imitation of the old masters – Giorgione and Titian.

The exhibited painting is also characterised by an unusual and plumy posture of the Saint. The fact that Mark the Evangelist and not the antique poet or philosopher is depicted here is testified only by the attribute typical only of him – a winged lion drowsing in the bottom left corner of the painting.

The bright contrasts of light and darkness taken over from Caravaggio give dramatization and mystique to Vecchia’s pieces of art.

Next to this picture, on the right wall, you can see one more piece of art attributed to Pietro della Vecchia – “Herod with the Head of Saint John the Baptist”.

Nearby is the exhibit marked by number 67.

 **(67) Guercino Workshop. The real name of the painter is Giovanni Francesco Barbieri. Painting “Diana**”

Giovanni Francesco Barbieri is one of the most famous and most valued representatives of the Bologna School of the 17th century and also the Head of the Bologna School since 1642. Due to the squinting right eye, Barbieri got a nickname “Il Guercino” meaning “the cross-eyed in Italian”.

The painting “Diana” is a splendid example of the Academic painting style characterized by the Classicist clearness, reserve and harmony. This painting is characterised by evenly distributed lighting and highlighted model of idealized beauty. According to the guesswork, the painting was painted by one of the numerous pupils of the famous Guercino. In Roman mythology, Diana is the daughter of Jupiter and Latona, the goddess of hunting, the ruler of beasts.

Next to it there is an exhibit marked by number 68.

1. **Francesco Rustici. “Concert”**

So far there is a great lack of information on the life and creation of a talented Italian painter of the beginning of the 17th century – Francesco Rustici. He is known to be originated from an artist family, which worked in Sienna and that his style formed during the period of late Mannerism. After the journey to Rome, the creation of Francesco Rustici was strongly influenced by the works of art of Caravaggio.

As there is a lack of information about the artist, it is not surprising that the authorship of painting “Concert” bought from the collection of Counts Hutten – Chapsky was long attributed to other painters. The real author was determined in 1970 after the exhibition, which took place in Florence “Caravaggio and Caravaggists in Florence Galleries”. During the exhibition, several pieces of art by Francesco Rustici were displayed for the first time. After noticing the obvious similarity between these works and the piece of art kept in the museum, it started to be considered as one of the five surviving pieces of art of this famous Sienna Caravaggist.

In “Concert”, the traits of the late Mannerism and Caravaggio creation peculiarly intertwine into a harmonious entirety. It is characterised by multi-figured, rather complicated composition, graceful drawing taken over from the Mannerists, whereas the contrast lighting, careful rendering of reality, and choice of a simple subject testifies the influence of Caravaggio.

When you pass one exhibit, you will see a piece of art marked by number 69.

1. **Giovanni Francesco Romanelli –Viterbese. “St. Mary’s Apparition to the Persian Saint Martyrs”**

Giovanni Francesco Romanelli –Viterbese is a painter and a graphic artist of the 17th century, a representative of the Rome School. In 1637, at the request of Pope Urban VIII, he decorated several halls in the Vatican Palace. The painter has decorated with his frescoes the palace of Cardinal Mazarini in Paris and several halls in the Louvre. Since 1637, Romanelli was a member of the Saint Lucas Academy in Rome.

This painting is a sketch of the altar composition. The original decorates the altar of Filon**ar**di Chapel in San **Car**lo ai Cati**na**ri Church in Rome. The painting exalts the holy Persian martyrs – Marius, his wife Morta and their sons Audifax and Abachum,. According to “The Lives of the Saints”, Marius was born to a rich family in Persia. When he became a Christian, he distributed his wealth among the poor and, at the end of the 3rd century, came to Rome together with his wife and sons. Here, they assisted in burying the Christian martyrs, therefore, they fell into the authorities’ disgrace and were martyred themselves.

Two realities- the heavenly and the earthly - are masterfully united in this painting, as is typical of the art of the mature Baroque.

After leaving the hall, you will see an impressive painting marked by number 70 on the grey wall.

1. **Simon Vouet. “Mercury and the Three Graces”**

A French painter Simon Vouet, as the majority of other painters in different countries, departed to Italy to draw inspiration and experience, which at that time was dictating the art fashions. There, he spent 13 years, experienced strong influence of Caravaggio and the Bologna Academists. In 1627, he returned to Paris and became a painter of the Royal Palace. Namely in this period this painting was created. It uniquely combines the Baroque plastics of intertwining, anxious lines seen in Italy and the harmony of proportions, decorative colouring and domineering drawing typical of Classicism style. Furethemore, as it is usual for Classicism, the heroes of antique world are immortalized in the painting.

The painting illustrates Mercury – the Roman god of trade, profit and commerce and three Graces taken over from the Greek mythology: Aglaia symbolizing the beauty, Euphrosyne symbolizing the delight and Thalia symbolizing the blossom.

You can get acquainted with other works of the Italian art of the 17th-18th centuries exhibited in this hall on your own. Our guided tour continues in the Violet Hall. To your right is a painting marked by number 71.

1. **Jusepe de Ribera’s Circle. “St. Peter’s Penance”**

In 1607, a Spanish painter of the 17th century, Jusepe de Ribera, came to gain experience to the Mecca of art of that time – Rome. Here he studied the creation of the famous masters – Rafael and the brothers Carracci, however, the innovative art of Caravaggio appeared to be the closest and the most acceptable to Ribera. In about 1616, the painter departed to Napoli, which, at that time, belonged to Spain. Here he married the daughter of a rich merchant and became one of the most popular Napoli painters getting the biggest number of orders, had a flourishing workshop, many assistants and pupils. Even the king of Spain, Philip IV, used to order paintings from him and the Napoli churches and monasteries were conquering regarding Ribera’s works. In 1630, Ribera became a member of the Saint Lucas Academy; the Pope awarded him with the Order of “Christ Shroud”.

The pupils of Ribera popularized the realistic Caravaggio’s painting tradition, rich ground colours, excellent knowledge of light and dark effects nurtured by Ribera in Napoli. Such style of creation is typical of this painting created by an unknown artist of Ribera circle as well. This painting illustrates the Saint Peter, one of the most famous apostles, the leader of the early Church. The iconography of the repenting Saint Peter is related with the last hours of the life of Jesus. After being arrested, the Christ was interrogated in the home of the High Priest Cajaf, where Peter three-times denied that he was a pupil of Jesus. Then the apostle remembered the Teacher’s words: “Than twice the cock crows, you will deny Me three times” - and started crying.

The influence of Ribera is clearly seen in another canvas “Diogenes with his Lantern” by his pupil Francesco Fracancano circle exhibited alongside.

Nearby is another exhibit marked by audio-guide number.

1. **Salvator Rosa. “Finding of Cyrus”**

Salvator Rosa was one of the most original Napoli painters of the second half of the 17th century, also a graphic artist, a poet, an actor, which famed as a very extravagant personality. He represented the Napoli School. He studied arts under his brother-in-law, pupil of Ribera, Francesco Fracancano, and maybe under the very Ribera. After refusing the classical beauty and having turned to nature in the early period and having become fond of the primeval beauty and wild scenes, Rosa became one of the predecessors of the romantic landscape in Europe. Later, after settling in Rome, he started to strive towards the recognition as a painter of historical scenes as well. In Rosa’s painting of this period, the Napoli energy uniquely intertwines with the “great Roman style”. The piece of art “Finding of Cyrus”, which was acquired by the museum from the collection of Baron Reinhold Tyzenhaus, in Rokiškis manor, is also attributed to this epoch.

Cyrus was the first Persian king, who, after a persistent struggle, had overcome the ruler of Media Astiagus, conquered Babilonya, and, in the 6th century BC, created a great Persian state. Many stories are associated with his name. One of them testifies that the King of Media, Astiagus, gave his daughter Mandana to the wives of Persian Cambyses. The priests forecasted to Astiagus that the future Mandana’s son will reign in his place. When the boy was born, the king of Media ordered one of the courtiers to kill the child, but the latter pitied the baby and ordered a shepherd to leave him in the most distant mountain locality. The wife of the shepherd, Spako, whose name in Median and Greek means “a bitch”, gave birth to a dead baby at that time. After a discussion with his wife, the shepherd switched the babies’ places and was bringing up Cyrus as his own child. Later, having regained their son, the real parents of Cyrus said that the lost Cyrus was brought up by a bitch to make the saving of their son more miraculous for the Persians. Obviously, the artists also preferred this approach of the story on Cyrus.

Next is the exhibit number 73.

1. **Luca Giordano. “Saint John the Baptist”**

Luca Giordano is a famous representative of the Napoli Baroque. He studied at Ribera’s workshop, later, in Rome, studied the creation of Rafael, brothers Caracci and Michelangelo, was charmed by the pieces of art of Titian and Veronese and worshipped the art of Rembrandt and Rubens. Giordano became famous as a splendid imitator of the creation of various masters and an extraordinarily productive painter. Due to his quick work regime, he was named L**u**ca Fa **Pre**sto, meaning “Luca-Work fast” in English.. Starting from a dark realistic manner, Giordano later found a peculiar touch of creation filled with light, shining colours, movement and dramatic action and became a real prophet of the Rococo epoch.

In this painting, the influence of the famous Ribera is still obvious. It is revealed by the image of the Saint emphasized in the first plan of the canvas, the neutral background, warm chord of brownish ground tones and bright light and darkness contrasts concentrating the spectator’s attention on the masterly painted Saint John the Baptist and the lamb. The Saint is depicted here with his traditional attributes – a reedy cross with a long thin pole and a lamb, the symbol of Jesus Christ.

Nearby is the canvas “The Annunciation in a Flower Wreath” created by Luca Giordano together with a Napoli painter Andrea Belvedere. It is attributed to the late creation of Giordano.

On the rearmost wall is a magnificent landscape marked by number 74.

1. **Leonardo Carlo Coccorante. “On the Coast of the Stormy Sea”**

Leonardo Carlo Coccorante is another talented representative of the Napoli School. His creation splendidly represents the late Baroque, which dominated in the late 17th -18th centuries, with a characteristic fining down human figure, ever-increasing focus on the environment and setting in landscape. The main theme of the Coccorante’s creation is the views of a stormy sea, often accompanied by a magnificent ghostly classical ruins and fantastical vedutes of antique ruins. In his pictures, we observe landscapes – fantasies, landscapes – visions, therefore, Coccorante, just like his inspirer Salvatore Rosa, is considered to be one of the predecessors of the Romanticism in the European painting.

Despite his productivity, the impressive works of this painter are rarely met in the museums of the world.

You have an opportunity to admire one of them.

The next piece of art marked by audio-guide number is exhibited on the left side of the rearmost wall.

1. **Ludovico Gimignani. “Hercules and Omphale”**

Ludovico Gimignani is a painter of the 2nd half of the 17th century, a representative of the Roman School. As far back as during his studies, he had the honour to work with the famous Bernini. Later, he worked for the manor of his godfather, Pope Clement IX, decorated the palace, chapels and churches, created projects for vessels, tombstone monuments.

“Hercules and Omphale” was painted according to a mythological storyline, telling about how the hero Hercules was taken prisoner by Lydia Queen Omphale. In her kingdom, she had introduced a strange order - she used to dress in man’s clothes herself and ordered her servants and warriors to dress in feminine attire. The legend says that after a disease Hercules having lost his will and, having put feminine attire on his mighty body, was sitting in the queen’s palace household room and by the order of Omphale was spinning and weaving canvas. Only after a year of such slavery, Hercules threw away the tow, feminine attire, took the hidden sword and bat and again, feeling like the son of Zeus, returned to his Fatherland, where he was famous for his achievements.

The painting charms by the high level of painting, splendid anatomic drawing and the stylistics of the late Baroque slightly trending to the Classicism.

In this hall, on the wall in front of you there is one more painting of Ludovico Gimignani. It is “Mercury and Argo”. We offer to treat both his works as a diptych of a mythological theme. The painting marked by number 76 is exhibited near the “Hercules and Omphale”.

1. **Bartolomeo Guidobono. “Lot with his Daughters”**

This impressive canvas was painted by a painter of Liguria region, Bartolomeo Guidobono, whose works are characterised by the influence of Correggio. This painting eternalises the story from the Holy Script. By the will of God, the cities of Sodom and Gomorrah were ruined and burned as a punishment for the sins and harlotry of the inhabitants. Only the family of the honest Lot managed to run away from the city embraced by the flames. The Almighty ordered the runaways not to turn back by all means. However, the wife, conquered by curiosity, failed to obey and, having turned back, turned to a pole of salt. Meanwhile, Lot with daughters were happily saved and settled in a cave. As the bridegrooms of the daughters perished in Sodom, they decided to prolong their family with their father – they befuddled him with wine and later both of them gave birth to babies. The painting eternalises a psychologically complicated and even contradictory situation typical of the Baroque art, when the light and darkness, sin and justice live side by side and the man is free to choose one or another.

Nearby is a magnificent landscape.

1. **Philips Augustijn Immenraet. “Landscape with Waterfall”**

The painting was brought to the museum from the home of collector Mykolas Žilinskas in West Berlin as a piece of art of a famous French painter Jean Honore Fragonard. Only later, in the course of investigation, it appeared that it was created by a Flemish painter and engraver of the 17th century, Philips Augustijn Immenraet. This painter spent about 10 years in Italy and, having returned to Antwerp, became a master of the Saint Lucas guild. He created figure compositions and landscapes of the Italian style with rocks, waterfalls and architectural motifs. “Landscape with Waterfall” is also enriched with a playful scene including a stubborn donkey.

And now let us go to the Green Hall and have a look at the painting of Flanders and Holland from the 16th to the 18th century. Right after you enter the hall, you will see a small landscape on the wall in front of you.

1. **Lucas van Valckenborch. “River Landscape”**

Painter and drawer of the end of the 16th century, Lucas van Valckenborch, individually modified the Netherlands painting tradition without following the Mannerism stylistics, which was domineering at that time. He is considered to be one of the initiators of the European landscape. Valckenborch mostly loved to paint the landscapes of rivers and rocky banks. The exhibited painting is one of them. Supposedly, this is an illustration of the Maas River flowing through France, Belgium and Netherlands.

To your left, a bit further, you will find several works marked by audio-guide numbers.

1. **Cornelis Ketel. “King Saul’s Death”**

Painter and sculptor of the 16th century, Cornelis Ketel, studied in Delft under Anthonie Blocklandt, worked as a manor painter in London, where he was charmed by the works of Hans Holbein the Junior. Having returned to Amsterdam, he became famous as a portraitist and was a well-known writer of complicated allegoric poems.

The exhibited painting is probably the only survived painter’s work on a religious subject. It illustrates King Saul, who stabs himself with a sword in order to avoid being taken as a prisoner to the Philistines. It is a subject of the Old Testament rarely met in the painting. The artist painted him at the order of merchant Thomas Uphagen, who lived in Danzig.

1. **Anton Mirou. “Town in the Mountains”**

The Flemish painter and drawer Anton Mirou is attributed to the German City Frankenthal Art School and is known as one of the best of its landscape artists.

This painting splendidly represents the type of the “universal-panoramic” landscapes popular in the Netherlands at the beginning of the 17th century. This small painting illustrates a diverse landscape panorama: the edge of the forest, river, city and the mountains extending to the distance. The staffage of this painting is as motley as well – these are the noblemen returning from hunting, peasants engaged in various works and the people working in the ships.

A bit further is exhibit number 81.

1. **Jan van de Venne. “Tobias and the Angel”**

This Flemish painter of the 17th century was identified in the second half of the 20th century. For some time, he was confused with a painter with the same last name Adrian van de Venne or named “Pseudo van de Venne”. Jan van de Venne loved the characters of stocky proportions, folk types, complicated lighting with subtle shades of copper and silver, lively nervous dab. All these features are reflected in the canvas “Tobias and the Angel”, which was painted according to a story of the Old Testament. Advised by the mysterious traveller, Tobias caught a big fish. After burning its heart and liver, he exorcized the possessed maiden Sarah and married her. After returning home to his blind father, Tobias cured him by rubbing his eyes with the fish bile. The father and son wanted to repay to the kind traveller generously, but he admitted to be the Archangel Raphael sent by the Lord and that he helped them thanking for their faith. Having said that, the angel vanished away.

The painting “Crucified” by Peter Paul Rubens is exhibited in the impressive gilded frame.

1. **Peter Paul Rubens. “The Crucified”**

Peter Paul Rubens is one of the most famous Flemish painters of the 17th century, a representative of the Baroque. He studied painting in Antwerp, and, in 1598, became a member of the guild of Saint Lucas. In 1600-1608, he lived in Italy, was a painter of Duke Vincenzo Gonzaga Palace and studied the creation of the famous painters, the antique art. As a diplomat, he visited Spain, Holland and England. Since 1609, he was the head painter of the Archduke Albert Palace. In 1617, he established a big workshop which he also headed by himself, had many orders and pupils. The copper carvers nurtured by him are named “Rubens carvers”. They were taking care of the distribution of the graphic copies of famous painter works in across the entire Europe. The creation of Rubens made a great impact on the contemporaries and painters of the future generations.

“The Crucified” is an early painting of Rubens; it reveals the influence of the Italian art. During this period, the painter was still painting himself; numerous apprentices were not helping him yet. In this painting, Rubens reveals himself more like a silent thinker, and not the hedonist exuding joy and energy that we know from his later works. In this work, the painter looks for the most subtle light and colour nuances striving to convey the torture of the Redeemer, which is concentrated in the expressively painted face of Christ. Meanwhile, the masterfully conveyed and ideally perfect body of the Son of God, arising in the dark background, declares the godly quietude and majesty.

It is known that the painting was hanging in the Astravas Palace of Counts of the Tyszkiewicz familyin the 2nd half of the 19th century and, at the beginning of the 20th century, was taken to the Palace of Klementina Tyszkiewicz in Vilnius. The Ministry of Education bought it from Count Alfred Tyszkiewicz in an auction, which took place in 1931, for an unbelievable amount of 70 000 Litas at that time and passed it to the collections of the museum.

Several other painting hanging nearby are also associated with the name of Rubens. These are “The Deposition”, “Nessus and Deianira” and “Adoration of the Kings”.

Between them is a small portrait painted by Jacob Jordaens.

1. **Jacob Jordaens. “Portrait of a Messenger of the Artists’ Guild”**

Flemish painter Jacob Jordaens, just like his famous contemporary Peter Paul Rubens, studied in Antwerp under Adam van Noort. Jordaens’ creation is clearly characterised by the influence of Caravaggio and especially Rubens. In spite of the fact that in the 1720’s Jordaens already had a flourishing studio and pupils of his own, he used to assist Rubens in performing the great orders. After the death of this genius, Jacob Jordaens became the most famous Flemish painter.

The owner of the expressive face, Abraham Grapheus, eternalized in the painting, was a model liked by both Jordaens and other painters and also an interesting personality. After the unsuccessful attempts to become a painter, he started working as a messenger in the Antwerp Saint Lucas Guild. In spite of the modest salary, he did this work with love and commitment till his very death and became a living legend, as his activity significantly surpassed the usual obligations of a messenger. Abraham Grapheus used to arrange the guild books, used to organize auctions after the death of the painters and passed the gathered funds to the family of the deceased and was responsible for the organization of the holidays and religious rituals that took place in the guild.

The next exhibit worth to take a closer look at is hanging on the reamost wall of the hall.

1. **Dirck van Baburen. “Heraclitus and Democritus”**

The Dutch painter of the 17th century, Dirck van Baburen, used to live and work in Rome for a certain period of time and painted the Pieta Chapel of San Pietro in Montorio Church together with his countryman painter David De Haen, whose work is exhibited in the Red Hall of the gallery, . In about 1620, he returned to Utrecht and joined the famous group of Caravaggists, which was operating here.

The painting “Heraclitus and Democritus” is one of the most characteristic and vivacious examples of the creation of the Dutch Caravaggists in the collections of the Lithuanian museums. Its iconography quite clearly testifies that there are two ancient Greek philosophers Heraclitus and Democritus in front of us. Heraclitus of Ephesus lived in the 6th-5th centuries BC. Due to his teaching on the becoming and demise of everything, he was called the Dark or the “Crying Philosopher”. Philosopher Democritus Abderian declared the happiness and the calmness of the soul to be the aim of life, so eventually he was called “The Laughing Philosopher”. In reality, these philosophers have never met, but in philosophic literature and art they were “coupled”, as characteristic examples of a different attitude towards the world.

On the left side of the painting “Heraclitus and Democritus”, one more Baburen’s painting is exhibited. It is “The Entombment” or a sketch of the scene “Descent from the Cross”. This scene is still decorating the Pieta Chapel of the mentioned San Pietro in Montorio Church in Rome.

Exhibit number 85 is hanging on the wall to your left.

1. **Isaak de Moucheron. “Landscape with a Castle”**

Dutch painter, engraver and architect of the 17th-18th century Isaak de Moucheron, just as his father, initially became famous for the palace decoration. After a visit to Italy, he popularized a new landscape type in Dutch painting depicting parks with sculptures and architectural motifs. In the exhibited piece of art, same as in the whole painter’s creation, the influence of Nicolas Poussin and Claude Lorrain is felt. The painting “Landscape with a Castle” is a typical classicist landscape, in which the idealized nature is supplemented with architecture and antique details. Such manner of painting was extremely different from the reality typical of the Dutch.

Going further, you will see a painting marked by number 86.

**(86) Abraham de Pape. “Reading Woman”**

This work was created by Abraham de Pape, a pupil and follower of Gerard Dou, a famous master of genre scenes. It is attributed to the mature Dutch art period, which covered the 1740s-1750s and was justly called the golden period. In this genre scene, both the reading woman and the carefully painted things surrounding her are of equal importance. The liking for the details reflects the painter’s respect to the everyday life.

After passing several paintings, please, stop by the piece of art marked by number 87.

1. **Leonaert Bramer. “The Adoration of the Shepherds”**

Leonaert Bramer is a Dutch painter, drawer, master of etchings of the 17th century. His creation was influenced by the works of Jacopo Bassano, Rembrandt and Caravaggio. He is known for his frequent travelling, work in Delft and performance of several orders in France and Italy.

Looking at this painting, we can understand why Bramer was considered to be one of the best followers of Rembrandt, who took over his conception of light and darkness. In this piece of art, the unearthly radiance, which creates the mysteriousness and intimacy of the scene, is conveyed in a virtuoso way. In the works of Renaissance or Baroque, the birth of Christ was usually depicted in a light environment of a rather luxurious home as if forgetting the true context of that Bethlehem night and its mystic content. Bramer’s work is one of the more interesting and rare treatments of the theme “The Adoration of the Shepherds”.

Nearby is the next exhibit.

1. **Esaias van de Velde. “Winter”**

Painter, engraver and draftsman Esaias van de Velde was one of the beginners of the realistic Dutch landscape of the 17th century, a member of the Saint Lucas Guild. The painting “Winter” is one of the ornaments of the foreign painting collection in the museum and a real pearl of the Dutch School. The piece of art belongs to the mature period of the painter’s creation, when he worked in the Hague. At that time, Esaias van de Velde, after refusing the panoramic landscape, started painting the specific views of his native land with love. It is likely that the creation of a German Adam Elsheimer encouraged him to undertake the realistic treating of landscape. As in many other pieces of art by the artist, this painting is characterised by the striving to unite the nature and the people, the sky and the earth, to convey the sensations of winter stagnation and frost.

After walking a bit further, you will find the last two exhibits of our tour.

1. **Cornelisz Droochsloot. “Village Festival”**

A Dutch painter of the 17th century, Cornelisz Droochsloot, mostly painted genre scenes of the peasant life. “A Village Festival” is one of the pieces of art of the golden age in the Dutch art, which is characterised by a democratic holiday atmosphere, which has overwhelmed the whole village. The small format of this painting, just like of the majority of works by other Dutch painters displayed in the exhibition, clearly tells why the name of “the small Dutch” has caught on them.

1. **Lambert Jacobsz. “A Man with a White Turban”**

Lambert Jacobsz studied in Amsterdam under the painters who belonged to the so-called pre-Rembrandt School. In 1620, he moved to Leeuwarden, became a Mennonite priest, traded in pieces of art, but mostly became famous as a painter.

The majority of works of this painter illustrate similar men with turbans and outstretched forefinger. As the author belonged to the Mennonite community, which was rather strictly absorbed in the studies of Scripture, this gesture is associated with a certain implication of the preachment or a hidden reference. The painting charms by a very subtle painting style, splendidly conveyed fabric factures and, especially, the mysterious mood of the painting.

Hopefully, you saw and learned a lot of interesting information during our guided tour. You can have a closer look at other exhibits on your own. You are always welcome in our gallery. See you next time!