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Art History & Criticism / Meno istorija ir kritika 18
ISSN 1822-4555 (Print), ISSN 1822-4547 (Online)
https://doi.org/10.2478/mik-2022-0004

Aušra VASILIAUSKIENĖ
Vytautas Magnus University, Kaunas, Lithuania

WATERCOLOURS AND DRAWINGS OF COUNT KONSTANTY TYZENHAUZ – THE ROMANTICISED TESTIMONY OF THE TIME

Summary. The goal of this article is to analyse and evaluate from an art-historical perspective the artistic legacy of Count Konstanty Tyzenhauz (1786–1853) in view of his multifaceted activities and in the context of his time, by applying formal and iconographic methods of art criticism. The Count's work is a captivating and noteworthy legacy, a testimony to the amateur creativity of aristocracy. Various publications have published or mentioned only single works by Tyzenhauz; no attempt, however, has been made to study them as a whole with regard to the art-historical approach, moreover, some of the works had not yet been published. The analysis revealed that a number of sparsely preserved works, be it drawings or watercolours, are at variance with the stylistic rendering and artistic expression, thus disclosing the Count's creative experiments and a notable influence of his teachers Orłowski and Norblin. The views representing historical heritage objects (the Koknese, the Vilnius Gediminas, and the Trakai castles) reflect in the main the Romantic tendencies and constitute the group of the most mature Count's artworks. However, taking account of his unique style and individual manner, images of Rokiškis and the surrounding areas, as well as drawings of birds, stand out for the distinctive interpretation and comprise the most original group. They are romanticised, authentic visual fragments of his time and familiar environment. Art was not the Count's main and professional endeavour, likewise for a number of noblemen of the epoch, but his artistic inclination let him adapt his talent for scientific purposes. No doubt, Tyzenhauz's works that feature birds and various architectural objects are of important scientific, historical and iconographic value.

Keywords: Konstanty Tyzenhauz, art of aristocracy, romanticism, ornithology, Rokiškis, Pastavy.

Artistic activities among the nobility of the 19th century constituted an integral part of leisure occupations and entertainment. Manor residents were desirous of drawing and painting, playing music or doing handicrafts. Masquerades, amateur performances, theatrical presentations or live paintings were gaining in popularity as well.[1] Although various forms of pastime among aristocracy were in the main amateurish, classified as amusements and recreation, there were also representatives of upper classes skilled enough to create art of a higher standard. Count Konstanty Tyzenhauz (1786–1853) was one of them (Fig. 1–2). The M. K. Čiurlionis National Museum of Art (NČDM) and the Rokiškis Regional Museum (RKM) had preserved a number of his watercolours and drawings, a few more works were accessed by other memory institutions. Actually, this is an interesting and noteworthy legacy, a testimony to the amateur creativity of aristocracy.



Fig. 1. Walenty Wańkowicz (1800–1842), Konstanty Tyzenhauz, 1st half of the 19th c., ivory, watercolour, gouache, 9 x 8 cm, LNMA, T 5661



Fig. 2. François Grenier (1793–1853), Count Konstanty Tyzenhauz, 1854, paper, lithograph, 68.2 x 53 cm, Rokiškis Regional Museum, RKM-1280. Photo by Rimantė Ropytė

In a variety of publications one comes across only solitary works by Tyzenhauz or general reviews on the collection of the Rokiškis Manor; however, it has not been investigated as a whole with regard to the art-historical approach, besides, part of the works had not yet been published. The goal of this article is to analyse and evaluate from an art-historical standpoint the artistic legacy of Count Konstanty Tyzenhauz in view of his multifaceted activities and in the context of his time, by applying formal and iconographic methods of art research.

Until the present, only general knowledge of the collections or individual artworks from the Rokiškis Manor had been traced in Lithuanian historiography. In this respect, it is worthwhile mentioning several books-albums, for example, "75 – to the Rokiškis Regional Museum"[2] and "Culture Route of Counts Tyzenhauz",[3] which present a survey of the history of the manor and its owners, introduce the most valuable exhibits, among them the works by Tyzenhauz (albeit without a more detailed analysis). The edition "Collection Stories"[4] included an outline on the part of the Rokiškis Manor art collection accessed at the NČDM. As for Polish historiography, in addition to a remarkable monograph by Stanisław Kościałkowski dedicated to Antoni Tyzenhauz,[5] a more in-depth study related to the representatives of the Rokiškis Tyzenhauz family and their legacy was issued by the researcher Józef Ziemczonok.[6] From the viewpoint of the historian and cultural researcher the author had published a survey of the biography of Tyzenhauz and his main works. The book by Rajnold Przezdziecki provides valuable details about his grandfather, Konstanty's son-in-law Aleksander Przezdziecki,[7] while the latter had written a rather comprehensive text on Tyzenhauz's Picture Gallery in Pastavy.[8] A short survey of his creation is presented in the Dictionary of Lithuanian Artists.[9] These are but a few main literary sources which had introduced or mentioned Tyzenhauz's artworks. Of much aid in writing this article were the recollections of the Count's contemporaries – authentic testimonies of the time. Firstly, special mention should be made of the publication "In Vilnius and Lithuanian Manors"[10] by Gabrielė Giunterytė-Puzinienė (1815–1869), whose vivid descriptions, permeated with details from his daily life, enliven the verbal portrait of the Count. Science historian Adam Ferdynand Adamowicz (1802–1881),[11] the Count's friend and his first biographer, had chronicled Tyzenhauz as a scientist, revealing the features of his personality in a rather informative and sensitive way.

This article consists of two parts. Apart from supplementing still-fragmentary information contained in Lithuanian historiography and in order to get to know and perceive the personality of Konstanty Tyzenhauz on a larger scale, the first part centres on his works and merits. Simultaneously, it discusses his character traits, and his wide range of interests, including the famous ornithological study and the picture gallery in Pastavy. The second and the essential part provides a thorough analysis of the Count's artistic legacy.

THE PERSONALITY OF KONSTANTY TYZENHAUZ AND A RANGE OF HIS INTERESTS

Konstanty Tyzenhauz – a renowned ornithologist, author of scientific works, a man of culture, who established in his own estate in Pastavy[12] a famous study of ornithology and a picture gallery, is probably most familiar to the general public along with Antoni Tyzenhauz – a famous figure of the Polish-Lithuanian Commonwealth, treasurer of the Palace of the Grand Duchy of Lithuania and administrator of Royal economies. Despite the reserved viewpoints of today's scientists of natural sciences on Tyzenhauz's scientific achievements, his contribution to this field remains undoubtedly significant. The future investigator's character features, inclinations and abilities were deeply sensed by Giunterytė-Puzinienė during her childhood visits to the Rokiškis manor: "Konstanty the younger [uncle], a recluse and unconcerned about the splendour of salon life, was fond of hunting and preferred the company of scientists; from an early age you could see in him the traits of a future ornithologist. In face he was most like his father, and in mind like my mother. He was seemingly more affectionate than his brother [Rudolf], though colder than him, but more cheerful: he loved playing with us, children, used to make drawings of horses and dogs, always caricaturising them, and, with a good portion of talent for sculpting, he would make a whole farm out of breadcrumbs".[13]

Tyzenhauz's personality received much attention and kind appreciation in writings of other contemporaries, mainly fellow natural scientists. Adamowicz emphasised Konstanty's undemanding manners, consistent thinking and an affectionate soul, but also noted that he exhibited the firmness of character in times of need and never refused to help, "... success never aroused arrogance in him, and failure did not make him timid; he accepted all the vicissitudes of life with dignity and pious heart".[14]

Tyzenhauz received his secondary education in Warsaw, later studying natural sciences at Vilnius University under such renowned professors of the time as Stanisław Bonifacy Jundziłł (1761–1847), Andrew Sniadecki (1768–1838) and others. Konstanty studied art in Warsaw under Jean Pierre Norblin (1740–1830) and Aleksander Orłowski (1777–1832), and in Vilnius under Jan Rustem (1762–1835).[15] No doubt, the experienced teachers had a great influence on his scientific work and artistic creativity.

In 1812, Tyzenhauz left for France to participate in the French war.[16] Initially, he served in the 19th Regiment of the Lithuanian Infantry, which was partly founded at his own expense, and later became a colonel in the army of the Duchy of Warsaw, which was a part of Napoleon's army. He completed service in 1814 and settled in Clermont, travelling to Paris to pursue his ornithological interests, showing special admiration in a new method of making stuffed birds. After the amnesty granted by Tsar Alexander I to the Lithuanian nobility who had collaborated with the French, the Count returned to his estate in Tyzenhauz (Alt Lassen), and later settled in his main residence in Pastavy.[17]

After marrying Waleria Wańkowicz (1805–1843), Tyzenhauz lived a sedentary, private life in Pastavy with his family, managing his estates and home, bringing up his children, and continuing to develop his scientific and cultural activities: the picture gallery, library and ornithological study which he founded in his estate were famous throughout the region. Known for his patriarchal views towards women in the family, the Count controlled the household down to the last detail. Giunterytė-Puzinienė recalls: "My uncle never shared his power with anyone, providing no will for his wife at home. All the domestic arrangements, even the instructions to the cook, were up to the master. There was no housekeeper in Pastavy, except for the wife who was a mother correspondingly, yet a mistress, but only for a few maidservants in the dressing room".[18] Such an established order was probably due to Waleria's personal features – her peaceful nature, kind and pious heart. The Countess's needs were unpresuming, she would rather donate money for charity than renew her own wardrobe.[19] The Countess took the education of her children upon herself

and contributed much to revealing their skills and promoting their talents.

It is remarkable how much Tyzenhauz managed to do as regards both economic, domestic affairs which he performed to the tinest detail and scientific, as well as artistic occupations. The Count's work in the field of ornithology is of prime and particular note. Tyzenhauz carried out his research at the Pastavy and Rokiškis estates, investigated the local area, and later, the regions of Vilnius, Grodno, Pinsk, Podolia, the Carpathian environment, and others. As has already been mentioned, he set up in an outhouse of the manor the ornithological study which became famous throughout the region. He raised birds in his own garden but kept the birds of prey in cages. The Count was fond of hunting, and was capable of making stuffed birds. He acquired birds abroad, especially exotic ones, and had a bird-preparation laboratory at the Rokiškis manor. Once again, Giunterytė-Puzinienė's picturesque description will disclose what the ornithology study looked like and what impression it made: "Nowadays located in Vilnius,[20] the ornithology study is known almost to everybody in Lithuania, so there is no need to describe it. Actually, the author of this diary will always be fascinated and engrossed, and it will always retain the value – not only the scientific one, the study has become a heirloom of the family, the creation of the uncle's hands and scientific knowledge; the work he had done was by no means amateurish, or a consequence of not knowing what to do, rather, it has been carried out with all the honesty and persistence of the researcher's real vocation.

Horned, vain eagle-owls, staring out with their eyes wide open, turn their heads to look around, really like alive, – the uncle himself took their lives in the forests of Polesia to grant them immortality in the name of science.

Hummingbirds – a true temptation, called by a poet 'flying flowers'; my uncle brought them from abroad (where others buy jewels), and breathed life and beauty into those helpless wings to return them to life. And they live on, seemingly ready at any moment to fly back to their beautiful homeland.

Eagles with their varied feathers and beaks, gazing defiantly at people; my uncle bred them in his garden, in cages, watching them grow, and with every change he was aptly enriching his collection.

Weasels and squirrels lived beneath his window.

The five-coloured parakeet was the darling in the family. It was not my uncle who shortened its life, he would have never done it even for the sake of science; it was the disease that took its life too early.

A golden-coloured canary was little Elena's pet <...>.

And, of course, rollers, jackdaws, goldfinches, cuckoos and huppoes, inhabitants of the Lithuanian forests and meadows; a true lover of nature never felt ashamed to place them next to the foreign 'kings', such as ostriches, flamingoes, and the birds of paradise, he saw his special task to capture each one of them in watercolour *con amore* <...>".[21]

Tyzenhauz's research works were published in articles, mainly periodicals, such as the "Zoological Review" ("Revue Zoologique"), "Review Journal of Zoology" ("Revue et Magazin de Zoologique"), the "Warsaw Library" ("Bibliotheca Warszawska"), he also compiled and edited publications on ornithology in Vilnius – "Basics on Ornithology or the Science of Birds" ("Zasady ornitologii albo nauki o ptakach", Vilnius, 1841), "Universal Ornithology, or a Description of Birds from all Parts of the World" ("Ornitologia powszechna, czyli opisanie ptaków wszystkich części świata", Vilnius, 1842–1846). His study on the Lapland owl is also known ("Rozprawa o Sowie laponskiej (mszarnej) znalezionej w Litwie", Berlin, 1830).[22] After the Count's death, his son Rajnold with his own care and funding published in Warsaw "The Oology of Polish Birds" ("Oologia ptaków polskich", Warsaw, 1862), which consisted of a book with bird descriptions by the ornithologist Władysław Taczanowski (1819–1890), and an atlas of eggs by Maksymilian Fajans

(1825–1890) published at the lithographic printing house in Warsaw. The book contains descriptions of bird species, habitats, wintering grounds, etc., observed in the historical lands of the Polish-Lithuanian Commonwealth and other territories, and the atlas contains one hundred and seventy pages of colour engravings depicting eggs of various bird species. Taczanowski prepared the publication on the basis of the materials selected by Tyzenhauz and the keeper of his ornithology collection, taxidermist Michał Skinder, also by other authors.[23]

Fellow scientists appreciated Tyzenhauz's scientific work and respected his personality. The Count was a member of various institutions: the Society of Science Lovers in Warsaw; the Vilnius Medical, the Cracow Science, and the Moscow Nature Research Societies; the Association of Dresden Naturalists, and others. He cooperated with the representatives of natural and medical sciences – Antoni Waga (1799–1890), the above-mentioned Adamowicz, Stanisław Batys Górski (1802–1864), Félix Édouard Guérin de Menevilli (1799–1874), Hinrich Lichtenstein (1780–1857), Karl Kessler (1815–1881), Ernst Haeckel (1834–1919) and many others, and corresponded with foreign natural history museums.[24] Colleagues were concerned in preserving the knowledge of the Count's life and work after his death. Notable in this regard is the speech written by the Polish zoologist, writer and literary critic Antoni Waga, communicated to a group of scholars in Warsaw after the Count's death on 2 May 1853, and later published in the journal "The Oology of Polish Birds". There was also a short text by Adamowicz under the title "The Life and Writings of Konstanty Tyzenhauz" ("Notice sur le Comte Constantin Tyzenhauz") which was first published in 1853 in French in the "Bulletin of the Imperial Society of Naturalists in Moscow"; in 1855 its translation in Polish was included in the publication "The Warsaw Library: Writings on Sciences, Arts, and Crafts" ("Biblioteka Warszawska: Pismo poświęcone naukom, sztukom i przemysłowi", 1855, t. 4). The text was translated into Polish and handed to the editors by naturalist, zoologist Gustaw Belke (1810–1873) who wrote: "... taking into consideration that the close connection of this man's life with the history of our natural sciences will deservedly find a place in the 'Waraw Library', moreover, motivated by the need of my heart, by common love for science which has united us, and expressing my gratitude for the opportunity to share my views: I have the honour, with the author's permission, of submitting a translation of Tyzenhauz's biography[25] to the esteemed editorial board of the 'Warsaw Library'". It must be assumed that the Count had earned the respect of his contemporaries for good reason.

Konstanty's personality is of great importance also as regards the history of the Tyzenhauz art collection – being a passionate art lover, he accumulated artworks and, on the basis of his collection, established a picture gallery in the Pastavy Manor House. His mother, Marianna Przezdziecka-Tyzenhauz (1762–1843), bequeathed about a hundred works of art, which were transferred from Warsaw to Pastavy shortly after her death.[26] The Count had acquired the rest of his collection on his own: his son-in-law Przezdziecki wrote that Tyzenhauz was absorbed in collecting "even at the time when Montmartre in Paris was ablaze in gunfire".[27]

Establishment of private picture galleries in estates was a trend of the period, coming from Western Europe and continuing the tradition to properly represent the owners of the gallery, their status and financial power, while the ideas of the Enlightenment and the fashion of popular *Grand Tours* stimulated the expansion of such galleries and a wider accessibility of collections to the public. Galleries, as a rule, seemed detached from offices primarily due to the structure of the premises which extended in length, and could be formed by sequencing separate rooms in a row. Tyzenhauz's gallery was one of a few in Lithuania to have its own building. It consisted of separate rooms, those to the left of the lobby, decorated with plaster mouldings and furnished with marble fireplaces were allocated to exhibiting the works of art, and the rooms on the right served for keeping the famous ornithological collection.[28] Such order in the Pastavy Gallery remained in the memory of Giunterytė-Puzinienė (1830),[29] whereas Przezdziecki wrote in 1842: "All

the images fit in one spacious salon".[30] The manner of presenting art has probably changed over time.

The collection was housed in a separate part of the palace at Pastavy manor, but it was rarely visited by relatives and guests. The Tyzenhauz family lived an extremely calm, orderly, even ascetic way of life which surprised everyone around them: "The residence is genteel, but the life there is monastic, as if on the sidelines of the world, tranquil, orderly, embraced by general bustle. Their mode of life was exceptional, aroused the curiosity, and teased the minds".[31] Visits of sister Aleksandra's family stirred up the atmosphere at home. Her daughters admired the birds in the ornithological study and the paintings. Giunterytė-Puzinienė remembers those which impressed her most – Domenichino, Mignard, Paolo Veronese, Rubens, da Vinci: "Each of us had our favourite paintings that we could feel our eyes on: the elder Jacob with Benjamin crouching on his knees and hiding his face from Joseph's bloody garment in the picture by Domenichino, Duchess de Blois in a white satin dress decorated with a blue drape painted by Mignard, the life-filled paintings by Paolo Veronese, the first version of "The Deposition from the Cross" by Rubens, which, one might say, was only a mere outline of the picture, but other paintings did fade in front of it, and the painting "Christ Crowned with Thorns" by Leonardo da Vinci".[32] Today, we know that the attribution of the survived paintings mentioned here has changed, but at that time they were admired as the works by the great masters mentioned above. The first detailed information about the Tyzenhauz's collection was contained in the texts of Przezdziecki, published in 1842 in the journal "Athenaeum": "Pastavy Picture Gallery" ("Galerya obrazów Postawska") and the "News on Sketches by Szymon Czechowicz" ("Wiadomość o szkicach Szymona Czechowicza")[33]. These writings reveal the scope and content of the Pastavy exhibit, its dominant genre, while the history of Czechowicz's drawings is given a special focus. Przezdziecki grouped the artworks by schools: "The Pastavy Gallery, founded by the current owner, consists of over sixty Italian, Flemish, French and German works <...>. Landscapes of exceptional charm make up the majority of them".[34] The author singled out the most valuable works of each school, describing their compositional structure and artistic expression. Tyzenhauz also accumulated a collection of graphics and had plenty of lithograph folders, which were referred to as an aid in children's education, or viewed together with guests in the evenings. Showing the lithographed works by famous European artists, the Count used to explain to his children the subtleties of a composition, clarified its weak and strong points, thus turning such engagements into an extra activity before the morning drawing lessons.[35]

As a matter of fact, Tyzenhauz was an intelligent person devoted to science and his family, an educated man who performed significant works, especially in the field of the ornithological science, and, for the sake of research, had amassed a collection of stuffed birds which became famous all over the country. The Count had acquired a thorough knowledge of art, collected different artworks, and was good at painting himself. His art collection, which later formed the basis of the Rokiškis Manor collection, was one of the richest in Lithuania. Tyzenhauz was also gifted in music. Biographer Adamowicz pointed out the versatile spectrum of Tyzenhauz's abilities by noting, albeit pathetically but aptly, that the Count "possessed the spirit of a universal genius".[36]

CREATIVE LEGACY OF THE COUNT

Konstanty Tyzenhauz did not pursue art purposefully, nevertheless, his watercolours and drawings testify to his adequate talent. In Lithuania, there are over twenty artworks dating back mostly to the 1st and 2nd decades of the 19th century. The works illustrate his quite tolerable skills in drawing as well as a rather peculiar approach to interpreting reality: distinctive stylisation, free treatment of the rules of perspective and proportion, also neat and convincing rendering of general mood and impression. In line with the fashion of the time, Tyzenhauz depicted various historical architectural objects, the surroundings of the Rokiškis County



Fig. 3. Konstanty Tyzenhauz (1786–1853), A Hunter (a supposed self-portrait), 1809, watercolour, Indian ink on paper, 29,4 x 23,3 cm, NČDM, Mg-2365

and moments of common daily life, created drawings of birds, and captured travel images.

As mentioned above, hunting was one of the Count's favourite pastimes, therefore, the review of his oeuvre can commence with a watercolour painting in which he is supposed to have portrayed himself as a young hunter (Fig. 3) – a full-length, slightly elongated figure, in a broad stride, walking against the background of arable fields, with a catch of the hunt (birds) attached to his side. This original self-portrait radiates a relaxed, light, playful mood which is further enlivened by a fragment of an accompanying dog. This is not a representative self-portrait, which would emphasise a man's status, it rather highlights his daily life interest. The motif of hunting is also integrated in another landscape, but the work seems less original, and, apparently, was painted under the influence of his teacher Norblin – a similar compositional structure with the landscape dominated by the action taking place in the background as if it were secondary, and the overall palette of warm browns and yellows (Fig. 4). Norblin's painting "A Company of Friends on a Trip by the Lake" (Fig. 5)[37] may be mentioned for comparison.



Fig. 4. Konstanty Tyzenhauz, Landscape, 1803, watercolour, Indian ink on paper, 22 x 29.6 cm, NČDM, Mg-2366



Fig. 5. Jean Pierre Norblin (1745–1830), A Company of Friends on a Trip by the Lake, 1785, oil on canvas, 140.5 x 206.5 cm, inv. Nr. MP 4088 NMW. Ill. from: https://cyfrowe.NMW.art.pl/pl/katalog/508913

Actually, hunting meant not only a leisure occupation for Tyzenhauz, it served another aim – scientific research in ornithology. As mentioned earlier, the Count himself made stuffed birds, which were later exhibited in his own ornithological study in Pastavy. It is maintained that he made drawings of all the birds he kept, but today we know only three of them – the depictions of the humming-birds, a ruff and a "bird tree" (Fig. 6–8). The latter drawing, executed on a sheet of paper with a relief border, is particularly interesting, not only from the artistic but also from historical-scientific point of view: on the right, there is a tree and twenty-six bird species which are numbered, at the bottom, we can see the explication made by the Count (see the Appendix).

Artistically, more significant are the watercolours depicting the ruins of Koknese, Vilnius Gediminas and Trakai castles, and an old wooden church of Rokiškis. These drawings are also the iconographic evidence of how the depicted objects looked like at the time. The castle of Koknese was captured by Tyzenhauz not by chance – in the 13th–14th centuries, the Tyzenhauz family was one of the richest families in Livonia, vassals of the Archbishop of Riga and the Master of the Livonian Order, who formed the vassal relations themselves, and who received from the Archbishop the Koknese castle as a bestowal (German *Lehn*).[38] Thus, the image was to recall the history and supremacy of



Fig. 6. Konstanty Tyzenhauz, Humming-birds, 1st half of the 19th c., pencil, watercolour on paper, 28.2 x 22.5 cm, Rokiškis Regional Museum, RKM-3424



Fig. 7. Konstanty Tyzenhauz, A Ruff, 1st half of the 19th c., pencil, watercolour on paper, 18.6 x 23.1 cm, NČDM, Mg-2151



Fig. 8. Konstanty Tyzenhauz, Bird Tree, 1st half of the 19th c., Indian ink, pen, watercolour on paper, 22.8 x 18.3 cm, NČDM, Mg-2154



Fig. 9. Isidore Laurent Deroy (1827–1890) after Konstanty Tyzenhauz, The Ruins of Koknese Castle on the Right Bank of the Daugava, 1850, paper, chromolithograph, 36 x 46; 55 x 72.5 cm, LNDM, G-793

the Tyzenhauz family (Fig. 9). The watercolour was lithographed and published in Jan Kazimierz Wilczyński's "The Vilnius Album". The chromolithographic inscription provides additional information: the image was dedicated to the victory of Krzysztof Radziwiłł Piorun (1547–1603), a state and military figure of the GDL, against the Swedes near Koknese, on the right bank of the Daugava in 1601. Interestingly, the work was dedicated to the Countess Przezdziecka (b. Tyzenhauz), i.e. Konstanty's daughter Maria Tyzenhauz-Przezdziecka (the inscription in French: "Dédié à Madame la Comtesse Przezdziecka née Comtesse Tyzenhauz"). In the centre of the composition, slightly to the left, we see a high hill with the remains of the walls of the former magnificent castle, rising up to the height, – a reminiscence of the glorious past. A lush vegetation of leaf-bearing and coniferous trees embraces the hill and at its foot one becomes an observer of a peaceful, ordinary, quite idyllic life – a carriage rolling along the road, a wagon crossing the bridge, cattle grazing in the meadow, sailing ships and a boat floating in the river, in the foreground on the left – a group of young people peacefully chatting in the meadow. The staffage figures add to the variety of the landscape and create a romanticised sense of reality and cosiness of the scene.

It is likely that watercolours (1804) with the depictions of Vilnius Gediminas Castle and Aknīste Folwark were also meant for "The Vilnius Album", but they were not published[39] (Fig. 10). The fact that the images have been prepared for lithography is prompted by its standard format typical of prints of the period – the image and an informative inscription at the bottom with the coat of arms in the centre. Let us discuss the first composition featuring the view of Vilnius Gediminas castle. The principles of the composition of the work are similar to those applied in the picture featuring the Koknese Castle, although the painterly manner here is less detailed, bears the signs of sketchiness and incompleteness: in the foreground on the left – a hilly landscape by the river, wooden houses, bushes and tiny figures: an artist on the bank painting the view of the castle and a gentleman with a dog standing next to him. Meanwhile, the main object – the remains of the

castle towers on the hill – is depicted on the right and can be seen in the distant perspective. At the foot of a high mountain we watch a small pier with wooden buildings and a boat, while the central part of the painting is filled with the greenery of hills. At bottom left there is a signature of Tyzenhauz: *TK 1804*. The inscription supplemented with the coat of arms of the Tyzenhauz family reveals the picture "having been funded by Count Tyzenhauz, Chief of the Lithuanian Infantry Guard, holder of the Polish Orders of Merit", viz. Ignacy Tyzenhauz (1760–1822), drawn by Konstanty Tyzenhauz, and inscribed by his brother Rudolf Tyzenhauz (circa 1790–1830). The view of Aknīste has similar features of a composition as in the watercolour we have just discussed. The reasons why the watercolours were not published remain unidentified.

Two other watercolours feature the views of Trakai. In one of them Tyzenhauz focused his gaze on a site which was rarely chosen for the images of Trakai – the island and the castle with an opening up perspective of a central part of the city of Trakai[40] (Fig. 11). In the foreground on the right, a motif of a massive tower of the ruined castle opens before us, nearby, in a rush-grown place – a small boat with hunters. The background is dominated by the lake with islets and the remains of a peninsular castle (or a Dominican monastery), while the towers of two churches rise up in the distance – the surviving parish church of the Visitation of the Blessed Virgin Mary and, a little further away, the former two-tower Bernardine St. Nicholas Bishop Church which was destroyed together with the monastery at the end of the 19th century. The location depicted in the watercolour "Landscape with a Boat" has not been identified yet. By applying a comparative iconographic material we can ascertain that the composition features Trakai with a still-standing Bernardine church: for example, in Sokrat Vorobyov's drawing (1855), the view of Trakai is captured from a very similar perspective, with both churches similarly positioned and akin in forms, just like in the Count's drawing (Fig. 12).[41] Thus, this watercolour by Tyzenhauz is a proper example in a rather rare iconography of Trakai Bernardine church and monastery, and, no doubt, has historical value.



Fig. 10. Konstanty Tyzenhauz, Vilnius Gediminas Castle, 1804, watercolour, Indian ink on paper (glued on cardboard), 27.8 x 49.4 cm, NLW, R.3398/III. Ill. from: https://polona.pl/item/widok-gory-zamkowey-pod-wilnem-vue-de-la-montagne-du-chateau-a-vilna,MTE1OTE1Nzk/0/#info:metadata



Fig. 11. Konstanty Tyzenhauz, Landscape with a Boat (View of the Central Part of Trakai), 1st half of the 19th c., paper, watercolour, 32 x 46 cm, LNDM, T-11285



Fig. 12. View of the Central Part of Trakai, a drawing by S. Vorobyov, 1855. Ill. from: Register of Cultural Values, complex of the ruins of Trakai St. Nicholas the Bishop Church and the building of St. Bernardine monastery, and the old cemetery, called Small Rasos, ICONOGR Nr. 13, https://kvr.kpd.lt/#/static-heritage-detail/d9989c53-7bc4-4726-acad-dff3caea7b64/true

Tyzenhauz also pictured the ruins of the Trakai castle from a usual perspective, the motif very popular among 19th-century artists, (Fig. 13), by "inhabiting" the landscape, likewise in other aforementioned watercolours, with staffage figures, which in the Count's works usually bear a sketchy, silhouetted character. Motifs of minor importance – two hunters with rifles on the shore are composed in the foreground, the left side is framed by trees, a lake and boats (with hunters), and the main object – ruins of the castle, nostalgically illuminated by the light of a setting (?) sun are seen in the centre of the composition in a distant perspective.

The discussed images manifest the tendencies of romanticism characteristic of the period through genre (landscapes), emphasis on ancient objects – fragments of old castles reminiscent of the important historical past, and their ruins, by creating the idyllic and nostalgic mood. When depicting historical objects, Tyzenhauz did not strive for accuracy and detailed analysis, instead, he painted in a free manner, driven by impression and the sensuality typical of romantics.

Another group of watercolours and drawings, smaller in format, relates to local themes of Rokiškis and its surroundings. Historically and iconographically, the drawing of the old church of Rokiškis is a rare iconographic source which shows how the building looked like before it has been rebuilt: a pond in the centre of the composition, a bridge across it leads directly towards a rectangular square and a wooden church with "three small domes"[42] and a tall, sloping roof (Fig. 14). On the left side of the church we can see a four-level and upwardly narrowing chapel with a bell-shaped dome. The surrounding area is lined up with wooden townhouses. The drawing features a cross-shaped sanctuary built between 1708 and 1714, 17–18 fathoms long, with two chapels on the sides.[43] The building burnt down in 1864 and the present neo-Gothic church of impressive forms was built instead. Another ink drawing of 1810 by an unknown artist, most likely by Tyzenhauz himself, also features this wooden church – a composition almost analogous to Tyzenhauz's watercolour, except for some details – the number of buildings around, their positioning, etc. (Fig. 15).[44]



Fig. 13. Konstanty Tyzenhauz, Ruins of the Trakai Castle, 1803, watercolour, Indian ink on paper, 22.5 x 33.9 cm, NČDM, Mg-2364



Fig. 14. Konstanty Tyzenhauz, Wooden Church of Rokiškis. A View Seen From the Manor, 1st half of the 19th c., Indian ink, watercolour on paper, 20.4 x 27.2 cm, NČDM, Mg-2358

Two other stylistically similar watercolours, executed in soft pastel colours, depict the swamp drainage near Skrebiškis and the church festival. The Skrebiškis village near Rokiškis and a former folwark[45] were in the possession of the Rokiškis County. People going about their daily activities are depicted in the foreground of the work in a sketchy manner, characteristic of the Count to paint only silhouettes – men gathering and conversing on the path and a bridge, slightly to the right – a horseman and a group of workers in repose by a campfire on the left (Fig. 16). In the distance, we see fields with rhythmically arranged haystacks, some of them billowing white smoke. This compositional whole conveys an atmosphere of active yet tranquil work. The watercolour "Church Festival" conveys the mood of a traditional village feast: the composition is dominated by a single-towered stone church on a hill with a steep slope, a crowd of people gathering at the churchyard fence and fair traders' tents lined up nearby at the foot of the hill (Fig. 17). All these watercolours are authentic illustrations of everyday life at the time.

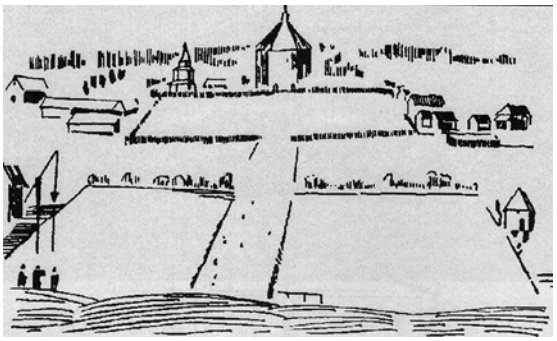


Fig. 15. Konstanty Tyzenhauz (?), General View of the Central Part of Rokiškis in 1810. Ill. from: Rokiškis: town, region, people, Rokiškis: Wormwood, 1999, 94

One more group of drawings, executed in diluted ink, depict architectural structures of Rokiškis and the surrounding estates. One of them – the "Kroszynski Castle" decorated with neo-Gothic elements served, however, a less romantic purpose – it was turned into a brewery (Fig. 18). The drawing is romanticised and, as in others of the Count's drawings, not entirely precise iconographically:[46] we see



Fig. 16. Konstanty Tyzenhauz, Swamp Drainage Near Skrebiškis Folwark, 1st dec. of the 19th c., Indian ink, watercolour on paper, 19.6 x 29.7 cm, NČDM, Mg-2359



Fig. 17. Konstanty Tyzenhauz, Church Festival, 1st half of the 19th c., Indian ink, watercolour on paper, 19.6 x 29.5; 22.6 x 31.8 cm, NČDM, Mg-2360

the ornate façade of the building next to the pond, and a little further to the left, a Dutch-style mill (not surviving).[47]. The scene is enlivened by an area of trees in the foreground, with branches swaying into the water and a young couple of wealthy young men feeding the swans. Another drawing features a view of the Ignalina (Ignotiškis) manor house depicted in an oval: the foreground is dominated by a courtyard with groups of holidaymakers, while the manor palace built in a classical style is visible



Fig. 18. Konstanty Tyzenhauz, Gothic of the Rokiškis Manor, 1813, diluted ink on paper, 18 x 24 cm, NČDM, Mg-1910



Fig. 19. Konstanty Tyzenhauz, The Ignotiškis Manor House, 1813, diluted ink on paper, Ø 18.7; 22.5 x 21.5 cm, NČDM, Mg-1911

in the background (Fig. 19). Figures engaged in everyday activities, as mentioned above, create a cosy, tranquil, even nostalgic mood.

Drawings executed in diluted ink (one in sepia) and identified in the accession documents of the NČDM as "Landscapes of the South" comprise the most enigmatic group of the artworks under discussion. The manner and style of drawings allow them to be attributed to Tyzenhauz, although not signed like many others with the initial letters *TK*. Apparently, these panoramic images, dominated by mountains



Fig. 20. Konstanty Tyzenhauz, The Helenental (St. Helena) Valley in Baden near Vienna, Austria, 1813, diluted ink on paper, 24.4 x 36.2 cm, NČDM, Mg-1908



Fig. 21. Konstanty Tyzenhauz, Landscape with a Castle, 1st half of the 19th c., diluted ink on paper, 20.5 x 32.2 cm, NČDM, Mg-1909

and architectural motifs, were captured during travels throughout Central and Southern Europe. An inscription on one drawing of 1813 indicates the Helenental (St. Helena) valley in Baden near Vienna (Fig. 20). This mention, as well as the rather uniform nature of the series, suggests that other drawings might also have been made during a trip to the country (Fig. 21).

Also notable are a few drawings, most probably copies, depicting soldiers from the Middle East: several of them resemble Orłowski's cavalrymen (Fig. 22), while the analogues of the "Prince of the Circassian Army" (Fig. 23) and the "Turkmen Soldier" were included in the publication (1803) "Illustrations and Descriptions of the Russian Emperor Alexander's Peaceful Governance of the Peoples and People".[48] Interestingly, the drawings by Tyzenhauz were executed around 1801, therefore, a hypothesis that his drawings might have been used in the publication remains unrejected, albeit remote. No hints or allusions of the subject matter have been detected so far, therefore more comprehensive research awaits in the future.

Tyzenhauz, as has been mentioned above, together with Skinder, illustrated a part of the Atlas "The Oology of Polish Birds", published at Fajans' lithographic printing house in Warsaw, which contains one hundred and seventy colour engravings – depictions of eggs of various bird species. Skinder was the keeper of the Count's ornithological collection, a taxidermist, a trained land-surveyor, and extremely talented to perform all his duties with skill and care. He travelled to Paris to perfect his knowledge in conservation, visited zoological museums and trading places. He was a connoisseur of bird behaviour, could imitate their voices and choose the right colour palette. The task to draw the atlas was offered by the Count, and the work was performed under his supervision. Following his instructions, Skinder made a large part of drawings of bird eggs from the Count's collection.[49] As the drawings remained unsigned, there is no true answer which of them were made by Tyzenhauz and which by Skinder.

Concluding the analysis of Tyzenhauz's creative legacy, it is worth adding that the Count's room at the Pastavy manor, which served both as a study and a bedroom, mirrored quite eloquently his daily



Fig. 22. Konstanty Tyzenhauz, The Eastern Warrior, 1801, Indian ink, watercolour on paper, 31.8 x 25.2 cm, NČDM, Mg-2361



Fig. 23. Konstanty Tyzenhauz, Count of the Circassian Army, circa 1801, Indian ink, watercolour on paper, 23.5 x 18.6 cm, NČDM, Mg-2155

occupations and hobbies: the room was situated behind the dining room, with one window and a simple bed, furnished with wardrobes piled with folders full of his drawings, works on ornithology, hunting trophies and a farming archive.[50]

With respect to the creative legacy of Count Tyzenhauz, as an act for generalisation, note should be taken of the diverse nature of his works and his varied artistic expression. The works representing historical objects, views of the Koknese, Gediminas, Trakai castles, the Trakai city panorama constitute the most mature group. One of the keypoints among the Count's artistic preferences was a distinctive compositional structure – the main objects being depicted in a distant perspective, leaving the foreground for the less significant but cosy everyday life elements and small staffage figures complementing them. The majority of his works demonstrate the tendencies of romantic art typical of the epoch. Some of them reflect the influence of his teachers Orłowski and Norblin. Images of Rokiškis and its environs, drawings of birds comprise the most original group. The Count's commitment to drawing served his scientific purposes, besides, he adapted his drawing skills to illustrating. However, only a few drawings of birds have survived to this day, but according to sources it is very likely that Tyzenhauz, with all his rapt enthusiasm, drew all or at least most of the birds of his ornithological study for research purposes.

CONCLUSION

Count Konstanty Tyzenhauz was a learned man of his time, who, in the years that followed his military service, devoted himself to the affairs of his estates and family, as well as to studies of nature, especially birds. On the basis of his own research, he published a number of articles and books. Tyzenhauz's scientific work was appreciated and his personality was respected by fellow scientists. It was for the reason of the research that he set up an ornithology study in Pastavy, and a laboratory in the Rokiškis manor. The Count's hobbies included hunting, collecting, drawing and painting watercolour art pieces. Being well versed in art, Tyzenhauz managed to accumulate an entire whole of artworks and established a gallery in the Pastavy manor, which exhibited valuable paintings by Italian, Flemish, French, German, and other artists. Tyzenhauz not only collected works, he also displayed his skills in drawing and painting, as is evidenced by, though sparsely survived, drawings and watercolours.

His artworks are different both from the stylistic and the artistic points of view, thus disclosing the Count's experimental artistic pursuits and an obvious influence of his teachers Orłowski and Norblin. The works representing historical heritage objects (the Koknese, the Vilnius Gediminas, and the Trakai castles) reflect in the main the Romantic tendencies and constitute the group of the most mature Count's artworks. In fact, the romanticised depiction of historical objects and their ruins was a characteristic phenomenon of the epoch. Tyzenhauz was no exception. However, taking account of his unique style and individual manner, images of Rokiškis and the surrounding areas, which feature fragments of everyday life (church feast celebration or work in the fields), the old Rokiškis church, the manors of Rokiškis and Ignotiškis, as well as drawings of birds, stand out for a distinctive interpretation and comprise the most original group.

Another, a more plentiful group of the legacy consists of monochromatic drawings executed in diluted ink. These are landscape views captured during his European tours. A. Orłowski's influence is quite obvious in watercolours depicting horseriders. Following the widespread tradition of learning art at that time, the Count was engaged in copying the works by other artists, a right evidence of the case may be the figures of Turkmen and Circassian soldiers, the original images of which are found in one of the publications of that time.

Tyzenhauz's watercolours and drawings are an engaging testimony of the 19th-century art of aristocracy. Art was not the Count's main or professional endeavour, in common with a number of noblemen of the epoch, but his artistic inclination let him adapt his talent to scientific purposes, as

well as for making illustrations. Without doubt, Tyzenhauz's depictions of birds and various architectural objects comprise valuable scientific, historical and iconographic material.

APPENDIX

The list of Konstanty Tyzenhauz's watercolour "Bird Tree" (1st half of the 19th c.) in the explication (see Fig. 8).

The birds in the drawing were identified and clarified by Dr. Grita Skujienė, The Vilnius University Life Sciences Center, Museum of Zoology.

1. *Tetrao urogallus* Linnaeus, 1758 – Wood-grouse
2. *Lyrurus (was Tetrao) tetrix* Linnaeus, 1758 – Blackcock
3. *Lagopus (was Tetrao) lagopus* Linnaeus, 1758 – Willow Grouse
4. *Loxia curvirostra* Linnaeus, 1758 – Crossbill
5. *Pyrrhula (was Loxia) pyrrhula* Linnaeus, 1758 – Bullfinch
6. *Turdus viscivorus* Linnaeus, 1758 – Mistle Thrush
7. *Turdus philomelos** Brehm, 1831 – Song Thrush
   * "*T. musicus*" – French *Grive musicienne*
8. *Bombycilla garrulus* Linnaeus, 1758 – Waxwing
9. *Upupa epops* Linnaeus, 1758 – Hoopoe
10. *Corvus cornix* Linnaeus, 1758 – Greyback
11. *Garrulus glandarius* Linnaeus, 1758 – Jay
12. *Dryocopus martius* Linnaeus, 1758 – Black Woodpecker
13. *Picus viridis* Linnaeus, 1758 – Green Woodpecker
14. *Dendrocopos medius* ♂ Linnaeus, 1758 – Middle Spotted Woodpecker

14a. *Alcedo athis* Linnaeus, 1758 – Halcyon*
   * because of the bright blue colour and brown belly, but the tail is too long

15. *Carduelis (was Fringilla) carduelis* Linnaeus, 1758 – Goldfinch
16. *Motacilla flava* Linnaeus, 1758 – Yellow Wagtail
17. *(unmarked) Coracias garrulus* Linnaeus, 1758 – Roller
18. *Vanellus vanellus* Linnaeus, 1758 – Lapwing
19. *Gallinago gallinago* (Linnaeus, 1758) – Common snipe
20. *Tringa totanus* Linnaeus, 1758 – Redshank
21. *Tringa nebularia* Gunnerus, 1767 – Greenshank
22. It might look like an avocet in terms of the blackness of the wing, but the avocet is much larger, white, with a longer beak and its tip is curled upwards, which is not the case here
23. *Gavia arctica* Linnaeus, 1758 – Black-throated Diver
   * back stripes are typical of a black neck, but the neck spot should be black and it should be shorter, though under different lighting in nature the neck may look brownish
24. *Crex crex* Linnaeus, 1758 – Corncrake
25. *Oriolus oriolus* (was *Oriolus galbula*) Linnaeus, 1758 – Oriole
26. *Carduelis chloris* Linnaeus, 1758 – Greenfinch

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Notes

[1] Theatrical performances were especially widespread in the 1st half of the 19th century, however, political and social changes in the 2nd half of the century determined the decline of this kind of entertainment. See: Jolanta Širkaitė, "XIX a. Lietuvos dvariškių menai ir pramogos [Arts and Entertainment of the Lithuanian Nobility in the 19th c.]", *Menotyra [Studies in Art]* 2 (31) (2003), 37.

[2] *Rokiškio krašto muziejui 75 [75 – to Rokiškis Regional Museum]*, compiled by Nijolė Šniokienė, Dalia Kiukienė (Rokiškis: Rokiškio krašto muziejus [Rokiškis: Rokiškis Regional Museum], 2008).

[3] *Grafų Tyzenhauzų kultūros kelias [Culture Route of Counts Tyzenhauz]*, compiled by Dalia Kiukienė, Marijona Mieliauskienė, Nijolė Šniokienė (Rokiškis: Rokiškio krašto muziejus [Rokiškis: Rokiškis Regional Museum], 2017).

[4] *Kolekcijų istorijos: Nacionalinis M. K. Čiurlionio dailės muziejus [Collection Stories: M. K. Čiurlionis National Museum of Art]*, compiled by Daina Kamarauskienė (Kaunas: Nacionalinis M. K. Čiurlionio dailės muziejus [Kaunas: M. K. Čiurlionis National Museum of Art], 2013), 110–114.

[5] Stanisław Kościałkowski, *Antoni Tyzenhauz: podskarbi nadworny litewski*: *Studia nad wewnętrznymi dziejami Litwy w początkach panownia Stanisława Augusta (1765–1780)*, 1, 2 t. (Londyn: Wydawnictwo Społeczności Akademickiej Uniwersytetu Stefana Batorego, 1970–1971).

[6] Józef Ziemczonok, *Konstanty Tyzenhauz 1786–1853. Uczony. Mecenas* (Warszawa: Katedra Białorutenistyki Universytetu Warszawskiego, 2007); Józef Ziemczonok, *Trzej Tyzenhauzowie. Szkice biograficzne* (Warszawa: Katedra Białorutenistyki Universytetu Warszawskiego, 2007); Józef Ziemczonok, *Rajnold Tyzenhauz (1830–1880). Myśliciel, reformator, mecenas* (Warszawa: Katedra Białorutenistyki Universytetu Warszawskiego, 2010).

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[8] Aleksander Przezdziecki, "Galerya obrazów Postawska", *Athenaeum,* 2 t. (1842), 194–202.

[9] *Lietuvos dailininkų žodynas. XVI–XVIII a. [Dictionary of Lithuanian Artists. 16th–18th c.]*, 1 t., compiled by Aistė Paliušytė (Vilnius: Kultūros, filosofijos ir meno institutas [Vilnius: Institute of culture, philosophy and arts], 2005), 403–404.

[10] Gabrielė Giunterytė-Puzinienė, *Vilniuje ir Lietuvos dvaruose [In Vilnius and Lithuanian Manors]* (Vilnius: Tyto alba, 2018).

[11] Adam Ferdynand Adamowicz, "Wiadomość o życiu i pismach Konstantego Tyzenhauza", *Biblioteka Warszawska. Pismo poświęcone naukom, sztukom i przemysłowi*, 4 t. (Warszawa, 1855), 26.

[12] Bel. Пастáвы, curr. Belarusian territory. In the 19th c. the Tyzenhauz family resided in Pastavy and Rokiškis. The Counts owned also a manor in Tyzenhauz, curr. the Lasi countryside in the territory of Latvia (former titles – Tyzenhauz, Alt Lassen, Lassen, Łaszumujża, Łasmujża).

[13] Giunterytė-Puzinienė, *Vilniuje ir Lietuvos dvaruose [In Vilnius and Lithuanian Manors]*, 39.

[14] Ziemczonok, *Konstanty Tyzenhauz*, 25.

[15] Ibi., 12; Ziemczonok, *Trzej Tyzenhauzowie*, 56.

[16] Like many aristocrats of the time, the Tyzenhauz family supported Napoleon's campaign in hope to regain the statehood lost after the third partition of Poland – Lithuania.

[17] Ziemczonok, *Konstanty Tyzenhauz*, 14; Ziemczonok, *Trzej Tyzenhauzowie*, 58.

[18] Giunterytė-Puzinienė, 193.

[19] Ibid., 194.

[20] After the Count's death his son Rajnold Tyzenhauz donated the collection of stuffed birds to the museum located in the premises of the closed Vilnius University.

[21] Giunterytė-Puzinienė, 196.

[22] German form – C. von Tyzenhaus, *Archive für Naturgeschichte* v. Troschel, Berlin. See *Lietuvos dailininkų žodynas [Dictionary of Lithuanian artists]*, 404.

[23] Ziemczonok, *Konstanty Tyzenhauz*, 88, 90–91; Jolanta Stasytė-Berniūnienė, *Veikalo "Oologia ptaków polskich" ("Lenkijos paukščių oologija") anotacija, santrauka [Annotation and summary of the publication "The Oology of Polish Birds"]*, https://elibrary.mab.lt/handle/1/28136.

[24] Ziemczonok, *Konstanty Tyzenhauz*, 38.

[25] Adamowicz, "Wiadomość o życiu i pismach Konstantego Tyzenhauza", 26.

[26] R. Przezdziecki, *Aleksander Przezdziecki*, 74.

[27] A. Przezdziecki, "Galerya obrazow Postawska", 195.

[28] Aistė Bimbirytė-Mackevičienė, "Erdvė menui: europinės ir vietinės tradicijos apžvalga [Space for Art:

a survey of European and local traditions]", *Dvarų kultūra: erdvės, istorija, kultūros paveldas [Manor culture: spaces, history, cultural heritage], Acta Academiae Artium Vilnensis*, 97 t. (2020): 33.

[29] Giunterytė-Puzinienė, 189.

[30] A. Przezdziecki, "Galerya obrazow Postawska", 194–195.

[31] Giunterytė-Puzinienė, 188.

[32] Ibid., 196.

[33] A. Przezdziecki, "Galerya obrazow Postawska", 194–202; Aleksandr Przezdziecki, "Wiadomość o szkicach Szymona Czechowicza", *Athenaeum*, 1 t. (1852): 186–194.

[34] A. Przeździecki, "Galerya obrazow Postawska", 194–195.

[35] Ibid., 197.

[36] Ziemczonok, *Konstanty Tyzenhauz*, 57.

[37] The painting is stored at the National Museum in Warsaw: Jean Pierre Norblin, *A Company of Friends on a Trip by the Lake*, 1785, oil on canvas, 140.5 x 206.5 cm, inv. No. MP 4088.

[38] Later, through the conflicts that accompanied this valuable benefice, Koknese had to be returned to the Archbishop. See Rimvydas Petrauskas, *Galia ir tradicija [Power and tradition]* (Vilnius: Baltos lankos [White Meadows], 2016), 199–200.

[39] Watercolours are stored in the National Library in Poland (hereafter NLW): K. Tyzenhauz, *View of the Vilnius Castle*, 1804, watercolour, Indian ink on paper, 27.8 x 49.4; 37.1 x 55.4 cm, NLW, R.3398/III; K. Tyzenhauz, *View of Aknīste Folwark*, 1804, watercolour, Indian ink on paper, 27.2 x 48.4; 37 x 55 cm, NLW, R.3399/III. See also Ziemczonok, *Rajnold Tyzenhauz*, 121–123.

[40] I extend my gratitude to Žygimantas Buržinskas for the help in identifying the depicted place and objects.

[41] S. Vorobyov, *View of the Central Part of Trakai*, 1855, photo of the drawing from: S. Mikulionis, *Trakų Šv. Mikalojaus Vyskupo bažnyčios ir bernardinų vienuolyno statybos istorija [History of the construction of Trakai St. Nicholas Bishop Church and Bernardine Monastery]*, VRVA, f. 119, ap. 11, b. 4063, https://kvr.kpd.lt/#/static-heritage-detail/d9989c53-7bc4-4726-acad-dff3caea7b64/true; S. Mikulionis, "Trakų Šv. Mikalojaus Vyskupo bažnyčios ir bernardinų vienuolyno statybos istorija [History of the construction of Trakai St. Nicholas Bishop Church and Bernardine Monastery]", *Acta Academiae Artium Vilnensis*, 1 t. (1993).

[42] Algimantas Miškinis, "Rokiškio miesto istorinė urbanistinė raida (iki 1969 m.) [Historical urban development of the city of Rokiškis (before 1969)]", *Rokiškis: miestas, kraštas, žmonės* [*Rokiškis: city, region, people*], sudarė [compiled by] Edmundas Rimša (Rokiškis: Diemedis [Wormwood], 1999), 87.

[43] Miškinis, "Rokiškio miesto istorinė urbanistinė raida [Historical urban development of Rokiškis]", 87.

[44] Ibid., 94.

[45] Skrebiškis folwark united the Aukštakalniai, Bauškiškiai, Giriūnai, Kuosiai, Ramonaičiai, Totoriškiai and Varliai villages.

[46] According to Rasa Dičiuvienė, "after comparing K. Tyzenhauz's drawing with the photographs of that building (1911) taken by count J. Przezdziecki and the description of the manor brewery (1825), it can be seen that the image of the building and the mill drawn by the artist is significantly prolonged upwards and notably romanticized, so it would be inappropriate to look at this drawing as an iconographic material that provides an authentic image of the building". See Roma Songailaitė, "Senosios Rokiškio dvarvietės lokalizacija ir tyrimai [The localization and research of the old manor site in Rokiškis]", *Senoji Rokiškio dvarvietė XVI–XVIII amžiais [The old manor site in Rokiškis in the 16th–18th c.]*, sudarė [compiled by] Roma Songailaitė (Rokiškis: visuomeninė organizacija „Tyzenhauzų paveldas" [Public organisation "Heritage of the Tyzenhauz family"], 2017), 112.

[47] On the basis of the survived archival and iconographic material, the mill can be reconstructed. See Songailaitė, "Senosios Rokiškio dvarvietės lokalizacija [The localization of the old manor site in Rokiškis]", 113.

[48] Christian Goffried Heinrich Geißler; Friedrich Ferdinand Hempel; Johann Georg Richter, *Abbildung und Beschreibung der Völkerstämme und Völker unter des russischen Kaisers Alexander menschenfreundlichen Regierung* (Leipzig: Verlag des Industrie-Comptoirs, 1803): XVIII, XIX il.

[49] Ziemczonok, *Konstanty Tyzenhauz*, 90.

[50] Giunterytė-Puzinienė, 191.

Abbreviations

NLW – National Library in Warsaw
LNDM – Lithuanian National Museum of Art
NMW – National Museum in Warsaw
NČDM – M. K. Čiurlionis National Museum of Art
RKM – Rokiškis Regional Museum

Aušra VASILIAUSKIENĖ
Vytauto Didžiojo universitetas, Kaunas, Lietuva

GRAFO KONSTANTINO TYZENHAUZO AKVARELĖS IR PIEŠINIAI – ROMANTIZUOTI LAIKMEČIO LIUDIJIMAI

Santrauka

Šio straipsnio tikslas – menotyriniu požiūriu išanalizuoti ir įvertinti grafo Konstantino Tyzenhauzo (1786–1853) dailės palikimą įvairiapusės jo veiklos ir tuometinio laikmečio kontekste. Grafo kūryba – įdomus ir dėmesio vertas palikimas, mėgėjiškos aristokratijos kūrybos liudijimas. Įvairiuose leidiniuose publikuoti ar minimi pavieniai K. Tyzenhauzo kūriniai, tačiau kaip į visumą iš menotyrinės perspektyvos į juos dar nebandyta pažvelgti, dalis darbų dar nepublikuota. Analizė atskleidžia, kad K. Tyzenhauzo negausiai išlikusių piešinių ir akvarelių grupę sudaro gan skirtingos stilistikos, meninio lygmens darbų pavyzdžiai, atskleidžiantys grafo meninius eksperimentus: dalyje darbų ryški mokytojų A. Orlovskio, J. P. Norblino įtaka. Kaip brandžiausia grupė išskiriami romantizmo tendencijas atsispindintys darbai, kuriuose fiksuoti istorinio paveldo objektai (Kuoknesės, Vilniaus Gedimino, Trakų pilys), tačiau originaliausią grupę, kurioje ryškiausiai atsispindi K. Tyzenhauzo braižas ir originalumas, sudaro Rokiškio ir apylinkių fiksuoti vaizdai, paukščių piešiniai. Tai romantizuoti, autentiški vizualiniai savojo laikmečio ir savosios aplinkos fragmentai. Dailė grafui, kaip ir daugeliui kitų to meto didikų, niekada nebuvo pagrindinė, profesionali veikla, tačiau jis buvo gana gabus, šis gebėjimas pasitarnavo ir jo moksliniams tikslams. K. Tyzenhauzo darbai, kuriuose užfiksuoti paukščiai, įvairūs architektūriniai objektai, taip pat turi mokslinę, istorinę ir ikonografinę vertę.

Reikšminiai žodžiai: Konstantinas Tyzenhauzas, aristokratijos dailė, romantizmas, ornitologija, Rokiškis, Pastovys.

Gauta 2022-06-24
Parengta spaudai 2022-09-19

Aušra VASILIAUSKIENĖ
Assoc. prof. and researcher at the Faculty of Arts of Vytautas Magnus University, curator of the graphic collection of M. K. Čiurlionis National Museum of Art, expert of the Research Council of Lithuania and the Lithuanian Council for Culture. Carries out research, projects and dissemination of cultural values in the fields of Lithuanian ancient art (sacred art, iconography, manor collections, etc.) and Lithuanian graphics.
E-mail: ausra.vasiliauskiene@vdu.lt