The Lithuanian National Museum of Art

Bright City, Dark Times

Vilnius Picture Gallery

I

Bright City:
The Old Town, Between
Hills and Gardens

II

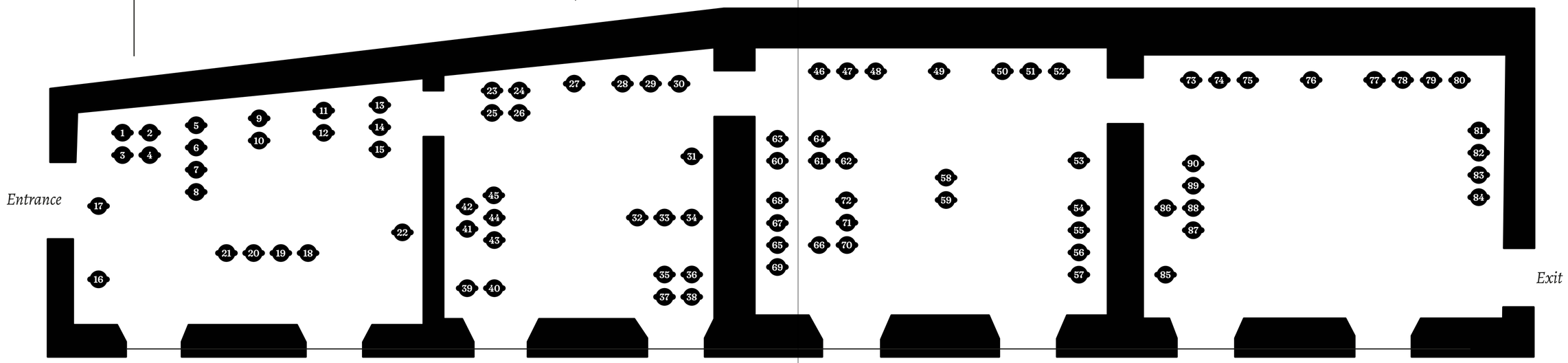
Bright City:
From Užupis Through
Belmontas, Towards Betliejus

III

Bright City:
Lukiškės and Šnipiškės,
Towards the New World

IV

Bright City:
Along the Neris Meanders, Across
Antakalnis Towards Verkiai



Dark Times:
Suppressing Freedom

I

Dark Times:
Changing Faith

II

Dark Times:
Controlling the Image

III

Dark Times:
Banning the Word

IV

1

City View from Lesser Pohulanka Suburb

Wilhelm Zacharczyk
Vilnius Album, No. 3
The Lithuanian National Museum of Art

In this photograph taken from present-day K. Kalinauskas Street, the first signs of the Russification policy implemented by the tsarist government are already visible. St Nicholas Orthodox Church and St Casimir's Church are surrounded by scaffolding. The latter was being converted into an Orthodox cathedral, with onion domes fitted onto its baroque towers. This view shows signs of progress: a telegraph pole in the foreground and a square fire tower at the beginning of Dominican Street.

2

Three Crosses Hill

Wilhelm Zacharczyk
Vilnius Album, No. 11
The Lithuanian National Museum of Art

In this view, the silhouettes of three wooden crosses rise on the summit of the highest hill. The crosses were demolished and rebuilt several times, but it was only the photographer Wilhelm Zacharczyk who incorporated this historical monument into cultural memory, as the crosses collapsed in 1869 and were not rebuilt during the tsarist period. Three Crosses Hill is remembered as the place where seven Franciscans died a martyr's death. In Grand Duke Algirdas's absence, the pagans tied them to crosses and threw them from this hill into the river, saying: "Float away with that idol you command us to worship."

3

City View from Three Crosses Hill

Wilhelm Zacharczyk
Vilnius Album, No. 1
The Lithuanian National Museum of Art

This photograph, marked with number one in Wilhelm Zacharczyk's Vilnius Album, introduces the city from the heights. Descending the hill terraces, facing the bend of the Vilnia, drowning in the foliage of the Bernardine Garden, slipping past the chaotic Paplauja, we enter a city saturated with baroque architecture. The panorama encompasses several sanctuaries: the Visitandine and Missionary churches, the Holy Spirit Orthodox Church, St Teresa's Church, followed by the barely recognisable Holy Trinity Orthodox Church with its Renaissance bell tower (after the major reconstruction that began in 1868, the roof was lowered, the baroque pediment of the eastern façade demolished, and the western façade renovated). Further along stands St Casimir's Church, then being reconstructed into an Orthodox cathedral, the Augustinian and St John's churches, with the chain completed by the ancient Assumption of the Holy Mother of God Orthodox Church, whose restoration work, according to Nikolai Chagin's design, began in 1865.

4

City View from Buffalo Hill

Wilhelm Zacharczyk
Vilnius Album, No. 2
The Lithuanian National Museum of Art

When photographing Vilnius Cathedral from Buffalo Hill (now Tauro Hill) in the 19th century, the fence inevitably became an obstacle. Wilhelm Zacharczyk incorporates it into the view, thus encircling the old town and emphasising its distinctiveness. The photographer manages to encompass a large portion of the city: St George's Church, which rarely appears in panoramas; the Trinitarian and Sts Peter and Paul churches in Antakalnis suburb; the Sluškai Palace, Castle Hill and the chain of hills, and the Cathedral with its bell tower.

5

Castle Hill

Wilhelm Zacharczyk
Vilnius Album, No. 9
The Lithuanian National Museum of Art

Castle Hill fell within the territory of the Vilnius fortress, which was established in 1833 and liquidated in 1884; therefore, during this period, townspeople were not permitted access to it. Wilhelm Zacharczyk's photograph captures other historically significant features: on the right bank of the Neris stands the rampart of the tsarist fortress (visible on the left side of the image) and a bridge spanning the left tributary of the Vilnia as it flows into the Neris near the New Arsenal.

6

Castle Hill with the Botanical Garden

Wilhelm Zacharczyk
Vilnius Album, No. 10
The Lithuanian National Museum of Art

At the centre of this majestic view stands Castle Hill, which recalls Vilnius's origins, with the Vilnius University botanical garden at its foot. The garden was established in 1799 by Stanisław Bonifacy Jundziłł and operated until 1842. The River Vilnia, which surrounds the castle territory, poses a riddle about its ancient riverbed and the network of channels created for defence and mill requirements. The urban landscape that Wilhelm Zacharczyk witnessed changed irrevocably when the left tributary of the river was finally eliminated at the end of 1882.

7

City View from Piromonto Alley on the Other Side of the Neris

Wilhelm Zacharczyk
Vilnius Album, No. 5
The Lithuanian National Museum of Art

In the summer of 1865, Wilhelm Zacharczyk crossed the Green Bridge to Šnipiškės suburb and positioned his camera on Piromonto Alley (now Žvejų Street), from which an impressive panorama of Vilnius unfolds, featuring Castle Hill, the river, and the embankment (now Žygimantų Street).

8

Letter from Wilhelm Zacharczyk, photographer at Vilnius Astronomical Observatory, to Vilnius Governor-General Eduard Baranov, dated 18 February 1867

Lithuanian State Historical Archives

Zacharczyk writes that he wishes to present an album of Vilnius city and its surroundings to the Governor-General and requests that two other copies be forwarded to Her Imperial Majesty the Empress and Her Imperial Highness Grand Duchess Maria Feodorovna.

9

Roman Catholic Cathedral

Wilhelm Zacharczyk.
Vilnius Album, No. 15
The Lithuanian National Museum of Art

During tsarist rule, Vilnius Cathedral maintained its status, as the government did not dare close it or convert it into an Orthodox sanctuary. The wide Cathedral Square appeared when the abandoned and decayed ruins of the Lower Castle began to be cleared. In 1837–1839, the square was levelled, paved with stones, and expanded. Behind the Cathedral stands Castle Hill with the remnants of optical telegraph equipment in the tower. 19th-century photographers, including Wilhelm Zacharczyk, would include the majestic classicist building, which is architect Laurynas Gucevičius's renowned creation, in city albums as an essential element.

10

Sharp [Dawn] Gate

Wilhelm Zacharczyk
Vilnius Album, No. 12
The Lithuanian National Museum of Art

The Sharp City Gate has been known since the 16th century and was famous for its miraculous image of the Mother of God. On the eve of the uprising in 1861, holy hymns were sung almost daily in the street before it. After the 1863–1864 uprising, the cult image of the Mother of God became a symbol of resistance to tsarist rule.

11

St Anne's Church

1850
From Vilnius Album
(Album de Vilna, 1846–1871)
Lithographers Adolphe Jean-Baptiste Bayot and Philippe Benoist
Publisher Jan Kazimierz Wilczyński,
Lemercier lithography printing house
Chromolithography
The Lithuanian National Museum of Art

The sumptuous Vilnius Album published by Jan Kazimierz Wilczyński in 1846–1871 was highly valued by the public; however, an unknown reviewer in the Kraków journal *Przegląd Polski* was more favourable towards his contemporary's photographs. In 1868, he wrote the following: "Zacharczyk's beautifully begun photography album of Vilnius buildings and historical monuments corrects the numerous but poor drawings and woodcuts of the Lithuanian capital's churches. Comparing the photograph of St Anne's Church with Wilczyński's published chromolithography, we see that Wilczyński sought effect, but not truth."

12

St Anne's Church

Wilhelm Zacharczyk
Vilnius Album, No. 14
The Lithuanian National Museum of Art

Wilhelm Zacharczyk's image shows the Vilnius Gothic pearl, St Anne's Church, which at the time of the photograph still had the bell tower built in 1802 by architect Michał Schulz standing beside it (visible on the left side of the image). The tower was demolished in 1870 during the construction of Alexander Avenue (now Maironio Street), and in 1873, a neo-Gothic bell tower designed by Nikolai Chagin was built in its place.

13

Chapel in Georgij [George] Square in memory of soldiers killed during the January Uprising (1863–1864)

Wilhelm Zacharczyk
Vilnius Album, No. 13
The Lithuanian National Museum of Art

St Alexander Nevsky Chapel in St George Square (now Vincas Kudirka Square) was begun in October 1863 and consecrated on 30 August 1865. The building is in the neo-Byzantine style promoted by Russia, with the project authors being tsarist government appointees: St Petersburg Imperial Academy of Arts professor Alexander Rezanov and Vilnius architect Nikolai Chagin, who supervised the construction. Since the surroundings were not yet finished, hence, Wilhelm Zacharczyk most likely photographed the chapel on the eve of its opening, in August 1865.

14

St Nicholas Orthodox Church

Wilhelm Zacharczyk
Vilnius Album, No. 17
The Lithuanian National Museum of Art

On Didžioji Street, Wilhelm Zacharczyk singled out only one architectural object: the recently renovated St Nicholas (now Holy Relics Translation of St Nicholas the Wonderworker) Orthodox Church. Funds collected by Russian residents of Vilnius were used for its rebuilding and renovation. When restoring the church according to Alexander Rezanov's design in 1864, the houses that obscured it were demolished. In 1865, the façade was reconstructed, and the Archangel Michael chapel was built. The works, supervised by Nikolai Chagin, were completed, and the church consecrated in 1865.

15

Governor-General's Palace

Wilhelm Zacharczyk
Vilnius Album, No. 18
The Lithuanian National Museum of Art

The main subject of this view is the Governor-General's Palace. Perhaps seeking to emphasise the representational nature of the architectural building, or the attitudes of the government operating within it and implementing Russification policy, the photographer retouches the pediment and bell tower of St John's Church behind the palace, as well as the tower of the Augustinian Church in this photograph.

Wilhelm Zacharczyk "admits" people into his photographs. Due to the complex wet collodion technique and figures "dissolving" due to movement in the photograph, this was not an easy task, but the photographer succeeded –

his figures pose with discipline in front of the Governor-General's Palace.

16

Remains of Zigmantas Sierakauskas

Photo: Kęstutis Stoškus, 2017

17

Governor-General Mikhail Muravyov

Nikolai Tichobrazov (1796–1866)
1868
Oil on canvas
The Lithuanian National Museum of Art

18

Devotional objects set, found with the remains of Henrikas Makoveckis

Silver, copper and zinc alloy, gilding, silk
National Museum of Lithuania

19

Small medal, found with the remains of Kazimieras Sičiukas

Copper and zinc alloy
National Museum of Lithuania

20

Small medal, with rope fragment found with the remains of Zigmantas Sierakauskas

Siver, copper and zinc alloy, silk
National Museum of Lithuania

21

Minié balls, found with the remains of Vladislovas Nikoliajus

Lead alloy, deformed
National Museum of Lithuania

22

Vilnius City Plan

1862
Digital copy
The Wroblewski Library of the Lithuanian Academy of Sciences

23

City View from Užupis Suburb

Wilhelm Zacharczyk.
Vilnius Album, No. 7
The Lithuanian National Museum of Art

From the steeper bank of the Vilnia, recognisable features of the old town opened before the photographer: the river, garden, dwellings with gardens by the riverside, the two-storey building converted to barracks of the Bernardine monastery (closed the previous year) with laundry hanging in the courtyard and, naturally, church roofs, domes and bell towers. A large portion of the frame is occupied by the trees of the Bernardine Garden reaching the right bank of the Vilnia in the foreground.

24

View of Užupis Suburb from the Missionary Garden

Wilhelm Zacharczyk
Vilnius Album, No. 32
The Lithuanian National Museum of Art

Užupis is one of Vilnius's oldest suburbs, separated from the city by the Vilnia riverbed. The view is arranged in three planes: in the foreground, the historic Missionary Garden; in the middle ground, the buildings of the beginning of Užupis (southwestern part); in the background, the hills of Gediminas Castle, Three Crosses, and Bekešas visible on the horizon. In the distance (on the left), the white tower with a semicircular dome is visible, the classicist bell tower of St Anne's Church, built around 1802 according to architect Michał Schulz's design.

25

View of Užupis Suburb and Popinė from Polavska [Poplavska] Street

Wilhelm Zacharczyk
Vilnius Album, No. 33
The Lithuanian National Museum of Art

In this image, we see the continuation of the part of Užupis captured in photograph No 32. It was photographed after walking along Missionary Street and descending to Paplauja Street by the river. In the distance stretches the row of hills, beginning with Three Crosses and Bekešas hills and ending with the flat Table and Gediminas Tomb hills. The landscape, now overgrown with trees, no longer allows such a view of these hills' relief. In the foreground lies the part of Paplauja on the left bank of the Vilnia, and beyond it, across the steep bank of the Vilnia on its right bank, stands Užupis suburb on the left and Popinė with gardens on the right. Although there were no particular buildings of note in Užupis, several multi-storey houses rose among the gardens. In the centre of the image, stands a square where Polocko and Krivių Streets are distinguishable.

26

View of Užupis Suburb with Bernardine Cemetery

Wilhelm Zacharczyk
Vilnius Album, No. 35
The Lithuanian National Museum of Art

The Bernardine Cemetery was established in 1810. It was described by Adam Honory Kirkor: "The cemetery is in a beautiful location. Having entered through the gates, on the left, beside the wall surrounding the cemetery, stand three two-storey columbaria, and behind the chapel, three more in the same row extending to the very end of the cemetery. The place where the wall and columbaria stand is considerably higher. From here, the entire cemetery is visible, adorned with many beautiful monuments, embraced by trees standing in a fairly large area, almost to the very Vilnia, from where a wonderful view of Paplauja meadows, forests, mills, and cottages opens."

In this image, on this side of the river lie Kopanica (now Aukštaičių) and Paplauja Streets, and Saxon Island. Beyond the Bernardine Cemetery lies the Popinė suburb, and in the distance, stands the Zarečė (Užupis) Jewish cemetery established in 1829.

27

Popinė from Tauro Hill

Wilhelm Zacharczyk
Vilnius Album, No. 34
The Lithuanian National Museum of Art

Wilhelm Zacharczyk's contemporary Eduard Chłopicki noted that Popinė, built almost entirely of wooden cottages and removed from city noise, was always a favourite summer refuge for Vilnius scholars, writers and poets.

This view of Popinė was photographed from Tauro Hill (an unnamed hill fort). A small road connecting Antakalnis with Užupis cuts through the frame. On the right rises Gediminas Tomb Hill, and behind it, in the depths, the beautiful southeastern environs stretching beyond the Vilnia River: Paplauja, Betliejus, Markučiai.

28

View of Paplavų [Paplauja] Suburb with Part of the City

Wilhelm Zacharczyk
Vilnius Album, No. 36
The Lithuanian National Museum of Art

Having walked along Polocko Street beyond the Bernardine Cemetery to the east, the photographer descended slightly along a path from the steep slope and directed his lens towards Paplauja suburb (now Paupys district).

The camera captured the towers of two churches in the distance. The Missionary Church had not operated since 1844, and the Visitandine Church had been taken from the Catholics. Since 1865, the Orthodox convent Church of St Mary Magdalene had been established there. In the foreground stretches the Vilnia riverbed with Saxon Island.

29

View of Paplavų [Paplauja] and Saxon Island

Wilhelm Zacharczyk.
Vilnius Album, No. 37
The Lithuanian National Museum of Art

Not for the first time, Wilhelm Zacharczyk masterfully captures the same locality from a different side, showing the place from which he had previously photographed. In the foreground lies Missionary (now Subačiaus) Street, with cultivated fields beyond it, and in the distance stands Paplauja suburb near Saxon Island, with Belmontas Hill and the locality at its foot further still. The image includes two large white brick buildings that belonged to first-guild merchant Jew Jankiel Jogiches: a tavern and mill (demolished between 1927–1938).

30

Belmontas from Saxon Island

Wilhelm Zacharczyk.
Vilnius Album, No. 39
The Lithuanian National Museum of Art

A view from almost the same place as in photograph No. 38, only turning the lens to the east. On the left of the frame appears the view of the same road with crowded cottages leading to Leoniškės.

This place was described by Adam Honory Kirkor: "On the left – hills overgrown with forests, on the right – wide green meadows, the same Vilnia, and beyond it the small, ungraceful but poetically looking houses of Markučiai."

31

View of Saxon Island with Part of the City from Belmontas Hill

Wilhelm Zacharczyk
National Museum of Lithuania

This is the only known original photograph by Wilhelm Zacharczyk that shows the photographer's mastery, whose authorised reproduction was included in the *Vilnius Album* (38). A camera was used that accommodated a 26.7×36.5 cm glass negative.

32

View of Saxon Island with Part of the City from Belmontas Hill

Wilhelm Zacharczyk
Vilnius Album, No. 38
The Lithuanian National Museum of Art

Belmontas (French: "beautiful hill") lent its name to the entire locality, and now even to a large territory extending for several kilometres that was previously known by different names (Leoniškės, Pupojai, etc.). Belmontas is a sandy terrace rising 50–55 metres above the River Vilnia. From it, beautiful landscapes of the Vilnia valley and views of Vilnius Old Town unfolded. In the photograph, a panorama of Vilnius city appears with church towers (from the Visitandine convent to St John's Church bell tower). The Vilnia riverbed with Saxon Island and river dams winds through the entire frame, and the Bernardine Cemetery is also captured. On the right lies the slope of Belmontas Hill.

33

Jeruzalė from Belmontas Hill

Wilhelm Zacharczyk
Vilnius Album, No. 40
The Lithuanian National Museum of Art

Jeruzalė was a suburban tavern, whose name was used for some time to define an entire locality. According to old Vilnius plans, Jeruzalė Tavern stood beside Misionierių (now Subačiaus) Street, near Jeruzalė (now Ramunių) Street. Beyond the Vilnia stretch fields, and in the distance, along hills overgrown with trees, runs a road which is Misionierių (now Subačiaus) Street. One larger house beside it is most likely the Jeruzalė Tavern.

34

Glinianka from Belmontas Hill

Wilhelm Zacharczyk
Vilnius Album, No. 41
The Lithuanian National Museum of Art

To the northeast of the Belmontas heights lay a locality called Glinianka. The Polotsk highway stretches through it, coming from Popinė via Lyglaukis. The name Lyglaukis was retained, but Glinianka (between Batoro Road and Belmontas) no longer exists. The forest of Belmontas Botanical-Zoological Reserve now grows in this place.

35

Markučiai

Wilhelm Zacharczyk
Vilnius Album, No. 44
The Lithuanian National Museum of Art

At the time when Wilhelm Zacharczyk visited Vilnius, Markučiai belonged to Dr Count Ignacy Godlewski. His small manor consisted of several cottages rented out in summer, several peasant huts, and a considerable plot of land. The present wooden Markučiai manor house had not yet been built; only the Markučiai farmstead existed further away. A wooden bridge leads to it (its location is known from detailed plans of Markučiai estate).

36

Betliejus

Wilhelm Zacharczyk
Vilnius Album, No. 45
The Lithuanian National Museum of Art

This beautiful locality in the Vilnius suburbs was named after a tavern of the same name that was located here. A stream flows through the valley. On the left runs Kuprioniškių Street (formerly Świętopol), on the right lies present Vilnelės (formerly Betliejaus) Street. In the distance of the valley, a high railway embankment is visible on the horizon. All of this forms part of the present Markučiai district. Near Betliejus, beyond the railway embankment, stood the Iron Cottage Inn.

37

Karlsbadas

Wilhelm Zacharczyk
Vilnius Album, No. 42
The Lithuanian National Museum of Art

The photograph captures part of charming Karlsbad – a bend of the Vilnia flowing from the left, steep banks, and a ravine in the middle through which a stream flows into the Vilnia. Karlsbadas does not appear in the current list of Vilnius toponyms. On Ignacy Godlewski's 1868 plan of Markučiai estate, the Karlsbadas locality (area) is indicated near the bend of the Vilnia, west of the ravine through which a short stream flows. Karlsbado (now Pakraščio) Street led towards the place where the Karlsbad Tavern stood by the Vilnia. The flat hill on the left is the place where the new landowner, railway construction engineer Aleksey Melnikov, built Markučiai villa in 1867.

38

Belmontas from Karlsbadas

Wilhelm Zacharczyk
Vilnius Album, No. 43
The Lithuanian National Museum of Art

Beyond the bend of the Vilnia to the left, at the eastern foot of Belmontas Hill, stand cottages and a road stretches (invisible in the view) leading to Leoniškės. Once again, we can admire Wilhelm Zacharczyk's chosen method of surveying localities that face each other.

39

Church of St Joseph the Betrothed (demolished 1877)

Józef Czechowicz
Before 1874
Wet collodion technique, albumen paper
Vilnius University Library

40

Ruins of the Church of St Joseph the Betrothed

Józef Czechowicz
1877
Wet collodion technique, albumen paper
The Wroblewski Library of the Lithuanian Academy of Sciences

41

Plan of part of Vilnius showing former and existing old Orthodox churches.

1874
From the album Ancient Monuments of the Western Governorates of the Empire
Chromolithography
The Lithuanian National Museum of Art

42

Church history professor, doctor of canon law, Vilnius prelate Antoni Niemeksza (1825–1878), loyal to Governor-General Mikhail Muravyov.

Szachno Privalsk and Friedrich Herman Rathke
Vilnius, ca. 1863
Wet collodion technique, albumen paper
National Museum of Lithuania

43

Friedrich Hetzschold's Album of Built or Reconstructed Vilnius Churches

Альбом виленских церквей вновь построенных и перестроенных
1866
Wet collodion technique, albumen paper
Trakai History Museum

Photographer Friedrich Hetzschold, who worked in Vilnius at the same time as Wilhelm Zacharczyk, compiled a photographic folder of Vilnius church constructions titled *Album of Built or Reconstructed Vilnius Churches*. Two of the eight photographs are rephotographed watercolours by artist Ivan Trutnev, depicting the Church of the Translation of the Relics of St Nicholas the Wonderworker before and after reconstruction. The other six show the construction of the Cathedral of the Assumption of the Holy Mother and the reconstruction of the façade of St Nicholas Cathedral, the completed Church of St Paraskeva the Martyr with its bell tower, the Chapel of St Alexander Nevsky on Šv. Jurgio Avenue and the guardhouse beside it. Photographed in winter, under unfavourable conditions.

44

Reconstruction of the Façade of St Nicholas Cathedral

Friedrich Hetzschold's Album of Built or Reconstructed Vilnius Churches
Альбом виленских церквей вновь построенных и перестроенных
1866
Wet collodion technique, albumen paper
Trakai History Museum

45

Construction of the Cathedral of the Assumption of the Holy Mother

Friedrich Hetzschold's Album of Built or Reconstructed Vilnius Churches
Альбом виленских церквей вновь построенных и перестроенных
1866
Wet collodion technique, albumen paper
Trakai History Museum

46

City View from the St Petersburg–Warsaw Railway

Wilhelm Zacharczyk
Vilnius Album, No. 6
The Lithuanian National Museum of Art

The photograph features the railway that had been operating in Vilnius for only five years. The Old Town drowns in fog, whilst the contours of an industrial city emerge. This is only the beginning, but soon, with intensifying transit and wholesale trade, timber, grain, and other goods warehouses would be built beside the railway, infrastructure would grow, and new residential quarters would appear. For now, there is a spaciously laid out railway station, water tower, timber train compositions, and a fairly wide fence surrounding the territory.

47

Railway *Debarkader*

Wilhelm Zacharczyk
Vilnius Album, No. 19
The Lithuanian National Museum of Art

In Vilnius, with new times came new terminology. Truth be told, floating jetties were called by the French word débarcadère, but it is unclear whether locals knew before the railway opened that the railway station would also be called a debarkader.

The first railway construction work from St Petersburg to Warsaw began in the Vilnius surroundings on 15 May 1858. The first train from Dyneburg (now Daugavpils) to Vilnius arrived on 4 September 1860. The Paneriai tunnel was completed in September, and on 3 October 1860, Emperor Alexander II laid the last stone. Finally, the railway from Vilnius to St Petersburg was opened on 15 March 1862, from Vilnius to Warsaw on 6 September 1862.

48

View of the St Petersburg–Warsaw Railway

Wilhelm Zacharczyk
Vilnius Album, No. 20
The Lithuanian National Museum of Art

Wilhelm Zacharczyk, like other Vilnius residents, was attracted to the railway, which was an engineering innovation providing the prospect of modern movement. The panorama's accent is the railway tracks, but no less important is the environment: the viaduct built in 1862, the road expanded from it to New World (on the left) and the road laid out with pavements and lamps towards the station (on the right), and at its end St Stephen's Church, which after the January Uprising (1863–1864) was closed by the tsarist government and adapted for the city prison.

49

New World [Naujininkai] Suburb

Wilhelm Zacharczyk
Vilnius Album, No. 8
The Lithuanian National Museum of Art

New World is a suburb in charming natural surroundings with a promising name formed beyond the railway; here, usually impecunious Vilnius residents, instead of aristocrats, settled. The photographer accentuates the cosy settlement; at the same time, it is obvious that he found a viewing point from which Vilnius's sacredness unfolds. In the distance, some of the city's most important objects line up in an incredible way: St Casimir, Augustinian, St John churches, Holy Spirit Orthodox church, Castle and Three Crosses hills, Missionary and Visitandine churches.

50

Rasos Roman Catholic Cemetery

Wilhelm Zacharczyk
Vilnius Album, No. 23
The Lithuanian National Museum of Art

Rasos Cemetery was established in 1801. The fence shown in the view was built by the missionary monks who looked after the cemetery in 1820, instead of the wooden one burned by Napoleon's soldiers, thus completing 20 years of cemetery planning work. In this cemetery, the twenty-seven-year-old Catholic Wilhelm Zacharczyk would be buried in 1869.

51

Orthodox Cemetery

Wilhelm Zacharczyk
Vilnius Album, No. 21
The Lithuanian National Museum of Art

The Orthodox St Euphrosyne Cemetery beyond the Dawn Gate, beside the Lyda Road, was established in 1815. It is laid out on several picturesque hills overgrown with various trees. Two brick houses for guards and gravediggers were built at the entrance to the cemetery. A

straight avenue from the gates leads to the brick St Euphrosyne Orthodox Church, renewed in 1865. The Orthodox burial place in Vilnius became especially important after the January Uprising (1863–1864) to emphasise the power and importance of Russian culture. In the cemetery stands a brick chapel dedicated to the memory of Russian soldiers who died suppressing the uprising.

The cemetery was photographed just after the church, chapel, and fence were renewed.

52

Chapel in the Orthodox Cemetery in Memory of Soldiers Killed During the January Uprising (1863–1864)

Wilhelm Zacharczyk
Vilnius Album, No. 22
The Lithuanian National Museum of Art

In the photograph stands a memorial monument that had just been erected, which Wilhelm Zacharczyk included in his *Vilnius Album*, affirming tsarist Russia's establishment in the region.

The Byzantine-style chapel was built by academician Nikolai Chagin under the supervision of professor Alexander Rezanov. On 25 August 1865, it was consecrated in the name of St George. On its three external walls, between columns, large marble tablets are mounted on which the names of fallen and buried Russian soldiers are inscribed.

53

Lukiškės Suburb

Wilhelm Zacharczyk
Vilnius Album, No. 24
The Lithuanian National Museum of Art

Lukiškės Square at that time had no representative image in public consciousness – it was a place of a market, executions, and entertainment, connected to the centre by an unpaved and unlit road. The photographer surveyed the entire square with its approaches from the slope of Buffalo (now Tauro) Hill, encompassing in the frame the old orphans' cemetery, poor suburban homesteads, cannons lined up in the middle of the square, the market scales building, Sts James and Philip Church, and in the distance noticed and included St Raphael Church with the Jesuit monastery in Šnipiškės.

54

View of Lukiškės and Šnipiškės Suburbs from Three Crosses Hill

Wilhelm Zacharczyk
Vilnius Album, No. 27
The Lithuanian National Museum of Art

The photographer follows the Neris and Vilnia, discovering their most impressive bends and banks in city and suburban landscapes, mastering and stopping the water flows, thus giving meaning to the flow of Vilnius's historical time. In the photograph, two churches crown the Neris: Sts Philip and James in Lukiškės and St Raphael in Šnipiškės.

55

Green Bridge and St James Church

Wilhelm Zacharczyk
Vilnius Album, No. 25
The Lithuanian National Museum of Art

The Green Bridge dominates the foreground of the image, but it is obvious that the most important element is Sts Philip and James the Apostles Church positioned in the centre. The graceful late baroque building rising in Lukiškės suburb signifies Catholicism's connections with European culture, which likely surprised and enchanted more than one visitor from the depths of tsarist Russia. One of Adam Honory Kirkor's routes also leads towards the church: "Having returned across the Green Bridge to the city and turned right, we enter another suburb on the Neris bank, called Lukiškės from the name of Vytautas's favourite Lukošius, son of Petras, to whom he assigned these lands."

56

Šnipiškės Suburb with St Raphael Church

Wilhelm Zacharczyk
Vilnius Album, No. 26
The Lithuanian National Museum of Art

The Jesuits built St Raphael Church and monastery in the 18th century. The buildings captured in Wilhelm Zacharczyk's photograph no longer belonged to the church. In 1795, the monastery was sold to the tsarist government, and barracks were installed in it. St Raphael Church, closed in 1832, was converted into a military equipment warehouse.

The river and part of the Green Bridge entered the frame. The bridge supports were protected from ice on the upstream side by wooden ice-breakers, which often could not withstand ice pressure. Next to a column shrine, opposite the Green Bridge, at the corner of Ukmergė and Kalvarijų Streets, stood a two-storey presbytery.

57

Šnipiškės Suburb with St Raphael Church

Wilhelm Zacharczyk
Vilnius Album, No. 16

This photograph by Wilhelm Zacharczyk was printed incorrectly, with left and right reversed.

The view is dominated by St Raphael Church with monastery buildings, the riverbed and bridge, called Green since 1759, as it was probably painted green at that time. The bridge, which burned down during the 1812 war, was rebuilt in 1827–1829, and acquired its appearance visible in the photograph after restoration in 1848. The road to Ukmergė and Verkiai led through Šnipiškės suburb.

58

Lukiškės Suburb

Wilhelm Zacharczyk
Vilnius Album, No. 24
Digital copy
The Lithuanian National Museum of Art

59

New World [Naujininkai] Suburb

Wilhelm Zacharczyk
Vilnius Album, No. 8
Digital copy
The Lithuanian National Museum of Art

60 61 62

Achille Giuseppe Bonoldi's Photo Studio

Achille Giuseppe Bonoldi (1821–1871) was a Polonised Italian citizen and singer (baritone) who, after graduating from the University of Lausanne, came to Lithuania around 1840 and worked as a singing teacher. In 1842, he settled in Vilnius, where he gave concerts and, around 1858, established a photo studio in the Eliaszewicz's house on Semionovskaya Street (now L. Stuoka-Gucevičiaus Street), opposite the Church of the Holy Cross (Bonifratres). In January 1863, following a search of the studio, it was closed, negatives and photographs were destroyed, and the fate of the equipment remains unknown. In 1864, Ivan Levitsky opened his studio in the former Bonoldi premises, using Abdon Korzon's equipment. From late 1862, Bonoldi had been a member of the Lithuanian Provincial Committee—the highest rebel organ in Lithuania—and a member of the Movement Committee that organised the 1863–1864 uprising in Lithuania, establishing an illegal printing house in Vilnius with others. As an Italian citizen, he was expelled from the Russian Empire in 1863. He was authorised by the uprising leadership to arrange arms supplies from abroad. From 1863, he lived in Paris; in 1871, he commanded a cavalry unit of the Paris Commune and died in battle.

60

Konstantinas Kalinauskas (1838–1864) – lawyer, one of the leaders of the January Uprising (1863–1864)

Achille Giuseppe Bonoldi
Ca. 1862
Wet collodion technique, albumen paper
Lithuanian State Historical Archives

61

Maksymilian Fajans

Achille Giuseppe Bonoldi
Warsaw, ca. 1863
Wet collodion technique, albumen paper
National Museum of Lithuania

62

Bolesław Dłuski (1826–1905), participant in the January Uprising (1863–1864)

Achille Giuseppe Bonoldi
Vilnius, 1860–1863
Wet collodion technique, albumen paper
National Museum of Lithuania

63

Leokadia Bonoldi, daughter of Vilnius Vice-Governor Prokop Bagniewski, wife of photographer Achille Giuseppe Bonoldi

Ivan Levitsky
Ca. 1865
Wet collodion technique, albumen paper
National Museum of Lithuania

64

Ivan Levitsky

Self-portrait
1864–1866
Wet collodion technique, albumen paper
Lithuanian State Historical Archives

65 66 67 68

Abdon Korzon's Photo Studio

Abdon Korzon (1824–after 1874) became involved in the uprising in 1863: he recruited volunteers for rebel units, led them to take oaths before a priest, and concealed weapons brought from Moscow by his brother Bruno Tadeusz Korzon (1830–1890) in his studio. A provocateur sent by the authorities snitched on the photographer, leading to his arrest. Korzon's mental health deteriorated in prison, and for three months (July–September), he was treated as a psychiatric patient in a military hospital. For his participation in the uprising, he was sentenced to exile in Siberia and confiscation of property. In 1864, he was exiled to Atamanova (Yenisei Governorate, Russia), and in 1872 moved to Troitsk (Orenburg Governorate). After his arrest, his wife, Wanda Korzon, proved that the studio equipment and apparatus had been purchased with her own money. In 1866, Wanda's marriage to Abdon was dissolved, and in the same year, she married architect Ivan Levitsky, who used Korzon's equipment in his newly established studio.

65

Adrian Novicki, deacon of the Bernardine Church

Abdon Korzon
Vilnius, ca. 1863
Wet collodion technique, albumen paper
Lithuanian State Historical Archives

66

Jokūbas Geištoras (1827–1897) – one of the leaders of the January Uprising (1863–1864)

Abdon Korzon
1863
Wet collodion technique, albumen paper
National Museum of Lithuania

67

Zigmantas Sierakauskas (1826–1863) – officer, one of the leaders of the January Uprising

Abdon Korzon
Ca. 1862
Wet collodion technique, albumen paper
The Wroblewski Library of the Lithuanian Academy of Sciences

68

Railway Tunnel Construction in Paneriai

Abdon Korzon
1860
Wet collodion technique, albumen paper
The Wroblewski Library of the Lithuanian Academy of Sciences

69

Major Konstantin Nozhyn, deputy police chief supervising Vilnius photo studios, with his wife

Szachno Privalski, Herman Rathke
Ca. 1863
Wet collodion technique, albumen paper
National Museum of Lithuania

70

Governor-General Mikhail Muravyov's document of 6 June 1863 regarding the closure of photo studios

Lithuanian State Historical Archives

71

Vilnius photographers' pledge not to admit criminals being exiled to Siberia into their photo studios and not to photograph them

2 August 1865
Lithuanian State Historical Archives

73

Vilnius gymnasium student Zdanowicz (inscription on reverse: "was in the gang").

Valerijonas Daumantas
and Stanislov Nikolaj
Vilnius, 1862

Photograph from the family album
of Vilnius Governor Stepan Paniutin
Vilnius, 19th century

Wet collodion technique, albumen paper
Lithuanian State Historical Archives

72

City View from Zakret [Vingis]

Wilhelm Zacharczyk
Vilnius Album, No. 4
The Lithuanian National Museum of Art

A wide panorama of the environs was photographed from the highest point of the Neris bank slope: the bend of the Neris, dense pine forest of Žvėrynas on the right bank of the Neris, fields and homesteads on the flat left bank, in the distance Sts Philip and James Church.

In the middle of the image, wooden houses standing by the bank are manorial lodges; on the right, on Buffalo (now Tauro) Hill, stands the fence of the Lutheran Cemetery; at the foot of the hill, a cemetery enclosed by a wooden fence of buildings that no longer exists. Today, Goštauto Street runs along the left bank to its junction with Geležinio Vilko Street.

74

Zameczek [Pilaitė] from Old Zakret [Vingis]

Wilhelm Zacharczyk.
Vilnius Album, No. 46
The Lithuanian National Museum of Art

Photographed probably from the Plikakalnio Outcrop. On the right bank lie the western edges of Vingis, on the left the Karoliniškės forests, and in the distance beyond them, on a hill, stands Pilaitė Manor, which gave its name to the entire environs.

Here, at the beginning of the 16th century, the Grand Duchy of Lithuania's noble family of Astikai built themselves a castle. When the castle declined, the plan of Pilaitė Manor homestead was formed at the end of the 17th century. Several manor owners changed until the late 18th century. In 1827, Vilnius University bought Pilaitė Manor and began establishing Lithuania's first Agronomy Institute. Professor Michał Fryczyński, who leased the manor with all buildings, was appointed to head Pilaitė's educational farm. When Wilhelm Zacharczyk was in Vilnius, the professor had already died, and the manor was managed by his nephew.

75

Zakret [Vingis] and Žvėrynas

Wilhelm Zacharczyk
Vilnius Album, No. 47
The Lithuanian National Museum of Art

Photographed from the Vingis bank. The forested Žvėrynas locality (right side of the view) lies on the right bank of the Neris. The governor-general's summer villa emerges among the trees, and further still, several mill buildings. On the other side, in the distance, lies Karoliniškės.

76

Governor-General's Summer House

Wilhelm Zacharczyk
Vilnius Album, No. 48
The Lithuanian National Museum of Art

Around 1825, in the western part of Žvėrynas (now 40 Birutės Street), Duke Leon Wittgenstein built himself a wooden residence, which later became the Vilnius governor-general's summer house. This building no longer exists today as it was dismantled in 2013 after a fire.

77

View of Antakalnis Suburb from Tauro Hill

Wilhelm Zacharczyk
Vilnius Album, No. 28
The Lithuanian National Museum of Art

We are accustomed to naming Pamėnkalnis, a completely different Vilnius hill, as Tauro Hill. However, Vilnius Castles Reserve directorate researcher Gediminas Kontrimas established that Wilhelm Zacharczyk photographed from an unnamed hill fort near Stalo Hill, which at the time was called Tauro Hill, probably following Teodor Narbutt's tradition (the historian indicates that Tauro Hill is on the right of the road from Užupis to Antakalnis).

78

Zaikowski Barracks

Wilhelm Zacharczyk
Vilnius Album, No. 29
The Lithuanian National Museum of Art

Although the flooded Neris fills the entire frame, the main object is a large white four-storey building, called the Słuszków Palace, clearly standing out in the river bank panorama. It was built in 1690–1694 by nobleman Dominik Michał Słuszka. Owners changed, and in 1803, merchant Dominik Zaikowski bought the palace from the tsarist government, establishing a sawmill and brewery in it. Since then, the building began to be called by his surname. In 1831, the tsarist government bought back the palace and adapted it for the military fortress. A hospital operated in the palace, there were barracks, and ammunition warehouses were installed. Later, in 1869, the palace passed on to the tsarist Ministry of Internal Affairs, and in 1872, a transitory hard labour prison was established in it.

79

St Peter [and Paul] Church

Wilhelm Zacharczyk
Vilnius Album, No. 31
The Lithuanian National Museum of Art

Antakalnis suburb was one wide street running along the hills of the high Neris bank, beginning beyond the bridge over the Vilnia. Antakalnis homesteads were established along the street and on the Neris riverbank. In the centre of the image, the most important Antakalnis landmark – Sts Peter and Paul Church. Further beyond the church is Pospieška, and the Švenčionys postal highway begins.

80

Archangel Michael Orthodox Church in Antakalnis

Wilhelm Zacharczyk
Vilnius Album, No. 30
The Lithuanian National Museum of Art

Having arrived in Vilnius, Mikhail Muravyov devoted much attention to strengthening the position of the Orthodox: old non-functioning Orthodox churches were opened, functioning ones were renewed, new chapels were built, and Catholic churches were converted into Orthodox churches. Wilhelm Zacharczyk captured many of these changes in his photographs.

In the photograph, there is the Saviour (Lord Jesus or Trinitarian) Church in the Sapieha holdings, which in 1865 was converted by the tsarist government into the Archangel Michael Orthodox Church of the military hospital.

81

Trinapolis

Wilhelm Zacharczyk
Vilnius Album, No. 49
The Lithuanian National Museum of Art

The wide fields embraced by the Neris (left side of the view) are now Valakampiai and Turniškės. In the distance, Trinapolis Church is visible. In Trinapolis, Trinitarian monks lived until the November Uprising (1831). After the uprising was suppressed, the church and monastery were closed, and barracks and a hospital were established in them. All church equipment went to the Holy Cross Discovery Church, whilst the buildings and land were given to the state treasury. In 1846, Orthodox Church hierarch Iosif Semashko, who contributed considerably to the abolition of the Uniate Church, established his summer residence here. In 1849, the church was reconstructed into St Joseph Orthodox Church, with its interior and tower tops changed.

82

Kalvarijų [Holy Cross Discovery] Church

Wilhelm Zacharczyk
Vilnius Album, No. 50
The Lithuanian National Museum of Art

Vilnius Kalvarijos with the Stations of the Cross was established as a sign of gratitude to the Lord for victory against the Russian army in the 1655–1661 Russo-Lithuanian War. The forested hills of the Verkiai environs, appropriately named after Golgotha, Mary, Zion, and the Mount of Olives, and a stream reminiscent of the Kedron flowing through Jerusalem, were ideal for establishing the Kalvarijos. The church, monastery, and 20 new brick chapels were built by the Vilnius Dominicans. In 1842, the tsarist government confiscated the greater part of the monastery lands, and in 1850, closed the Dominican monastery itself. The monks were moved to Trakai monastery, whilst the church came under the care of diocesan clergy.

Wilhelm Zacharczyk chose a vertical frame format for the church photograph and enlivened the photograph by capturing a couple of townspeople.

83

Verkiai

Wilhelm Zacharczyk
Vilnius Album, No. 51
The Lithuanian National Museum of Art

On the tree-covered hill stands Verkiai Palace, and at its foot, beside the River Neris, there is the Slomianka Tavern. Adam Honory Kirkor, author of *Walks Around Vilnius and its Surroundings*, mentions this tavern standing on the way from the city to Verkiai, which was visited not only by travellers but also by city residents and devout pilgrims who came to the Kalvarijos. The Vilnius expert vividly describes the surroundings: "To learn more about the fabulous Verkiai locality, it is not enough merely to look around; one must also walk through the surrounding forests, where the passer-by's eye is charmed not only by ravines, not one green gully, a picturesque tree hanging over an abyss, babbling brooks."

84

Verkiai Environs

Wilhelm Zacharczyk
Vilnius Album, No. 52
The Lithuanian National Museum of Art

This last photograph of Wilhelm Zacharczyk's *Vilnius Album* concludes the journey through old Vilnius and its surroundings. It probably captures the other bank of the Neris stretching before Verkiai, i.e. Valakampiai and Turniškės beyond Antakalnis.

85

Eustachy Tyszkiewicz

I. Obakevičius
Biržai, 1868
Wet collodion technique, albumen paper
The Wroblewski Library of the
Lithuanian Academy of Sciences

Historian, collector, archaeologist, pioneer of Lithuanian archaeology, founder

of the Vilnius Temporary Archaeological Commission and the Vilnius Museum of Antiquities.

The intensified repressions against local culture and people following the uprising also affected Lithuania's most important scientific institution, the Vilnius Temporary Archaeological Commission and the Vilnius Museum of Antiquities, established in 1855 on the initiative of Count Eustachy Tyszkiewicz (1814–1873). During the museum's reorganisation in 1865, part of its exhibits were taken to Moscow and transferred to the N. Rumyantsev Museum, whilst another portion was transferred in 1866 to the Vilnius Educational District, and later to the Vilnius Public Library.

86

The civil (or "grazhdansky") alphabet adapted for the Lithuanian language sounds, prepared by Polish philologist Stanisław Mikucki (1814–1890) and printed in the first Lithuanian book to use civil script

Жемойтско-литовскій букварь = Абецеле жемайтишкай-летувишка

Samogitian-Lithuanian Primer = Samogitian-Lithuanian Alphabet

Vilnius: A. Kirkoras Press, 1864
Vilnius University Library

87

Lithuanian Calendar published in Russian script "grazhdanka"

Месяцесловъ хозяйственный на лето Христово 1865. Календорюсь укишкасисъ антъ мэту Вешпатесъ

Agricultural Calendar for the Year of Our Lord 1865
Vilnius, 1865, pp. 77
Martynas Mažvydas National Library of Lithuania

88

Book in Lithuanian published in Russian script "grazhdanka"

Кантычкась, арба Книнга гесмю паръ Мотѣю Волончевски вискупа парвейзета иръ ишнауе ишспауста

Kantyczkas, or Book of Hymns,
Vilnius, 1865, pp. 748
Martynas Mažvydas National Library of Lithuania

89

Lithuanian Book published in Russian script "grazhdanka"

Трумпась катехизмась аукщяусей кращта виреснибей лійпантъ парашитась дель каталику яунуменесь и мокслусь лейдамось ишспаустась

Short Catechism

Vilnius, 1865, pp. 118
Martynas Mažvydas National Library of Lithuania

90

Letter from Vilnius Governor-General Mikhail Muravyov to the Vilnius Censorship Committee regarding the prohibition of printing Lithuanian books in Latin letters

5 June 1864
Lithuanian State Historical Archives

"Sending with this letter a Lithuanian alphabet printed in Russian letters, I instruct the committee henceforth to observe the essential rule: not to permit the printing of any Lithuanian primer written in Polish [Latin] letters, and to permit them to be printed only when they have been rewritten in Russian letters according to the attached example."

Infantry General M. Muravyov

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Vilniaus paveikslų galerija / Vilnius Picture Gallery
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Project is finansed by

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7 October 2025

Vilnius Through the Lens of 19th-Century Photographer Wilhelm Zacharczyk

8 March 2026