

შესაძლებლობა ერთ სივრცეში მოეყარა თავი სხვადასხვა ინდივიდებისთვის და თვალსაჩინო გაეხადა თანამედროვე ადამიანის კრიზისი. ამგავარად განსხვავებული პერსპექტივები კაცობრიობის ერთ დიდ განსაცდელს, ეპიდემიის გავრცელებას, სხვადასხვა დატვირთვას მძენენ.

დამოწმებანი:

დოჩანაშვილი 2013: დოჩანაშვილი გ. *სამოსელი პირველი*. თბილისი: გამომცემლობა „მერიდიანი“, 2011.

ზარქუა 2020: ზარქუა ჯ. *ვაჟა-ფშაველას პირველი ჩიხი*. თბილისი: გამომცემლობა „ინტელექტი“, 2020

კამიუ 1988: კამიუ ა. *შავი ჭირი*. თბილისი: გამომცემლობა „მერანი“, 1988

კამიუ 2017: კამიუ ა. *სიზიფის მითი*. თბილისი: გამომცემლობა „აგორა“, 2017.

მარკესი 2006: მარკესი გ. *პატრიარქის შემოდგომა*. თბილისი: გამომცემლობა „სიესტა“, 2006.

მარკესი 2010: მარკესი გ. *სიყვარული ჟამიანობის დროს*. თბილისი: გამომცემლობა „სიესტა“, 2010.

Rūta Brūzgienė

Lithuania, Vilnius

Mykolas Romeris University

Lithuanian Baroque: The Existential Concept of Being in the Hymnals of Protestants and Catholics

Summary

Baroque epoch (late 16th - 18th centuries) brought proliferation of sciences and arts to Lithuania, construction of numerous Baroque etc. Yet, the 17th century is called the Century of Disasters due to numerous wars, the occupation of Lithuania (1654–1661), massive deaths, famine and plague epidemics. This period saw an unprecedented number of religious hymns published as well. The best-known hymn writers are Catholic S. M. Slavočinskis (1646), Pr. Šrubauskis (1679); Protestants: Evangelical Reformed (Calvinist) St. Jaugel-Telega (1653); Evangelical Lutheran M. Švoba (Schwabe), (1666, 1685). The aim of this article is to discuss some motives of the existential concept

of being and the features of its development in the above-mentioned hymns. The article uses a comparative approach and will refer to the works of Lithuanian scholars A. Jovaišas, D. Kuolys, Br. Maskuliūnas, Dž. Maskuliūnienė, D. Pociūtė-Abukevičienė, E. Ulčinaitė, and M. Vaicekauskas.

Key words: Lithuanian baroque, religious hymn, existential worldview, motives of death, poetics.

Introduction. Lithuanian Baroque, which began to form at the end of the 16th century, flourished until the end of 18th century. The deaths and sufferings caused by wars and plague epidemics that constantly devastated Lithuania became the most dominant signs of the Lithuanian reality of that period. From 1654 till 1661, Lithuania lost almost half of its population to the war, subsequent massacres, deportations, famine and plague. At the beginning of the 18th century, Swedish and Russian armies marched through the country again and again in the course of the Northern War. The plague of 1708–1711 killed a third of the Lithuanian population, and almost half of the people died in the Lithuanian lands of the Duchy that year. Therefore, in the religious hymns of the Baroque era (Pr. Šrubauskis, S. M. Slavočinskis, St. Jaugelis-Telega, etc.), the existential worldview was significantly strengthened where the philosophical motifs of the fragility of life, the search for God, the realistic images of death intertwined. This article aims to discuss the features of the expression of some these motives in these hymns. The writing will be based on the works of Albinas Jovaišas, Darius Kuolys, Bronius Maskuliūnas, Džiuljeta Maskuliūnienė, Dainora Pociūtė-Abukevičienė, Eugenija Ulčinaitė, Mikas Vaicekauskas, comparative methodology will be used.

Historical background. In Lithuania, Baroque began to form at the end of the 16th century and lasted until the end of the 18th century. However, the 17th century was called “the century of the Republic of the Two Nations disasters”. After the victories won by the famous military leader, the Great Hetman of Lithuania Jonas Karolis Chodkevičius, near Salaspils (Kircholm, 1605), where 2 thousand troops of the Lithuanian army beat

off Swedish army of 14,000 soldiers, and near Khotyn in 1621, where 70,000 Lithuanian and Polish soldiers successfully repelled the offensive of 220 thousand men strong Turkish army, a period of failures began from the middle of 17th century. Although there have been many wars, famine and plague epidemics in the history of Lithuania, Lithuania has never experienced such situation that happened in 1654–1655 when the entire country was occupied by the Russian and Swedish armies (the Russo–Republic of the Two Nations War dragged on from 1654 to 1667 and the First Northern War with Sweden lasted from 1655 till 1660). Vilnius was occupied for the first time. During the six years of occupation that lasted until 1660 the country was so devastated that, emphasizing the scale of the tragedy, this period is called the Deluge. Lithuania lost almost half of its population to the massacres and deportations, famine and plague that accompanied this war. After the recovery from the Deluge, Lithuania showed its power again in the battles with the Turks (battle near Khotyn in 1673, at the Battle of Vienna, near Kahlenberg in 1686); both battles were led by the Great Hetman Jonas Sobieski. The Turks were finally defeated and never returned to the region. Afterwards, neither the state system nor the economy or the culture changed significantly, so the middle of the 17th century is often considered to be the turning point in the history of Lithuania, from which the decline of the Polish and Lithuanian states began.

Features of Baroque literature in Lithuania. Baroque literature was created in Latin, Lithuanian, Polish and Ruthenian languages in Lithuania. The social, cultural and academic practices of the Jesuits had the greatest impact on the development of literature genres and styles of this epoch at the end of the 16th century and in the 17th century. The use of Latin spread through Vilnius University, ancient literature was replicated, relations with Western Europe were maintained, fiction, religious and scientific works were written. The works of university lecturers and students accounted for most of the publications in 16th and 17th centuries. A Jesuit school theatre was also performing in Vilnius, and in 1636 an opera house opened its doors in the Lower Palace of King Sigismund Augustus II in Vilnius.

The most prominent works of that period are: Boierus Laurentius poem “Carolomachia” (1606), Gregorius Cnapius’ drama “The Philopatris” (1596), Petrus Scarga’s polemic and religious works, speeches, and sermons, Albertas Kojelavičius-Vijūkas’ “Historiae Lituanae” [The History of Lithuania], Part 2 (1650–69), sermons by Konstantinas Sirvydas in “Punktai sakymų” [A List of God’s Words] (1629, 1644), hymnal “Giesmės, tikėjimui katolickam priderančios” [Hymns Appropriate for Catholic Faith] (1646) by Saliamonas Mozerka Slavočinskis, hymnal “Balsas širdies” [The Voice of the Heart], (about 1679) by Pranciškus Šrubauskis, publication of sermons, hymns and prayers of Reformed Evangelical books – “Knyga nobažnytės krikščioniškos” [The Book of Christian Piety] by Steponas Jaugelis-Telega and others (1653), religious hymnals in Prussian Lithuania (Martynas Mažvydas (Martinus Mosuidius, Mosuid), Baltramiejus Vilentas, Merkelis Švoba (Melchior Schwabe), etc., and other religious, literary and scientific books. At that time the most famous in Europe artists and scientists, being educated and working in Lithuania, were: poet Motiejus Kazimieras Sarbievijus (M. C. Sarbievius), author of textbooks for the rhetoric Žygmintas Liauksminas (S. Lauxmin), military engineer Kazimieras Semenavičius, historian Albertas Kojelavičius-Vijūkas, philosopher and poet Samuelis Pšipkovskis (Samuel Pszypkowski) and others who became widely famous and influenced European creative thought.

Worldly Baroque literature (poetry, diaries, memoirs) was written not only in Jesuit schools, in University, but also in the noblemen palaces. Most of it has never been published, only hand written scripts survived. The poetry of prominent Lithuanian poets Danielius Naborovskis (Daniel Naborowski), Zbignevas Morštinis (Zbigniew Morsztyn), Samuelis Pšipkovskis, Stanislovas Samuelis Šemeta (Stanislaus Samuel Szemeta) stays in the form of manuscripts. The works of the manor house poets are characterized by a variety of genres, themes and styles, meditation, and personal experiences. More universal topics like self-irony and the environmental satire, enjoyment of everyday life, open expression of feelings of love were also sought (Ulčinaite 2003). According to Darius Kuolys “the controversial personality of that era emerges in the works of Lithuanian authors of that period – pious, humble, full of greatness and a sense of

self-worth. During the religious holidays, the Lithuanian noblemen on their knees washed the legs of beggars but also argued with the lord in the palace. The baroque period human lamented about the fragility of one`s earthly existence and at the same time tried to experience life as a unique adventure. In the face of death, he cherished and exalted the friendship and love between the people, and tried to stay faithful to oneself” (Kuolys 2015).

In general, the Baroque worldview, dominated by devotion, godliness, and the aesthetics of contrasts, had a great impact not only on literature, but also on Lithuanian culture as a whole. Many churches, Baroque art masterpieces equal to European samples, were erected. Chapels with wooden sculptures of God and saints were especially abundant near homesteads, sidewalks, in the wilderness, and appeared in the manors. This Lithuanian sacral wooden sculpture has become a special contribution to the treasure trove of European Baroque art. Baroque aesthetics influenced the poetics of Lithuanian folk songs as well (Kuolys 2015).

Religious hymnals in Lithuanian language. The history of Lithuanian poetry began with church hymns, which were almost the only representatives of the poetry throughout the 16th – 18th centuries. The role of this poetry was inseparable from prayer, the worship of God, its glorification and cognition. Lithuanian hymns are divided into three groups according to the ecclesiastical dependence, which was determined both by the circumstances of the performance of the hymnals and the genre and poetic features of the hymns. These are: 1) Evangelical Lutherans, 2) Calvinists, otherwise known as Evangelical Reformed, and 3) Catholic hymns. The largest part of the 16th–18th-centuries hymns consisted of Lutheran chants, a slightly smaller section was Catholic and the smallest one was the Calvinist hymns (Pociūtė 1995). Catholic and Calvinist psalms were composed in the Grand Duchy of Lithuania, and Lutheran hymns — in Prussian Lithuania.

The first Lithuanian hymns were created in evangelical Lutheran environment in the 16th century. The “Catechismusa prasty szadei” [The Simple Words of Catechism] of Martynas Mažvydas (circa 1510–1563), who worked in Königsberg area, in Prussian Lithuania, was published in 1547 and had a section of 11 hymns with musical notes. Later, Mažvydas com-

piled the first separate Lithuanian hymnal “The Christian Songs”, printed after his death by his cousin Baltramiejus Vilentas (Part 1 was published in 1566, Part 2 in 1570). In these hymnals, the traditional old Catholic hymnody (even the parts of Gregorian chant) was combined with the new Protestant hymnody. Mažvydas’ hymnals also contained the first, original, not translated Lithuanian hymns. Some of them, were probably created during the Reformation, others may have reached the time of Mažvydas from an older oral or manuscript tradition because Mažvydas himself indicated the age of some hymns (Pociūtė-Abukevičienė, Vaicekauskas 1998).

16th century hymns reflect tendencies in the development of poetics, the poetic language, which transferred from the Middle Ages to modern poetry. In Lutheran hymns in the 16th century, poetic images of the sun, chastity, glitter, were taken over from the early Christian poetry of the Reformed poets (Pociūtė-Abukevičienė, Vaicekauskas 1998) For example, one translated hymn of Mažvydas which is from the 9th century sequence reworked from Martin Luther’s:

Amžins šviesumas ateina	Eternal brightness is coming
Duot mums naują skaistumą	Give us new chastity
Ir žiba vidury tamsios nakties	And it glows in the middle of a dark night
Daro mus vaikus šviesybės.	Makes us children of the light
Kyrie eleison.	Kyrie eleison.

Such poetic means testified to the hope of salvation, eternal life, deliverance from sin, and at the same time their ideological connection with true and fair early Christianity. 16th century Protestant hymns are characterized by a desire to express the truth, to profess the faith, which is concerned with caring for the sacred vocabulary, because it was sought to find “true names” (ibid.) for religious feelings and dogmas.

17th century throughout Europe is considered the age of church hymns. It is estimated that two-thirds of all existing hymns were created during that period. There were also written a lot of Lithuanian original church hymns, included into both Protestant and Catholic prayer books, which in the 17th century grew in demand. Catholic in the 17th – 18th centuries hymns are characterized by allegorization, manifestations of naturalism.

They were meant to teach, to set example, to stun and to cause feelings of admiration, fear, or disgust. The depiction of suffering, the drawing of hell, the suffering of God, the torture of the saints, the sacrifice of God, and the pain of Mary were very helpful in this matter.

In 17th century the foundations of the Lithuanian Catholic hymnody were laid. In the Grand Duchy of Lithuania, the priest Saliamonas Mozerka Slavočinskis prepared and published the first Catholic hymnal in Lithuanian language “Giesmės, tikėjimui katolickam priderančios” [Hymns Appropriate for Catholic Faith] in 1646. It was based on translations of S. S. Jagodinskis’ hymns and J. Kochanowski’s psalms from the Polish language, as well as original Lithuanian hymns. This hymnal was characterized by its expressiveness and substantiated the Catholic Baroque poetics that prevailed in Lithuanian ecclesiastical poetry until the middle of the 19th century. The publication consolidated syllabic versification, formed the main thematic groups of Catholic chants, the biggest part of which was dedicated to Virgin Mary and the worship of saints. Catholic hymns are generally characterized by the worship of the Virgin Mary. In almost every publication with hymns, hymns dedicated to Mary were included, and in the 18th century even a separate prayer book was issued. Various names and epithets are used to describe her in the hymns: the heavenly lily, the blooming flower, the star of the lagoon, the queen of heaven. The worship of Mary as the mother of God is close to the pagan Baltic spirit, whose early pro-European culture, matriarchy, is particularly characterized by the worship of the mother goddess. The worship of the mother has survived in folklore to this day: many diminutive forms are given to her name, a silver bed is laid for her mother, and so on. There are many songs dedicated to Mary in the Slavočinskis hymnal. The hymnal published in Virgin Mary’s rosary with 11 songs about Virgin Mary and 13 hymns (Vaičekauskas 2005, 64). A striking example of an adoration Baroque hymn is the hymn “Ave Maris stella”:

Sveika žvaigžde marių
 Viešpats Dangaus karių
 Visad Pana esi
 Anga dangaus šviesi.
 SVEIKA nuog Aniuola
 Įemei Gabriola
 Laisvę mums nešdama
 Ievą teisindama. Trink mūsų kaltybes
 Akliems duok šviesybę
 Piktą atrėmusi
 Gerą pridavusi. Motina, mums šitokias
 Nešk maldas visokias žmonių Sūnui
 tavo
 Kurs mus atvadavo. Pana švenčiausioji,
 Motin Mielausioji,
 Trink mūsų kaltybę
 Duok širdies šventybę. Idant
 gyventumėm Tiesiai: ir eitumėm
 Prie Jėzaus linksmaiti
 Duok meilę jog gauti. Palaima būk
 Tėvui
 Sūnui tikram Dievui
 Ir Dvasiai švenčiausiai
 Trejybei garbingiausiai

Hail you star of the lagoon
 Heavenly Lord`s warriors`
 Holy Virgin you remain forever
 The bright opening in the sky.
 HAIL from Angel
 You took in Gabriel
 You carry freedom to us
 You give justice to Eve. Erase our
 guilt
 Give light to the blind
 Resisting the evil
 Extending the good. Mother to us
 Bring all sorts of things to the Son
 of Man
 Who rescued us. The Holiest of
 Virgins,
 Mother kind-hearted,
 Erase our guilt
 Give holiness to the heart. To live
 straight: and let`s go
 To rejoice with Jesus
 Let us his love receive. Be a joy to
 the Father
 To the Son, the true God
 And the Holy Spirit
 To the trinity the most reverent
 (Slavočinskis 1646, 1958: 89-90.)

Virgin Mary is called here the “star of the lagoon” (one of her traditional literary and religious images – Stella Maris), “the bright opening of the sky”, called “The Holiest of Virgins, Mother kind-hearted”. The archetypal situation of supplication is very important in the hymn: the singer addresses the Blessed Virgin Mary with great requests. This form of supplication was very common in Baroque hymns, it well reflects the state of a pious, humbled, kneeling individual at the cross, one`s deep religious feeling (Maskuliūnas, Maskuliūnienė 2015: 180).

Slavočinskis hymnal also addresses other saints: Ann, John Evangelist, Kazimir, Barbora, Martin, Stanislowus, Vaitiekus, Elizabeth, Magdalene, Bernardine. They are mentioned in hymns as authorities and examples of the Christian life or as mediators in praying for something (ibid.: 184). There are various forms of the word “holy” in his hymnal, even the forms of a particular superior meaning, the word is mentioned 40 times. The superior form of the word “holy” is used the most. It is mentioned 22 times with “Virgin” (31 times in total), once with Mary (3 times in total), 12 times (34 times in total) with “spirit”, and only once with Jesus. Such distribution also shows the hierarchy of worship in the Lithuanian worldview.

Slavočinskis liked to use diminutives, endearings common to Lithuanian folk poetry, in his songs, they give the text softness: “Kodėl taip guli, ar neturi priegalvėlių, / Kodėlei neapvilka baltų marškinėlių” [Why do you lie like that, or do you have no softer pillows, / Why did you put on no white shirt] (from a mother’s lament – quoted from Jovaišas 2003: 366). A lot of words and phraseologisms are taken from the actual speech: “ragus aplaužysiu; taureles pilnas aukštyn keldami” [I will break horns; full cups are lifting up] (ibid.). He attempted to enrich linguistic expression, sought Lithuanian equivalents for translations, relied on the attitude of M. Daukša and K. Sirvydas towards the linguistic expression, sought its purity, certainty.

Another priest Pranciškus Šrubauskis is also highly merited for the creation of Catholic hymns. Using Slavočinskis’ publication among other publications, he compiled the hymnal “Balsas širdies” [The Voice of the Heart], before 1680. Psalms and 74 hymns were taken from Slavočinskis’ book, and more than 40 new hymns were added. The hymnal also contains two historical non-ecclesiastical hymns about war with Russia in the middle of the 17th century. Publication is characterized by a bright Baroque worldview with many artistic features of Baroque literature. Until the middle of the 19th century, P. Šrubauskis’ book was published 22 times; it became the foundation of other popular hymnals in Lithuania like “Giesmės šventos” [The Holy Hymns] and “Kantičkos žemaitiškos” [Samogitian Hymnal Chants].

Šrubauskis' hymnal is dominated by the principle of contrasts characteristic of the Baroque, the theme of the sinful human and the gracious God is developed, and the tradition of medieval literature – allegorization, naturalism – is preserved. Some of the songs in “Balsas širdies” [The Voice of the Heart] reflect historical events, the 17th century wars of the Republic with Russia and Sweden when almost the entire territory of Lithuania came under Russian and Swedish rule, when Vilnius burned in fires, and the Republic of the Two Nations itself broke down politically. These are the hymns “Čėsu nepakajų” [In Turbulent Times], “Čėsu praėjusių vainų Lietuvoj” [In Times of Past Wars in Lithuania]. Both hymns pray to protect the state, to save people from calamities. In the second hymn, there are many naturalistic baroque intimidations of crimes committed by the enemy army:

Vargino žmones iš skūros lupdami,	Caused suffering to people
Nė jokio daikto namie nelikdami.	by skinning them,
Ir krūtis pjaustė, vaikus išvirdami,	Not a thing was left at home.
Vertė motinas ęsti priversdami.	And the breasts were slashed,
Kokį motinos sopolį turėjo,	children boiled;
Gyvus kad verdant vaikelius regėjo.	Mothers were forced to eat.
	What kind of soreness mothers felt
	While watched their children boil
	alive.

(Quoted from: „Giesmės Danguaus...“
1998: 361)

For Šrubauskis, as for other songwriters of that time, what mattered was not the dogmatic truths but the “voice of the heart” — personal faith, trust in God, salvation. For this purpose, he, like many hymn writers, sought authentic linguistic expression, relying on the folk lexicon.

The most important work of the Evangelical Reformed (Calvinists) in the 17th century was prepared by Steponas Jaugelis-Telega and in 1653 published in Kėdainiai “Knyga nobažnystės krikščioniškos” [The Book of Christian Piety]. It is compiled of sermons, hymns, and prayers. He also composed some of the impressive Baroque hymns in this book. Accord-

ing to Albinas Jovaišas, a researcher of ancient literature, three songs in S. Jaugelis' hymn are really original. These are: a song of plague, "O Dieve Dieve Dieve, didžiai galįs" [Oh Lord, Lord, Lord, You Are Almighty], songs of sorrow "Susimilk jau ant manęs" [Take Pity of Me Now] and "Tave aš, amžinas Dieve, visada garbinsiu" [I will Always Worship You, Eternal Lord] (Jovaišas 2003: 370). The hymn "Oh Lord, Lord, Lord, You are Almighty" can be considered a Baroque death with a scythe symbol, a verbal drawing. It has the title "Giesmė apie pavietrį gailingą" as we would speak now "Gailinga giesmė apie marą" [The Sorrowful Song of the Plague]. It vividly depicts the disasters of the plague epidemic, its severe consequences in villages and towns, reflects the atmosphere of natural disasters, the moral decline of the people. The imagery is typical of Lithuanian Baroque:

<p>Suspaudė badas – nemaža prapuolė, Eidamas keliu, ne vienas parpuolė: Lavonai visur, kūnai išdrabstyti, Apraužtos galvos, kaulai išbarstyti. <....> Tėvas su vaiku vienoj vietoj guli, Sumesti pūva ir be grabo tūli. Ne viens dejuoja, ne viens didžiai rauda, Kaip ne raudot, nesang širdį skauda.</p>	<p>The famine hit – many disappeared, Along the way, many fell: Corpses everywhere, bodies spread around, Heads bitten, bones scattered. <....> The father lies with the child in one place, Thrown away to rot and no coffin to cover. Not one mourns, not one laments sorrowfully, No keeping from crying, because the heart hurts.</p>
--	---

From a rhetorical point of view, the hymn is ornate, with many repetitions, periods, insertions of direct speech, but, according to Jovaišas it "still remains authentic to its land the folk image of dawn and the chirping of birds subtly conveys the end of a terrible disaster, relieving people's painful experiences": "Džiaugias ir giesti kaip lauko paukšteliai. / Išvydę aušrą,

seni ir vaikeliai” [Cheerful and singing like wild birds. / When they saw the dawn, the old folks and the babes] (ibid.).

The most talented in the 17th century was considered a creator of Lutheran hymns Merkelis Švoba (c. 1624–1663). According to scholars, his work “best represents the original Lithuanian Protestant hymn, whose baroque poetics is characterized by folklore, hyperbolisation and sentimentality” (Pociūtė-Abukevičienė, Vaicekauskas 1998): “Ak, jeigu man / Galva visada vandens apsčiai turėtų” [Oh, if my / Head would always have plenty of water], and in Lutheran manner there is a tendency towards poetic naturalism, a rough but expressive lexicon of “low style”: “Tas yra Velykų avinas: / Dievo ėsti lieptas: / Kurs yra prie kryžiaus primuštas: / Meilės karščiu iškeptas” [It is the ram of Easter: / commanded to be eaten by God: / Who is beaten by the cross: / roasted by the heat of love]). This is a passage from Luther’s Easter song translated by Jurgis Zablockis (c. 1510–1563).

The tendencies of Lutheran and Calvinist poetic expression were different from the very first appearance of hymns in the 16th century. Lutheran hymns start impressively with depiction of the suffering of Christ, the scenes of his death, which are already alien and uncharacteristic to Protestant literature. Only by painfully identifying with Christ in the so-called century of calamity is a human able to experience suffering, therefore, the inner experience of Christ’s suffering, identification with the people of that time, becomes necessary and comforting. In Calvinist hymns, meanwhile, there is a tendency towards restrained and moderate poetics, focused not on lexical impression but on the rational validity of truths. Piety is perceived in them not as an expressive experience and emotion, but, on the contrary, as a suppression of feelings. Christ is perceived here not as the embodiment of dramatic suffering, but as the “cooler” of hearts: “Eikit pas mane visi apsunkinti / nes būsite manimi ataušinti / nes aš esu lėtas / manyje nieks neris nei jokios puikybės” [Come unto me, / all ye that are burdened, / for I will chill you; / for I am slow / and no one ever finds any pride in me] (ibid.).

As can be seen, the theme of death in Baroque hymns, both Catholic and Protestant, is particularly significant. It is related not only to theological interpretations (as we know, Protestants do not recognize the purga-

tory, do not have the cult of Mary), but also to the real circumstances of wars, plague, famine. Many of these images are included in hymns, the purpose of which is to encourage the search for support in God, to feel a deeper connection with God, to endure suffering to purify the soul, to humble oneself, to renounce pride, to take care of the posthumous salvation of the soul.

Generalization

In Lithuania, Baroque began in the 16th century and lasted until the end of the 18th century. During this period, various sciences and arts flourished in Lithuania. Published works of science and art, famous throughout Europe, influenced the entire European culture for more than a century. On the other hand, the 17th – 18th centuries were marked by widespread wars, famine and plague epidemics, during which more than half of the population had died. Therefore, the worldview of that time was characterised by high contrasts, a sense of the fragility and transience of life, and particularly strong religiosity.

The struggles of the Reformation and the Counter-Reformation led to the publication of religious books: catechisms, prayers, sermon collections, hymnals. In the Grand Duchy of Lithuania and Prussian Lithuania in the 16th – 17th centuries, the following directions of Christianity have formed: Catholics (Evangelical Reformed – Calvinists) in Lithuania and Evangelical Lutherans in East Prussia. Each of these directions published religious books and hymnals instrumental for their own needs. And in Lithuania, the 17th century, similar to the whole of Europe, was characterised by a large number of created and translated songs and their publications.

The hymnals of Catholics by S. M. Slavočinskis, P. Šrubauskis, Lutheran Protestants by M. Mažvydas, M. Švoba, and Calvinists by S. Jaugelis-Telega and others varied in different aspects of understanding of the concept of Christianity, likewise in themes, stylistics, and features of linguistic expression. In S. Slavočinskis' hymnal, a lot of hymns are dedicated to Mary, and other saints, the dimension of holiness is especially emphasised; ornate epithets are used together with folk diminutives. Reviewing the word “holy” in the “hierarchy” of saints, the usage of Holy Mary

appears next to the Holy Trinity. P. Šrubauskis' hymnal contains many grim elements of naturalism related to the occupations of the Russian and Swedish armies. Images of the death by plague and famine are also present in the hymnal of Jaugelis-Telega, although in general Calvinist poetics is considered milder than that of Lutherans (M. Švoba and others) because the latter is based on a peasantry lexicon. A common feature to all 17th – 18th-century hymnals is that the feeling of the Divine world with the “voice of the heart”, taking over the sufferings of Christ and the saints, the contemplation of the fragility of life and death, the preparation for eternal afterlife became more important than the interpretation, abidance by and appreciation of theological dogmas.

References:

Jovaišas 2003: Jovaišas, A. “Lietuviškos knygos Didžiojoje Lietuvoje” [Lithuanian Books in Greater Lithuania]. In Albinas Jovaišas, Eugenija Ulčinėaitė (editors) *Lietuvių literatūros istorija, XIII–XVIII amžiai*. Vilnius: Lietuvių literatūros ir tautosakos institutas, 2003, p. 358–376.

Kuolys 2015: Kuolys, D. “*Barokas*” [Baroque]. Accessed 5 August 2021; available from <http://www.xn--altiniai-4wb.info/index/details/901>.

Maskuliūnas, Maskuliūnienė 2015: Maskuliūnas, B., Maskuliūnienė, Dž. “Kas yra šventa Saliamono Mozerkos Slavočinskio giesmyne” [What is Sacred in the Hymnal of Saliamonas Mozerka Slavočinskis]. *Acta humanitarica universitatis Saulensis*. Vol. 22, 2015, p. 177–192.

Pociūtė 1995: Pociūtė, D. *XVI–XVII a. protestantų bažnytinės giesmės: Lietuvos Didžioji kunigaikštystė ir Prūsų Lietuva* [16th – 17th-centuries Protestant Church Hymns: Grand Duchy of Lithuania and Prussian Lithuania]. Vilnius: Pradai, 1995.

Pociūtė-Abukevičienė, Vaicekauskas 1998: Pociūtė-Abukevičienė, D., Vaicekauskas, M. “Lietuvių bažnytinės giesmės: XVI– XVIII amžiai” [Lithuanian Church Hymns in 16th – 18th centuries]. In Dainora Pociūtė-Abukevičienė, Mikas Vaicekauskas (editors) *Giesmės Dangaus Miestui: XVI–XVIII amžiaus lietuvių bažnytinių giesmių antologija*. Vilnius: Lietuvių literatūros ir tautosakos institutas, 1998, p. 3–15. Accessed at 25 August 2010; available from http://www.xn--altiniai-4wb.info/files/literatura/LE00/Dainora_Pociute%5%ABt%C4%97-Abukevi%C4%8Dien%C4%97,_Mikas_Vaicekauskas._Lietuvi%C5%B3_ba%C5%B5nytin%C4%97s_giesm%C4%97s.LE2401A.pdf.

Slavočinskis 1646, 1958: Slavočinskis, S. M. *Giesmės tikėjimui katolickam priderančios* [Songs Appropriate for the Catholic Faith], 1646. Photographed publication, Vilnius: Valstybinė politinės ir grožinės literatūros leidykla, 1646, 1958, p. 7–52.

Vaicekauskas 2005: Vaicekauskas, M. *Lietuviškos katalikiškos XVI–XVIII amžiaus giesmės* [Lithuanian Catholic Hymns of the 16th – 18th centuries]. Vilnius: Lietuvių literatūros ir tautosakos institutas, 2005.

Ulčinaité 2003: Ulčinaité, E. “Lotyniškieji ir lenkiškieji kūriniai” [Latin and Polish Works]. In Albinas Jovaišas, Eugenija Ulčinaité (editors) *Lietuvių literatūros istorija, XIII–XVIII amžiai*. Vilnius: Lietuvių literatūros ir tautosakos institutas, 2003, p. 247–353.

Ulčinaité 1997: Ulčinaité, E. *Lietuvos Baroko literatūra* [Lithuanian Baroque literature]. Vilnius: Baltos lankos, 1997, p. 2–15. Accessed at 3 August 2021; available from: http://www.xn--altiniai-4wb.info/files/literatura/LE00/Eugenija_UL%C4%8Dinait%C4%97_Lietuvos_baroko_literat%C5%ABra.LE0000B.pdf.

Maka Elbakidze

Georgia, Tbilisi

Shota Rustaveli Institute of Georgian Literature

The Red Death – A Metaphor or a Prophecy

Summary

“The Masque of the Red Death” can be called a theatrical story. The narrative is replaced by “showing”, which is indicated by the use of the word “mask” in the title of the story, the selection of seven different colored halls and costume masquerade as decoration for the central episode of the text. The disease with the name Red Death with its symptoms and devastating power is very similar to cholera or the plague. There are attempts to read the theatrical metaphors of this story as grotesque elements, or a projection of the sick body, or as a metaphor for social and political convulsions. However, there are other aspects of this story – the biographical and the real historical basis of its writing.

Key words: Edgar Allan Poe, Red Death, Cholera epidemic, theatrical metaphors.