

VILNIUS UNIVERSITY  
INSTITUTE OF LITHUANIAN LITERATURE AND FOLKLORE

Ona Daukšienė

RELIGIOUS POETRY OF MATHIAS CASIMIRUS SARBIEVIUS

Summary of Doctoral Dissertation

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# 1. INTRODUCTION

## Research Object and Sources

**The main research object** of this dissertation is the religious poetry of Mathias Casimirus Sarbievius, the most prominent poet of the Grand Duchy of Lithuania, who wrote in Latin. This dissertation focuses on his religious odes, epodes, and epigrams.

With regard to the definition of “religious poetry”, we should take into account that meanings ascribed to religious or, within the bounds of the Western tradition, Christian poetry, as presented in world-wide and Lithuanian literary criticism as well as theological literature, define religious poetry as one of the oldest literary genres, a form of poetic insight into divine presence, which expresses the feelings of the Christian soul, and reflects the evident attempts to motivate man in religious terms and mediate his relation to God. This poetic form conveys the authentic experience of coming face to face with the divine and relies on aspects of Christian theology. The origins of Christian poetry go back to the Old Testament, with its so-called poetical books, in particular, which are attributed to the genre of biblical poetry as different from the biblical narrative. Here, attention is drawn to the interrelationship between religion and poetry as such.

As an object of literary research, religious poetry links up with the studies of the Bible, theology, interdisciplinary religious aspects of painting and music, and classical and authentic genres of religious poetry (chant, hymn, and psalm), which are used in personal as much as communal devotional discourse.

**The research material** of this dissertation covers Sarbievius’s religious odes from his *Lyricorum libri* (*Lyr.* I, 19; II, 5, 11, 13, 14, 18, 19, 21, 25, 26; III, 2; IV, 7, 17–22, 25, 27), epodes from *Liber epodon* (Ep. 3–6, 9–12), and religious epigrams from *Liber epigrammatum*, which mostly borrow motifs from *The Song of Songs* (2, 4, 7, 8–11, 13–20, 23–40, 85, 87, 104, 105, 110, etc.).

The Baroque intertextuality of Sarbievius’s poems creates a need to expand the research field and explore the significance of earlier Christian poetry, which has shaped the idiosyncrasy of Sarbievius’s texts and determined their complexity. Because of these

peculiarities religious poetry may be the most fascinating and complex part of Sarbievius's poetic legacy. Among the ancillary texts we find the Latin Bible (*Versio Vulgata*) and a variety of other texts ranging from poetry to prose and encompassing late Antiquity, the Middle Ages, the Renaissance and Baroque, all of which had an impact, both direct and indirect, on Sarbievius's poetic sensibility.

### **The Scope of Research Issues**

Although much of Sarbievius's lyrical and epigrammatic poetry has been translated into Lithuanian and over the last two decades Lithuania has seen an increase in the researches of his oeuvre, there remains the problem of the adequate interpretation of his texts, especially those of religious character. The conventional system of "silencing" that was dominant in the Soviet Lithuania tended to eliminate the analysis of religious texts from the research field of the literature of the Grand Duchy of Lithuania and thereby substantially impoverished the practices of interpreting the signs of Christian culture as represented in Renaissance and Baroque literature. It is therefore quite paradoxical that even though interpreting religious literature in Lithuania and Poland has not faced any constraints for more than 20 years, a large part of significant aspects of Sarbievius's religious poetry remains a *terra incognita*.

In analysing Baroque texts, their interdisciplinarity becomes particularly significant: the phenomena of a certain realm of art and culture (literature, music, and painting) refer us to others; the relationship between Baroque literature and painting is especially suggestive. This is why an appropriate reading of Sarbievius's texts is an issue that is relevant not just to philologists, but also intellectuals working in related areas as well as scholars researching the Baroque history (and the history of other epochs) of the Grand Duchy of Lithuania.

By employing appropriate methods to reveal the intricacy of Sarbievius's religious poetry, this dissertation aims to thoroughly examine the intertextual aspects of Sarbievius's religious texts that have been traditionally overlooked by other scholars. For a more profound understanding of Sarbievius's religious poetry this dissertation traces back as many of its formative sources as possible and foregrounds and compares the as yet unanalysed intertextual links in his writings: biblical sources, the Christian poetry of

Sarbievius's contemporaries and predecessors, Western hymnodies and the trends in the history of Christian poetry, in general. As it is, then, this research contributes to the Lithuanian studies of Sarbievius by uncovering the impact the texts of this 17th-century Jesuit poet had on the development of Baroque Lithuanian religious poetry.

### **Research Aims and Objectives**

**The main research aim of this dissertation** is to analyse the semantic, verbal, and visual elements, which shape the multilayered, intertextual, and multicultural nature of Sarbievius's religious poetry. This dissertation also explores the impact Sarbievius's oeuvre had on his contemporaries and as well as the literary tradition.

The dissertation sets the following **objectives**:

1. to determine what significance Sarbievius derived from the tradition of Western hymnody, the writings of the authors of late Antiquity and medieval Christianity as well as their principle of "christianising" Classical literary models;
2. to analyse the direct links, as substantiated by concrete examples, between Sarbievius's poetry and the works of Renaissance and Baroque authors who wrote religious poetry in Western Europe;
3. to trace and examine the manifestations of Jesuit spirituality and the fulfillment of the goals for poetry and Christian art, as set at the Council of Trent, in Sarbievius's verse as well as that of his Jesuit contemporaries;
4. to examine what, as yet uncovered, intertextual levels, hidden under the veil of Classical versification and rhetoric, reside in Sarbievius's poetry, which, at first, may strike the reader as nothing more than reinterpretations of Horace's odes and the works of other Classical poets;
5. to consider the impact that Sarbievius's poetic legacy, which is the object of this dissertation, may have had on the development of Jesuits' Latin poetry and religious poetry in Lithuanian;
6. to assess the value and place of Sarbievius's religious poetry in the context of all of his writings.

## **The Innovativeness and Relevance of this Dissertation**

Critical readings of religious poetic texts of the Renaissance and Baroque have shown on numerous occasions that the principal researchers of Sarbievius's work, Lithuanian and Polish scholars, traditionally tended not to focus their attention on the religious part of his poetry.

In Poland, the religious problematics of Sarbievius's poetry has been brought to light in recent decades. There has not been enough consistent and systematic research in this regard, nevertheless, the shift towards the study of specific aspects of Sarbievius's religious poetry and random examples of religiously-themed works deserves a mention. Among the studies of distinct elements of Sarbevius's religious verse we should note the work of Józef Warszawski, Jadwiga Kotarska, Krystyna Stawecka, Alexander Mikołajczak, Jacek Bolewski, Paweł Kapusta, Elwira Buszewicz, Piotr Urbański, Maria Łukaszewicz-Chantry, Magdalena Piskała, and some others; however, there remains a need for more substantial research. This is not to say that recent decades have not witnessed an increase in the academic attention to not just Sarbievius's writings, but classical Polish religious poetry, in general. Scholars like Dariusz Chemperek, Ewa Cybulska, and Danuta Künstler-Langner have made new discoveries in this field by pointing out the ways in which Polish religious poetry links up with Spanish mystical poetry and other Western lyrical traditions .

In Lithuania, ever since the 19th century Sarbievius has been considered the most celebrated representative of literature written in Latin. The scholar who pioneered the consistent study of Sarbievius's work in Lithuania was Marcelinas Ročka; professor Eugenija Ulčinaitė, though, has published the most studies of Sarbievius's poetry as well as his theoretical works. A number of scholars working in the field of the literature of the Grand Duchy of Lithuania have systematically commented on or just touched upon aspects of Sarbievius's life and work, for example, Paulius Rabikauskas, Eglė Patiejūnienė, Tomas Veteikis, and others. Yet their research has also tended to overlook Sarbievius's religious poetry, which comprises a distinct part of his oeuvre. In recent years, the author of this dissertation has been making most contributions to the study of Sarbievius's religious poetry. In her monograph published in 2011 *Živilė Nedzinskaitė* analyses a few of Sarbievius's religious epigrams as examples of poetic conceit. On her

part, Eugenija Ulčinaite gives a brief overview of the key themes and motifs in Sarbievius's religious poetry in her *History of Lithuanian Literature* (2003). Other Lithuanian scholars of Sarbievius's works do not foreground these issues and concentrate on other aspects of his poetry or the theoretical issues raised in his *Poetics*.

This suggests that Sarbievius's religious poetry has not yet been examined in its full complexity and detail. No pivotal critical study of Sarbievius's religious verse has been published so far. Many sources of Sarbievius's poetry have been bypassed, the impact of Christian sources has been ignored or overlooked and his religious poetry has not been read as a complex and valuable part of his poetic legacy. In this respect, the Horatian character of Sarbievius's religious poetry is just one of its structural components.

Because of the various cultural layers that shape Sarbievius's texts, they unfold a plethora of sources which interweave on different planes and form various levels of intertexts: hidden exegetic meanings, allegories, and poetic expressions newly reinterpreted in religious literature, as well as iconographic narratives implied in them. This singles Sarbievius's religious texts out from his so-called philosophical or purely occasional poetry. Seeing as this dissertation is the first study which focuses only on Sarbievius's religious poetry, it proceeds with the hope that it will aid all philologists, literary and cultural historians, art historians and theologians in recognising how Christian poetic intertexts were encoded in 17th-century religious poetry, how elements of European Christian culture were transferred to the discourse of the Grand Duchy of Lithuania, all of which should expand the possibilities of interpreting Baroque poetry today.

## **Research Methods**

The main methodological instruments used in this dissertation fall into the framework of **intertextual**, **hermeneutical**, and **comparative** reading. Sarbievius's religious poetry is analysed in terms of what and how many intertexts it encompasses; how Sarbievius's texts transform and make use of the verbal models and symbols borrowed from other epochs and authors; which semantic layers remain constant and which were transformed and as such have had an impact on later poetic texts, including

Lithuanian religious poetry of the 18th and 19th centuries. Ancillary texts are analysed retrospectively, by comparing intertextual motifs that recur throughout Sarbievius's poems. This dissertation also makes use of the traditional methods of **analysis** and **synthesis**.

The complex structure and intertextuality of Sarbievius's religious texts call for a method that works along the lines of text "decoding", a form of a deciphering of the genetic code of the text: the text is divided into separate segments with the intent to discover fixed Christian symbols buried underneath Baroque verbosity that lie behind the formal Horatian structures; the analysis determines what earlier sources may have inspired a certain image and traces their development in Sarbievius's text as well as their use in the later texts of Sarbievius himself and those of his contemporaries as well as pictorial texts of the time. Thus the text under analysis is conceived of as a process of interaction with other texts. The intertextual lens seems to be particularly apt for the analysis of Baroque literature, which may be seen as a 17th-century analogue of postmodernism.

The above-mentioned reading approaches are used to call into language and reveal to understanding the things that, in the words of Hans Georg Gadamer, "speak through tradition".

### **Theses under Defence**

1. The intertextuality and intricacy of Sarbievius's religious odes, epodes, and epigrams make this poetry unique within the context of Sarbievius's creative oeuvre.
2. To unravel the various intertextual links in these texts, it is reasonable to analyse them as creations that embrace various traditions of the history of Western religious poetry.
3. The Marian odes and epodes, which comprise a significant chunk of Sarbievius's religious poetry, are characterised by a precise and imaginative use of traditional invocations, images and iconography of Mary and have an affinity to the Western European tradition of hymns and chants dedicated to Mary.

4. Sarbievius's religious poetic texts reflect the trends of Catholic reformation and his own experience as a reformer of hymns: the vocabulary and imagery of biblical sources is expanded and visualised, magnifying the tension of the original narrative.
5. The topos of yearning for Heaven and other Augustinian topoi characteristic of the Baroque epoch in Sarbievius's poetry convey the experience of an intimate relationship with God, the biblical source, its Augustinian interpretation and their synthesis in 16th and 17th-century literature.
6. Sarbievius's "Baroque manifesto", a theory formulated in an acerbically witty, epigrammatic style, lays claim to universal cognitive and creative models and resonates in Sarbievius's religious epigrams by way of motifs of *The Song of Songs*, which links these epigrams to the tradition of mystical poetry.
7. The harmony between striking imagery and powerful religious experience characteristic of Sarbievius's religious poetry had an impact on later, including Lithuanian, Catholic poetry.

## **2. THE PECULARITIES OF SARBIEVIUS'S RELIGIOUS POETRY AND PROBLEMS RELATED TO ITS CLASSIFICATION**

This chapter presents a brief overview of the problems of classification related to Sarbievius's poetry. Traditionally, several thematic groups have been set apart: 1) poems following the lyrical models of Horace; 2) poems based on *The Song of Songs*; 3) occasional poems dedicated to highly esteemed people. The poems of the first group are also known as "philosophical" poetry, those of the second – "religious" poetry, and those of the third – "panegyric" or "occasional" poetry. What aggravates the problem of classification is that much of Sarbievius's religious poetry also tends to often imitate Horace; by far not all of his religious poetry is based on *The Song of Songs*, and many religious poems are dedicated to a nobleman or a high-standing cleric and have features of occasional poetry. This explains why the same text may be attributed to different thematic groups.

What this dissertation considers to be religious texts are Sarbievius's poems dominated by a diction suggestive of religious feeling, devotional elements, and mystical symbolism of divine presence; the dominant intertextual layers implied in them are those of Christian sources. In 16th-17th-century anthologies this poetry was known as *sacra poesis*. Some of these poems have many structural planes, therefore their specific aspects have to be analysed in the separate chapters of this dissertation.

### **3. DIVA VIRGO MATER: ODES AND EPODES FOR VIRGIN MARY**

This part of the dissertation is concerned with the Marian topics in Sarbievius's poetry. Here, we discuss the range of the topics, determine their intertexts, and demonstrate that Horatianism is not their only structural and semantic basis; possible influences from other Christian authors are overviewed and the articulation of the iconographic narratives and the Baroque interpretations of the titles of the Virgin are also explored. Chapter 3.1, titled **The Range of Marian Topics in Sarbievius's Poetry**, shows that the odes and epodes dedicated to Virgin Mary fall into an easily identifiable semantic group of Sarbievius's religious poetry. The object of analysis is a sheaf of odes (*Lyr.* II, 11, 13, 14, 18, 26; IV, 18, 20, 21, 22, 24, 25, 33) and a cycle of four epodes (*Ep.* 9–12). Chapter 3.2, titled **Origins and Influences: Beyond Horace**, examines odes 11 and 13 from *Lyr.* II. In our reading of ode 11 in *Lyr.* II, we focus on the image of the Virgin as a source of light and a dispeller of darkness, which is connected to the traditional exegesis of her role in giving birth to the Word of God, and the interpretation that recurs in medieval hymns, like those of Rabanus Maurus, Anselm of Canterbury, Bernard of Morlaix, Peter Damian, and many others. In his ode 11 in *Lyr.* II, Sarbievius embellishes this topic with Baroque details, and epithets suggestive of splendour, glitter, radiance and blazing (*superbis... radiare tectis; auro florentes et igni; spissa lux; igneae semitae*, etc.); the Virgin's entourage, the army of light, is contrasted to the kingdom of darkness, etc. The motif of the Queen of Light here is used similarly to how it is used in the poetry of Renaissance humanists, especially Italians (Giacomo Bona, Giulio Capilupi, and others).

Ode 13 in *Lyr.* II presents Baroque interpretations of the iconographic types of the *Maestà* and the Mary Queen of Heaven (cf. Rev 12, 1). Here, the Virgin is described as

standing on the moon wrapped up in the sun. In comparing Sarbievius's imagery to the use of this imagery in Renaissance and Baroque mariological texts, we notice parallels with earlier works (for example, anonymous authors of the 13th and 14th century) as well as later texts, which, in terms of figures of speech, have more affinity to Sarbievius (for example, the hymn of 17th-century Italian poet Ughi Pompeo). The reference in Pompeo's subtitle *imitatur Petrarcham in illa cantilena: „Vergine bella che di sol vestita“* testifies that the object of imitation in 16th and 17th-century texts is often not the original source, but its later interpretations. This gives rise to multiple levels of intertexts: the original text + its first variations + later paraphrasings, etc. Baroque poetry also encompasses a layer of "inter-images", i.e. the saturation of the verbal texture with iconographic types, narratives and images, which, in their turn, were often inspired by biblical and other sacral narratives. Sarbievius's religious works also reflect the multiplicity of intertextual levels.

Chapter 3.3., titled *Ave maris stella*, examines the motif of Virgin Mary as the Star of the Sea, its medieval origins, its dissemination in the Marian poetry of Italian humanists and its correspondences in Sarbievius's odes and epodes. For example, ode 14 in *Lyr. II*, written to commemorate Sarbievius's friend's Jesuit Andriejus Rudamina's leaving on a mission to the East, appeals to the Virgin to protect his ship from the storms. This text belongs to the genre of *propempticon*, which was used in Antiquity to wish a safe journey (cf. Hor. *Carm. I. 3*, Ov. *Am. II. 11*, Stat. *Silv. III. 2* etc.). Sarbievius's ode, which consists of four Sapphic stanzas, expands on this image by way of description and imitation of Horace's idiom.

Rudamina's mission is also commemorated in Sarbievius's *propempticon 21* in *Lyr. II*. Here the *maris stellae* motif is implied by entrusting the friend's vessel to "the powerful sovereign of the earth and the sea". Sarbievius's ode 14 in *Lyr. II* may be read as a paraphrase of the *Ave maris stella* image, connecting it to various 15th and 16th-century Renaissance texts, where this image was used along similar lines. The stanzas from Sarbievius's odes, which have been quoted, correlate with the opening stanza of the Sapphic hymn by Paulus Crosnensis and hymns by Italian humanists, such as Cosma Anisio, Achille Bocchi, and Giovanni Carga. A conclusion offers itself that of all the iconographic narratives and titles of Virgin Mary, the *maris stellae* motif in Sarbievius's poetry has been developed most vigorously.

The cycle of four epodes, whose first epode (*Ep.* 9) is a variation on the Baroque hymn of *Ave maris stella*, is analysed in the next sub-chapter, titled **3.3. *Quattuor leucaae Virginis Matris***. The cycle entitled *Quattuor leucaae Virginis Matris seu publica ac solemnitas ad aedem Divae Virginis Matris Trocensem processio* (“Four Miles of The Holy Mother, or A Joyous Public Procession to the Temple of the Virgin Mary in Trakai”) consists of four Sapphic epodes, each of which is dedicated to the symbolic “mile”, here constituting approximately 5-7 km. The analysis shows that the cycle has a well organised four-fold formal structure. Each of the epodes in the cycle operates as an individual intertextual text, which reflects various elements of the worshipping of the Virgin and embraces different sources of Marian literature and iconography.

The **first epode** (*Ep.* 9) of the cycle is based on a paraphrase of the *Ave, maris stella* hymn. In comparing the two texts, it becomes clear that Sarbievius has preserved completely the strophic structure of this hymn and strictly followed the original layout of the stanzas. The epode gradually amplifies the laconicity of the original images, by using the style of the authors from Antiquity to interweave them into the Baroque verbal ornament. The Marian texts of the 16th and 17th century – for example, Zacharias Ferreri’s hymns – uncover similar examples. However, some of the original forms of addressing Virgin Mary (*maris stella*, *Virgo singularis*, *inter omnis mitis*) in *Ep.* 9 remain unchanged, only set in the rhythmic syntax of the Sapphic stanza. Such a moderate use of language is characteristic of early hymns.

The **second epode** of the cycle (*Ep.* 10) is composed as a poetic variation on the Litany of Loreto. It elaborates on such invocations as *Kyrie, eleison, Christe, eleison, Kyrie, eleison* and borrows from the litany certain forms of addressing the Virgin: *refugium peccatorum, stella matutina, turris eburnea*, and many others. The epode ends with a triple invocation of *Agnus Dei*, whose symbol correlates here with the image of the Beloved playing among the lilies in *The Song of Songs* (Song 2, 19).

The **third epode** of the cycle (*Ep.* 11) describes Virgin Mary according to the example of Byzantine iconography: she is depicted here as *Virgo militans*, the militant Maiden; this type, which has been borrowed from the Byzantine tradition, is brought together with the transformed picture of the glory of the Virgin. This multilayered poetic text relates the image of the Grand Duke Vytautas, a Christian who was fighting against the Tartars, to the Virgin, his guardian.

The key source of the **fourth epode** of the cycle (*Ep.* 12) is the symbolism of *The Song of Songs*. Here, Sarbievius spins subtly nuanced variations on the symbols of the biblical text and poeticises the images of *Virgo lactans* and *Virgo amabilis*. In the second half of the epode the choruses of boys and girls sing stanzas glorifying the Virgin and Her Son. The epode preserves the dialogic structure of *The Song of Songs*, which corresponds to the strophic composition of the choruses in Horace's *Carmen saeculare*. Christ and Mary alternate in praising each other's beauty; a similar dialogue unfolds in Sarbievius's ode 25 in *Lyr.* IV, which Jadwiga Kotarska has compared to the lyrical models of medieval court poetry. All the four epodes of the cycle are united by the composition of a single procession moving down the road of a pilgrimage; each "mile" is framed as a different stage of the pilgrimage, identifiable details of the landscape are foregrounded in the poetic relief. Sarbievius as if integrates Virgin Mary into the local context, in which she is familiar figure.

The affinity Sarbievius's poetry has to the hymns and songs dedicated to the Virgin invites us to remind ourselves of an episode in the poet's biography – his participation in the reformation of breviary hymns initiated by Pope Urban VIII – which had a crucial impact on his religious writings.

#### **4. NON HUMILI SONO: THE STYLE OF THE EDITOR OF BREVIARY**

##### **HYMNS**

This part of the dissertation explores the extent to which the young Jesuit poet was influenced when studying in Rome (1622–1625) by the reform of breviary hymns initiated by Pope Urban VIII. Chapter **4.1., titled Sarbievius and Urban VIII's Revision of the Latin Hymns**, presents a comparative analysis of *Ad coenam Agni providi*, a hymn of the first Vespers of Easter, and its reformed version, *Ad regias Agni dapes*. According to Paulius Rabikauskas, the revisions were made by Sarbievius himself. In comparing the original to the revised text, we can see the apparent changes: the revised text unfolds an emotional, visceral image. In the revised hymn, the Old Testament episodes, which are suggested in the old hymn by poetic economy of words, turn into a new text that brings to life a picture as if emerging from under a painter's brush: drops of blood on the doorpost, angel the destroyer leaning back from the door

and finally, the image of the sea which seems to part before the spectator's eyes and claim the lives of the Egyptian army. By means of similar revisions, the executors of Urban VIII's reform sought to deliver to their epoch the old hymns' triumphant news of Christ's Resurrection in more apt ways. The transformation of a verbal text into a visual one which was suggestive of a painting, and the union of word and image in the texture of "visual poetry" went along the lines of the post-Tridentine view of art and the significance attributed to visuality in appealing to the perceiver's religious feelings.

Chapter 4.2., titled **The Use of the Motif of the Crossing of the Red Sea**, focuses on the episodes in Sarbievius's own poetry that also recur in the hymns discussed above, in particular the motif of the Red Sea Crossing. Most attention is given to Sarbievius's ode 7 from *Lyr.* IV, which also presents the image of the Red Sea Crossing. Here, the poem's style corresponds to that which applies to the changes made in the revised version of the hymn. The real inspiration for the Baroque spectacle that unfolds in the said ode derives from the original source, which is the Old Testament (Ex 14, 21–29; Ps 113 (114), Ps 18, 16–18). By intensifying the images it evokes, the ode heightens the tension linked to the fear of God and it corresponds to the text of Psalm 113 (114). Not all the Baroque texts successfully maintain the tension of religious feeling, often the latter is overwhelmed by visual effects and is buried under the collapse of copious ornamental devices. But the analysis of Sarbievius's religious texts uncovers a consistent balance between the use of affective imagery and the appeal to a powerful religious feeling.

Chapter 4.3., titled **Reflections of the Post-Tridentine Imagination in Later Texts**, provides examples and acknowledges that Lithuanian Catholic songs were affected by both the medieval tradition of Latin hymnals and Renaissance and Baroque aesthetics, as well as the works of their most prominent poets. Attempts to bring together visuality and emotionality are evident in many 17th and 18th-century Lithuanian hymnals. Therefore later Lithuanian religious poetry reflects the worldview and sensibility characteristic of Baroque, while at the same time recalling the tradition of medieval Christian poetry.

## 5. URIT ME PATRIAE DECOR: THE USE OF THE MOTIF OF THE YEARNING FOR HEAVENLY HOME

This part of the dissertation analyses the Augustinian roots of the topos of the yearning for heavenly home, which was popular in 16th and 17th-century poetry, and its use in Sarbievius's texts and those of his contemporaries. Chapter 5.1., titled *Adspiratio ad caelestem patriam: the Augustinian topos*, scrutinises the fact that certain topics which were formulated as Augustinian in the Renaissance, reappear in later poetry to a remarkable extent. 16th and 17th-century collections of examples from Augustinian works, usually under the title of *Electa D. Augustini Ecclesiae doctoris*, point out these Augustinian topics which form a shared semantic field: *aeternitas, amor Dei, fragilitas humana, caelum, patria, peregrinus, quies, visio Dei, vita aeterna*, etc. The poetic examples from Sarbievius's contemporaries and earlier poets, like Julius Caesar Scaliger, Pope Urban VIII, Jesuits Bernard Bauhuis, Jacob Bidermann, Jacob Balde, and others, show that in making their way into post-Tridentine Jesuit poetry, the Augustinian images, especially those associated with the yearning for the Afterlife, bring in the topic of man's intimate relation to God. Sarbievius's ode 19 from *Lyr. I* unfolds as a parody of Horace's *Carm. I, 19* and has the subtitle *Ad caelestem adspirat patriam*. The yearning for the Otherworld here is articulated by the word "burning" (*urit me patriae decor*), much like in Bernard Bauhuis's epigram. The ending of the ode connects with one of the earliest sources of this topos, Saint Paul's second letter to the Corinthians (2 Kor 5). Sarbievius's ode 21 from *Lyr. IV*, like Balde's *Hymnus aspirantis ad caelestem patriam*, appears to have been influenced by the imagery of Peter Damian's hymn *Ad caelestis vitae fontem*, which in Sarbievius's time was attributed to Augustine. In Sarbievius's epode *Laus otii religiosi* the lyrical subject sighs at the beauty of the heavenly home. With regard to intertextuality, it is a parody of Horace's *Ep. 2 Beatus ille qui procul negotiis* and a reflection of the Christian paraphrases of this epode, which was often linked to the first Psalm, one that also opens with the words "Beatus ille". The first poet who parodied Horace's epode and simultaneously paraphrased Ps 1 was Paulinus of Nola in his *Carm. 7 (Beatus ille, qui procul vitam suam)*.

The third epode reveals a distinct feature of Sarbievius's poetry, which is his profound understanding of the harmony of the universe and God as *conciliator omnium*.

Baroque poetry often tends to emphasise the ambivalence of the world order, the rift separating the holy and the secular, divine and profane things (*sacrum* and *profanum*, *caelestia* and *terrestria*). Sarbievius's poetry, much like that of Augustine, is looking for manifestations of the divine in the surrounding reality. Epigram 23, which uses a line from *The Song Songs* "Nuntietis ei, quia amore languo" (Song 5, 8) as its epigraph, offers variations on the imagery from Book X from Augustine's *Confessions* (*Conf. X*, 6.8). Sarbievius's works which convey the determination to find God within oneself and in the world He created may be interpreted in the light of Ignatius of Loyola's urge to find God in everything there is. The chapter concludes by pointing out that the use of the topoi associated with the yearning for the Afterlife in Sarbievius's and his contemporaries' poetry reveals a personalised experience of the divine, which echoes Augustine's poetic sensibility.

The next chapter, titled **5. 3. Later Dissemination of Augustinian Images and Sarbievius's Legacy**, compares the above mentioned texts with the literary works of 19th-century Lithuanian poets, such as Antanas Vienažindys and Antanas Baranauskas, to establish parallels between recurring themes. It also analyses the use of the deer image and the motif of running toward God in Sarbievius's and other Jesuits' poetry, as well as its return in later Lithuanian poetry. Sarbievius's epigrams use binary structures to convey spiritual experiences and the soul's hastening toward God: the soul runs in search of God and the latter runs away and vice versa (Epigr. 7, 8, 14, 17, 40, etc.). This thematic plane is reinforced by paraphrasing *The Song of Songs*, particularly its motifs of *revertere* (Song 2. 17, 6. 12 – "come back"), *trahe me post te curremus* (Song 1. 1 – "pull me after you – we will run"), and *similis est dilectus meus capreae hinnuloque cervorum* (Song 2.9 – "my beloved is like a roe and like a fawn"). Ode 19 from Lyr. IV extends the line used in the epigraph: *Indica mihi, quem diligit anima mea, ubi pascas, ubi cubas in meridie* (Cant. 1, 7 – "Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon"), by speculating where Jesus could be; he is pictured in imaginary landscapes.

A similar situation is evoked in the Lithuanian song "Tell me, Jesus, where you've been", in which Jesus is also depicted as being remote, the soul is yearning for Him and guessing where He may be. The comparative analysis of Lithuanian religious songs and those written by Sarbievius suggests that the rhetorical patterns used in

conveying religious experiences had a significant impact on the later texts of Lithuanian religious verse.

## **6. LUDI AMORIS DIVINI: CONCEIT AND THE SONG OF SONGS**

This part of the dissertation examines Sarbievius's theory of conceit, which is also known as the theory of *acumen* (Lat. *acumen*, It. *acutezze*, Esp. *agudezza*), and the universal dimension of Baroque style, by also taking into consideration its reflections in the epigrams which use the motifs borrowed from *The Song of Songs*. Chapter 6. 1., titled *Discors Concordia and Concors Discordia in 17th-century Jesuit Writings*, demonstrates that Sarbievius's theoretical treatise *De acuto et arguto*, published in the 1630s, defined Baroque style in terms of "discors concordia seu concors discordia", which became an almost universal code signifying not only the aesthetic of various forms of Baroque art, but also the general spirit of the time. Looking back at the origin of the concept, it must be noted that the oxymorons *concors discordia* and *discors concordia* were first used by Marcus Manilius (*Astronom.* I. 142), Horace (*Epist.* I. 12, 19), and Ovid (*Met.* I. 433), where it described the structure of the universe rather than the rhetorical principle of text organisation. In the Middle Ages, this term was used to define musical harmony and in the middle of the 17th century harmony was defined by using formulation identical to that of Sarbievius's (Athanasius Kirchner, *Musurgia universalis sive ars consoni et dissoni*). In the 12th century, Alanus de Lille used these notions in his *Liber de planctu naturae* to refer not only to musical harmony, but also the harmony of the four elements of the world. Alanus's long poem *Anticlaudianus* also abounds in these and similar oxymorons.

The chapter discusses the ways in which Sarbievius's epode 6 (*Carmen saeculare Divinae Sapientiae*) links up with the Sapphic verse (*Verba Alani ad naturam*) in *Anticlaudianus*. In the latter verse, nature is venerated as the peacemaker of the different elements of the world (*vinculum mundi, stabilisque nexus; quae tuis mundum moderas habenis, / cuncta concordi stabilita nodo / nectis*); Sarbievius's epode uses similar images to describe God's wisdom as the pacifier of chaos, uniting the four elements of the world (*dicta... cohibere... sidera frenis, quater nexis elementa nodis*, etc.).

References to the theological dimension of *concordia discors* and *discordia concors* may also be observed in the hymns of Paulinus of Nola. His *Carm.* 20 makes use of equally oxymoronic terms, such as *dispar harmonia* and *distantes naturas redderet unum*, to account for the ambiguous nature of Christ. The Christian paradox – the unity of human and divine nature of Christ, the mystery of his Incarnation – reveals the universal aspect of the theory of *concordia discors seu discordia concors*, as well as its compliance with the ideas of christologically oriented Jesuit culture. Christ’s death, completed in Resurrection and bringing salvation to the world, is a cosmological realisation of the theory of *acumen*. This suggests that the conceptualisation of *discors concordia* and *concors discordia*, which laid claim to being seen as universal models of world perception and creation, were newly rediscovered in the 17th century as reflective of the epoch’s sensibility. Having become part of the verbal arsenal of Jesuit culture, they had an impact on the Jesuit texts in the Grand Duchy of Lithuania, where Sarbievius made a significant contribution of his own, thus making their way into different realms of social and religious life.

The last chapter, titled **6. 2. “Discordant Concordance” in the Paraphrases of *The Song of Songs***, analyses reflections of Sarbievius’s theory of conceit in his epigrams, composed by borrowing the motifs from *The Song of Songs* characteristic of mystical experience and encounter with the transcendental. Poetic paraphrases of *The Song of Songs* became popular in post-Tridentine Jesuit literature, especially in the 1620s and 1630s. Sarbievius follows the tradition of biblical commentary and interprets the images, often very concrete and physical, used in *The Song of Songs* as symbols explained in Christian exegesis. Things and phenomena of ordinary life are read as reflecting or showing a likeness to divine realities. This is how Sarbievius uses the image of breasts, which he borrows from *The Song of Songs* and which stands for motherhood, love, and care (*Virgo lactans*), an image we also find in hymns, for example, Rabanus Maurus’s *Hymnus de Natali Domini*, and the hymns of Thomas à Kempis.

In Sarbievius’s epigrams, lactating breasts, much like food, drink, and kisses, are allegories of spiritual hunger and yearning for God. The shared intertextual basis of several Sarbievius’s epigrams analysed in this chapter derives from an extract from Book X in Augustine’s *Confessions* (Aug. *Conf.* 10.6–9 26), which explores the issue of spiritual hunger and satiety. The lyrical subject of the epigrams can satiate his hunger

and his thirst neither with the whole earth, nor the whole sea. The image of breasts here is conceived of as a metaphor for Christ's love. At the same time, it is an allusion to the Eucharist, which links up with liturgical texts and works of the Church Fathers. In epigram 85 the image of breasts is related to the quest motif because the lyrical subject is searching for the breast of the Beloved. The unexpected ending and contrasting imagery, fundamental inconsistency throughout the poem and the harmony in the final line are in direct compliance with the key requirements for poetic conceit.

The chapter also analyses the motifs of kissing, chasing, and love hunting in Sarbievius's epigrams. The motifs of the arrow of heavenly Love and the wound it inflicts link up with the symbols used in the works of 16th-century Spanish mystics, also with the description of ecstasy in Saint Teresa's autobiography. The chapter concludes by pointing out that all the epigrams employ elements of poetic conceit and the concepts of *discors concordia* and *concors discordia*, bringing together intertextual sources from different ages and epochs.

## 7. CONCLUSIONS

1. Sarbievius's religious poetry is intertextual and multi-layered; it embraces a variety of interweaving sources from Antiquity and Christianity and reflects a number of conventions of Christian poetry.
2. Marian odes and epodes comprise a large and significant part of Sarbievius's religious poetry. A particularly prodigious and yet precise and creative use of traditional invocations of the Virgin characterise the odes in the fourth book of Sarbievius's verse and his cycle of epodes titled *The Four Miles of Virgin Mary*. The intertexts which interact in these texts are symbols from *The Song of Songs* that are associated with Virgin Mary and recur in Psalms and antiphons, as well as variations on medieval hymns, litanies, prayers and poetic forms of iconographic stories, which are enhanced by multiple signs of the worship of the Virgin characteristic of the Lithuanian context.
3. Participating in Pope Urban VIII's reform of the breviary hymns gave Sarbievius an opportunity to consistently study the development of Western hymnody and had an impact on his own religious texts. Sarbievius's texts based on biblical stories employ the imagery suggestive of the post-Tridentine imagination: to appeal to the reader's senses, make the text visible, the vocabulary of the original sources, together with the images, were expanded, visualised, and magnified, thus enhancing the tension of the biblical narrative.
4. In 16th-18th-century religious literature, yearning for Heaven was known as an Augustinian topos, although its original source was the Bible, particularly the Epistles of Paul and the Book of Psalms. The use of the topoi associated with the yearning for the Afterlife in the work of Sarbievius, as well as his contemporaries, reveal a personal relation to God, an intimate dialogue with God, like in Augustine's writing. The abundance of works conveying the yearning for Eternity and dreams about the Eternal Home in 17th-19th-century Lithuanian Catholic chants and other poetic texts testifies to how apt this topos was to the expression of Catholic identity in religious poetry.
5. There had been a need to define the rules of epigrammatic conceit even before Sarbievius produced them. His verbal formula *Concors discordia seu discors*

*concordia* corresponded to the sensibility of the time and laid claim to universal cognitive and creative models. Sarbievius applies it most aptly in his paraphrasing of *The Song of Songs*.

6. Sarbievius's epigrams based on the motifs borrowed from *The Song of Songs* use complex means to convey the transcendental tension and have been attributed to the genre of mystical poetry. Here, Sarbievius has masterfully realised the Baroque notion of *concordia discors seu discordia concors* and conveyed the paradoxical nature of the poetic material. These texts interweave multiple intertexts – those from Antiquity, the Bible, the Middle Ages, and others, – which add new semantic layers to the original source that is *The Song of Songs*. In terms of structure and contents, these are the most complex of Sarbievius's religious poetry, which correlate with the texts of 16th and 17th-century Spanish mystics.
7. Sarbievius's religious poetry comprises a special part of his creative endeavour; its characteristic harmony between a powerful image and a strong religious experience distinguishes his works from those of his contemporaries. Reflections of this kind of imagination recur in later, among them Lithuanian, Catholic poetic texts.
8. The analysis of Sarbievius's religious poetry demonstrates the poet's ability to join the universal topoi of the quest for God with specific Baroque patterns of religious reception.

## REZIUMĖ

### 1. Įvadas

**Pagrindinis tyrimo objektas** – lotyniškai rašiusio žymiausio LDK poeto Motiejaus Kazimiero Sarbievijaus religinio turinio poezija: odės, epodės, epigramos.

Krikščioniškosios poezijos apibrėžtys pasaulio ir lietuvių literatūros kritikoje bei teologinėje literatūroje ją apibūdina kaip vieną iš seniausių literatūros žanrų, poetinę antgamties slėpinių įžvalgą, išreiškiančią natūraliai krikščioniškos sielos jausmus, atspindinčią akivaizdžias pastangas religiškai motyvuoti žmogų, atskleisti jo santykį su Dievu. Joje atpažįstama autentiška susitikimo su dieviškumu patirties išraiška, kuriai formuoti įtakos turi krikščioniškosios teologijos dėmenys. Krikščioniškosios religinės poezijos ištakos siejamos su Senoju Testamentu, ypač su vadinamosiomis poetinėmis jo knygomis, priskiriamomis biblinės poezijos žanrui, skirtingam nei biblinis naratyvas, ieškoma poezijos kaip tokios ir religijos tarpusavio sąsajų.

Kaip literatūrologinių tyrimų objektas religinė poezija syja su Biblijos studijomis, teologija, tarpdisciplininiais religiniais dailės ir muzikos aspektais, senais ir autentiškais religinės poezijos žanrais (giesme, himnu, psalme), vartojamais tiek asmeninėje, tiek ir bendruomeninėje dievogarboje.

**Tyrimo šaltiniai** – tyrinėjamos Sarbievijaus religinės tematikos odės iš *Lyricorum libri* (*Lyr.* I, 19; II, 5, 11, 13, 14, 18, 19, 21, 25, 26; III, 2; IV, 7, 17–22, 25, 27) epodės iš *Liber epodon* (Ep. 3–6, 9–12), religinės epigramos, daugiausia Giesmių Giesmės motyvais, iš *Liber epigrammatum* (2, 4, 7, 8–11, 13–20, 23–40, 85, 87, 104, 105, 110 ir kt.).

Darbe tiriamų kūrinių barokinis intertekstualumas implikuoja būtinybę praplėsti šaltinių lauką įvairių epochų krikščioniškosios poezijos kūrinių, formuojančiaus Sarbievijaus tekstų pobūdį ir lemiančias jų daugialypumą. Dėl šių ypatumų religinė poezija yra kone įdomiausia ir sudėtingiausia Sarbievijaus poetinio palikimo dalis. Tarp pagalbinių šaltinių patenka lotyniškoji Biblija (*Versio Vulgata*) ir gausūs įvairių amžių bei autorių tekstai: tiek poetiniai, tiek proziniai, aprėpiantys vėlyvąją Antiką, Viduramžius, Renesansą ir Baroką, dariusieji tiesioginę ar netiesioginę įtaką Sarbievijui.

## Tyrimo problema

Nors nemaža dalis Sarbievijaus lyrinės bei epigraminės poezijos išversta į lietuvių kalbą ir per paskutinius dešimtmečius Lietuvoje gerokai padaugėjo lietuviškų jo kūrybos tyrimų, tebeegzistuoja šio autoriaus tekstų, ypač religinės tematikos, adekvataus suvokimo problema. Sovietmečiu susiklosčiusi „nutylėjimo“ tradicija – iš senosios LDK literatūros mokslinių tyrimų lauko eliminuoti religinio turinio tekstų analizę – gerokai nuskurdino Renesanso ir Baroko literatūroje reprezentuojamų krikščioniškosios kultūros ženklų atpažinimo galimybes. Paradoksalu tai, kad šiandien, kai religinei literatūrai nagrinėti tiek Lietuvoje, tiek Lenkijoje jau trečias dešimtmetis nebėra jokių apribojimų, nemažai svarbių Sarbievijaus religinės poezijos aspektų tebelieka *terra incognita*.

Baroko tekstus tiriant visuomet svarbus tarpdisciplininis dėmuo: tiriant kurios nors vienos meno ir kultūros srities (literatūros, muzikos, dailės) reiškinius tenka dairytis ir į kitas; ypač glaudūs ryšiai sieja šios epochos literatūrą ir dailę. Todėl Sarbievijaus tekstų tinkamo perskaitymo problema aktuali ne tik filologams, bet ir kitų susijusių sričių mokslininkams, LDK Baroko arba jam artimų epochų tyrėjams.

## Tyrimo tikslai ir uždaviniai

Darbe, pritaikant metodus, tinkamus Sarbievijaus religinės poezijos daugiasluoksniškumui atskleisti, siekiama nuodugnai išgvildinti mažai tyrinėtus ar visai netyrinėtus Sarbievijaus religinio turinio tekstų aspektus.

**Pagrindinis tyrimo tikslas** – išanalizuoti prasminius, verbalinius, vaizdinius elementus, formuojančius daugiasluksnį, intertekstualų, daugiakultūrį Sarbievijaus religinės tematikos tekstų pobūdį; ištirti Sarbievijaus kūrybos poveikį amžininkams ir tolesnę šios įtakos sklaidą.

Disertacijoje keliami šie **uždaviniai**:

1. išsiaiškinti, kokią įtaką religinei Sarbievijaus poezijai galėjo padaryti Vakarų himnodijos tradicija, vėlyvosios Antikos ir Viduramžių krikščionių autorių kūriniai ir jų įtvirtintas antikinės literatūros modelių „sukrikščioninimo“ principas;

2. išnagrinėti tiesiogines ir konkrečiais pavyzdžiais įrodomas sąsajas su religinę poeziją kūrusių Vakarų Europos Renesanso ir Baroko autorių kūriniais;
3. surasti ir ištirti Tridento Susirinkimo krikščioniškajam menui ir poezijai iškeltų uždavinių realizacijos bei jėzuitiškojo dvasingumo konkrečias apraiškas Sarbievijaus religinėse eilėse ir jų atitikmenis amžininkų jėzuitų poezijoje;
4. išanalizuoti, kokius ligšiolinių tyrėjų nepastebėtus intertekstinius lygmenis, užšifruotus antikinės eilėdaros ir stilistikos priedanga, slepia Sarbievijaus poezijos tekstai, formaliai galintys pasirodyti vien konkrečių Horacijaus odžių ar kitų Antikos poetų eilėraščių perdirbiniai;
5. ištirti galimą nagrinėjamų Sarbievijaus kūrinių įtaką lotyniškajai jėzuitų poezijai ir lietuviškųjų religinio turinio poetinių tekstų raidai;
6. įvertinti Sarbievijaus religinės poezijos vietą ir vertę visos jo kūrybos kontekste.

### **Temos naujumas ir aktualumas**

Tyrinėjant įvairius Renesanso ir Baroko religinius poetinius tekstus ne sykį buvo įsitikinta, kad pagrindiniai Sarbievijaus kūrybos tyrėjai – Lietuvos ir Lenkijos mokslininkai – „tradiciškai“ nekoncentruodavo dėmesio į šiame darbe tiriamą, religinę, jos poezijos dalį.

Religine Sarbievijaus poezijos problematika Lenkijoje labiau susidomėta pastaraisiais dešimtmečiais. Nuosekliu ir sistemingu to dėmesio nepavadintume, vis dėlto imta gilintis į kai kuriuos Sarbievijaus religinės poezijos ypatumus, nagrinėti pavienius šios tematikos kūrinius. Tam tikri Sarbievijaus religinės poezijos aspektai yra paliesti lenkų mokslininkų (pažymėtini darbai tokių autorių kaip Józef Warszawski, Jadwiga Kotarska, Krystyna Stawecka, Alexander Mikołajczak, Jacek Bolewski, Paweł Kapusta, Elwira Buszewicz, Piotr Urbański, Maria Łukaszewicz-Chantry, Magdalena Piskała), tačiau išsamesnių šios tematikos tyrimų stygius tebejaučiamas. Vis dėlto verta pabrėžti, kad paskutiniaisiais dešimtmečiais randasi daugiau darbų, skirtų tegu ir ne išimtinai Sarbievijaus, bet apskritai lenkų senajai religinei poezijai, kuriuose imama įžvelgti iki šiol neakcentuotas jungtis su ispanų mistine poezija ir kitomis Vakarų tradicijos įtakomis (paminėtini autoriai – Dariusz Chemperek, Ewa Cybulska, Danuta Künstler-Langner).

Lietuvoje Sarbievijus kaip žymiausias lotyniškosios literatūros atstovas minimas nuo XIX a. Pirmasis nuodugniau Sarbievijaus kūrinis tirti pradėjo Marcelinas Ročka, o daugiausia darbų, kuriuose analizuojami Sarbievijaus poetiniai ir teoriniai veikalai, yra paskelbusi Eugenija Ulčinaitė. Įvairius Sarbievijaus kūrybos ir gyvenimo aspektus yra tyręs ar bent „užkabinęs“ dažnas LDK senosios literatūros tyrėjas (pvz., Paulius Rabikauskas, Eglė Patiejūnienė, Tomas Veteikis ir kt.). Tačiau ir šių autorių darbų kontekste ryškėja išskirtinės Sarbievijaus kūrybos dalies – religinės poezijos tyrimų stoka. Pastaraisiais metais Lietuvoje religinius Sarbievijaus kūrinius daugiausia tiria šio straipsnio autorė. 2011 m. išleistoje monografijoje Živilė Nedzinskaitė analizuoja kelias religines Sarbievijaus epigramas kaip koncepto teorijos išraiškos poezijoje pavyzdžius. Eugenija Ulčinaitė pagrindines Sarbievijaus religinės poezijos temas ir motyvus glaustai aptaria *Lietuvių literatūros istorijoje* (2003). Kiti apie Sarbievijų rašantys ar rašiusieji lietuviai mokslininkai šios temos nespacificuoja ir daugiau dėmesio skiria kitiems Sarbievijaus poezijos aspektams arba teorinėms su Sarbievijaus „Poetika“ susijusioms problemoms.

Tokia sarbievistikos tyrimų padėtis rodo, kad religinė Sarbievijaus poezija vis dar nėra detaliai ir visapusiškai išnagrinėta. Nėra išleista nė viena šiai specifinei temai skirta fundamentinė studija. Vis dar ignoruojamos arba neįžvelgiamos krikščioniškųjų šaltinių įtakos Sarbievijaus religiniams tekstams, o religinė poezija neišskiriama kaip itin sudėtinga, vertinga ir specifinė jo poetinio palikimo dalis. Tuo tarpu „horaciškumas“ tėra vienas iš sudėtinių kalbamosios tematikos Sarbievijaus poezijos komponentų.

Dėl religinius Sarbievijaus tekstus formuojančių įvairių kultūrinių sluoksnių juose sąveikauja begalė šaltinių, persipinančių skirtingais teksto lygmenimis ir formuojančių įvairias gausių intertekstų pakopas: paslėptas egzegetines prasmes, alegorijas, naujai perrašytus religinėje literatūroje nuo amžių prigijusius poetizmus ar jais uždangstytus ikonografinius siužetus. Visa tai kalbamos tematikos poeziją išskiria iš vadinamųjų filosofinių ar grynųjų proginių Sarbievijaus kūrinių.

Šis pirmasis išsamus mokslinis darbas, išimtinai orientuotas į Sarbievijaus religinę poeziją, tikimasi, padės įvairių sričių filologams, literatūros ir kultūros istorikams, dailėtyrininkams, teologams atpažinti „užkoduotuose“ XVII amžiaus religinės poezijos tekstuose liudijamus krikščioniškosios poezijos raidos tarpsnius, į LDK diskursą

perkeltus europinės krikščioniškosios kultūros elementus, suaktualinti Baroko poezijos perskaitymo galimybes.

### **Tyrimo metodologija**

Pagrindinės darbe naudojamos metodologinės prieigos – **intertekstinė**, **hermeneutinė** ir **lyginamoji**. Jas pasitelkiant analizuojami Sarbievijaus religinės poezijos tekstai, tiriama, kokią iš įvairių šaltinių atėjusių intertekstų gausybę jie gali aprėpti; kaip iš skirtingų amžių ir autorių atėję kalbos modeliai ir simboliai Sarbievijaus tekste transformuojami, įaudžiami į naujojo teksto audinį; kurie semantiniai klodai išlieka pastovūs, kurie pakinta ir galimai daro įtaką vėlesniems, be kitų – ir lietuvių religiniams XVIII–XIX a. poetiniams tekstams.

Kiti, pagalbiniai, tekstai analizuojami **retrospektyviai**, lyginant Sarbievijaus poezijoje atsikartojančius iš įvairių šaltinių atėjusius motyvus. Taip pat pasitelkiami tradiciniai **analizės** ir **sintezės** metodai.

Sarbievijaus religinių kūrinių sudėtinga sandara ir intertekstualumas suponuoja tyrimo metodą, prie kurio atveda pati tiriama medžiaga ir kurį galima pavadinti teksto dekodavimu, religinio teksto genetinio kodo iššifravimu: tekstas skaidomas atskirais segmentais, už formalios horacijinės struktūros elementų ieškant giliau paslėptų, barokiniu žodingumu uždangstytų pastoviųjų krikščioniškų simbolių; nustatomi vieną ar kitą vaizdą inspiruoti galėję ankstyvesnieji šaltiniai, pasekama jų plėtra konkrečiame Sarbievijaus tekste ir vartoseną kituose to paties autoriaus, amžininkų bei vėlesniuose tekstuose, taip pat vienalaikiuose dailės kūriniuose. Taigi tiriamasis tekstas suvokiamas kaip tarpusavio sąveikos su kitais tekstais (taip pat ir plačiąja prasme) procesas. Intertekstinė žiūra itin tinka tirti Baroko literatūrai, savotiškam XVII a. postmodernizmo analogui.

Pasirinktais aukščiau išvardytais darbo metodais siekta prakalbinti bei suvokimui atverti, Gadamerio žodžiais tariant, „per tradiciją prabylančius dalykus“.

## Ginamieji teiginiai

1. Sarbievijaus religinių odžių, epodžių, epigramų intertekstualumas ir daugiasluoksniškumas lemia šiai poezijai išskirtinę vietą visoje jo kūryboje.
2. Įvairioms intertekstinėms sąsajoms atskleisti prasminga šiuos tekstus tirti kaip įvairiopus Vakarų religinės poezijos raidos tradicijas apimančius kūrinius.
3. Svarbią Sarbievijaus religinės poezijos dalį sudarančioms „marijinėms“ odėms ir epodėms būdinga gausi, sykiu pagarbiai tiksli ir itin išmoninga tradicinių Marijos invokacijų, įvaizdžių, ikonografinių siužetų plėtotė juos daro artimus Vakarų Europos Marijos himnų ir giesmių tradicijai.
4. Sarbievijaus religinio turinio tekstuose atsispindi katalikiškosios reformacijos tendencijos ir jo paties kaip himnų reformatoriaus patirtis: bibliinių šaltinių leksika ir įvaizdžiai plečiami, vizualizuojami, didinama pirminio naratyvo įtampa.
5. Dangaus ilgesio topas ir kiti Baroko epochoje „augustiniškais“ įvardyti topai Sarbievijaus kūryboje perteikia intymaus santykio su Dievu patirtį, biblinio šaltinio, jo augustiniškosios interpretacijos ir jų raiškos XVI–XVII a. literatūroje sintezę.
6. Sarbievijaus suformuluotas „baroko manifestas“ – epigraminio „aštraus ir šmaikštaus stiliaus“ teorija, pretenduojanti į universaliuosius pasaulio suvokimo ir kūrybos modelius, Sarbievijaus poezijoje itin paveikiai buvo realizuota epigramose Giesmių giesmės motyvais, priskirtinose prie mistinės poezijos kūrinių.
7. Sarbievijaus religinei poezijai būdinga efektingo vaizdo ir atitinkamai stipraus religinio išgyvenimo krūvio pusiausvyra galimai darė poveikį vėlesniems, jau ir lietuviškiems, katalikiškosios poezijos kūriniams.

## Disertacijos sandara

Disertaciją sudaro įvadas, keturios dėstomosios dalys, išvados, šaltinių ir literatūros sąrašai.

Pirmojoje iš dėstomųjų dalių (2. „**Sarbievijaus religinės poezijos ypatumai ir klasifikavimo problemos**“) trumpai pristatoma Sarbievijaus poetinių kūrinių

klasifikacijos problematika, įvardijami sunkumai, kylantys bandant skirstyti į temines grupes jo religinio turinio poeziją. Nurodoma, kad kai kurie šios tematikos kūriniai turi daug pamatinių sluoksnių, todėl jų atskirus aspektus darbe tenka analizuoti skirtinguose skyriuose.

Dalis 3. **„Diva Virgo Mater: Odės ir epodės Švenčiausiajai Mergelei Marijai“** skirta marijinės tematikos kūrinių grupei. Šioje dalyje aptariama jų aprėptis, nustatomi juos sudarantys intertekstai, pabrėžiama ir parodoma, kad „horaciškumas“ nėra vienintelis jų struktūrinis ir semantinis pagrindas, apžvelgiamos galimos krikščionių autorių įtakos, atskleidžiama Sarbievijaus barokiškai išplėtotų Marijos titulų ir ikonografinių siužetų raiška. Plačiau analizuojamas *Ave maris stella* motyvas, jo viduramžinės ištakos, sklaida italų humanistų marijinėje poezijoje ir atliepiniai Sarbievijaus odėse bei epodėse. Nuodugniausiai nagrinėjamas pats svarbiausias Marijai dedikuotas Sarbievijaus kūrinys – vadinamasis „Keturių mylių“ ciklas, kuriame identifikuojami kiekvienos iš keturių jį sudarančių epodžių šaltiniai, lietuviško kolorito elementai ir nustatomos jų sąsajos su Marijos himnų tradicija.

Dalyje 4. **„Non humili sono: Brevijoriaus himnų taisytojo stilius“** aptariami Sarbievijaus dalyvavimo brevijoriaus himnų reformoje atspindžiai jo religinėje kūryboje. Nagrinėjami himnų reformavimo principai, himno *Ad coenam Agni providi* Raudonosios jūros perėjimo epizodo pataisų analizė lyginama su analogiško ST epizodo plėtote Sarbievijaus poezijoje. XIX a. tekstų analizė atskleidžia Sarbievijaus tekstuose įtvirtintos potridentinės vaizduosenos pėdsakus lietuviškose giesmėse ir religinėje poezijoje.

Dalis 5. **„Urit me patriae decor: dangaus tėvynės ilgesio raiška“** skirta XVI–XVII a. religinėje poezijoje itin svarbaus anapusbės ilgesio motyvo raiškai. Nagrinėjama šio motyvo „augustiniškoji“ genezė ir jo kaip augustiniško samprata aptariamuoju laikotarpiu, tiriamos šio topo variacijos Sarbievijaus, jo amžininkų ir ankstesniuose poetiniuose tekstuose, aiškinamasi augustiniškųjų įvaizdžių sklaida vėlesniuose lietuviškuose tekstuose ir galimas Sarbievijaus poveikis jiems.

Paskutinėje dėstomojoje dalyje – 6. **„Ludi Amoris Divini: konceptas ir Giesmių giesmė“** – aptariamas Sarbievijaus koncepto teorijos universalusis dėmuo ir nagrinėjami jos atspindžiai epigramose, sukurtose Giesmių giesmės motyvais. Parodoma, kad šiuose Sarbievijaus tekstuose sąveikauja daugybė įvairių intertekstų, kad juose realizuojami

koncepto stiliaus reikalavimai ir perteikiama mistinei poezijai būdinga transcendentinė įtampa, o struktūros ir semantikos požiūriu tai vieni sudėtingiausių Sarbievijaus kūrinų.

## 7. Išvados

1. Sarbievijaus religinės poezijos tekstai yra intertekstualūs, daugiasluoksniai, daugybę persipinančių antikinių ir krikščioniškų šaltinių aprėpiantys bei įvairias krikščioniškosios poezijos raidos tradicijas atspindintys kūriniai.
2. Marijinės tematikos odės ir epodės – svarbi ir turtinga Sarbievijaus religinės poezijos dalis. Ypač gausia, sykiu pagarbiai tikslia ir itin išmoninga tradicinių Marijos invokacijų bei įvaizdžių plėtote pasižymi ketvirtosios Sarbievijaus lyrikos knygos odės ir epodžių knygos ciklas „Ketrios Mergelės Motinos mylios“. Šiuose kūrinuose sąveikaujantys intertekstai – tai Giesmių giesmės simboliai, siejami su Marija, giedami jos psalmėse bei antifonose, ir Viduramžių himnų, litanijos kreipinių, maldų bei poetizuotų ikonografinių siužetų variacijos, papildomos lietuviškoje aplinkoje prigijusiais daugialypiais Marijos gerbimo ženklais.
3. Dalyvavimas popiežiaus Urbono VIII iniciuotoje brevijoriaus himnų reformoje Sarbievijui suteikė galimybę nuodugniau susipažinti su Vakarų himnodijos raida ir turėjo įtakos jo paties religinio turinio tekstams. Bibliniais siužetais paremtuose Sarbievijaus kūrinuose išryškėja potridentinės vaizduosenos ypatumai: siekiant tiesiogiai veikti suvokėjo jutimiškumą, tekstą padaryti regimą, pirminių šaltinių leksika ir įvaizdžiai plečiami, vizualizuojami, didinama ir taip aukšta biblinio naratyvo įtampa.
4. Dangiškosios tėvynės ilgesio topas XVI–XVII a. religinėje literatūroje tiesiogiai įvardijamas ir suvokiamas kaip „augustiniškas“, nors pats pirminis jo šaltinis yra Biblija – ypač Pauliaus laišakai ir Psalmių knyga. Su anapussybės ilgesiu susijusių topų raiška darbe nagrinėtuose Sarbievijaus, kaip ir jo amžininkų, kūrinuose atveria asmeninio santykio su Dievu matmenį, perteikia augustiniškai intymaus pokalbio su Dievu patirtį. Amžinybės ilgesio ir svajonių apie amžinąją tėvynę tematikos kūrinų gausa XVII–XIX a. lietuviškose katalikiškose giesmėse, kituose

poetiniuose kūrinuose liudija, kad šis topas nepaprastai tiko katalikiškosios tapatybės raiškai lietuvių religinėje poezijoje.

5. Sarbievijaus pateiktos epigraminio koncepto stiliaus taisyklės poreikis buvo pribrendęs dar iki ją apibrėžiant. *Concors discordia seu discors concordia* formuluotė atitiko tuometinės epochos mąstyseną ir pretendavo į universaliuosius pasaulio suvokimo bei kūrybos modelius. Sarbievijaus poezijoje ji ypač paveikiai buvo pritaikyta kūrinuose, kuriuose parafrazuojama Giesmių giesmė.
6. Sarbievijaus epigramos Giesmių giesmės motyvais dėl jose sudėtingomis priemonėmis perteiktos transcendentinės įtampos yra priskirtinos mistinės poezijos žanrui. Šiuose kūrinuose Sarbievijus meistriškai realizuoja barokinę priešybių vienybės, poetinės medžiagos paradoksalumo sampratą. Juose persipina itin daug intertekstų – antikinių, bibliinių, viduramžinių ir kitų, kurie pirminį šaltinį – Giesmių giesmės tekstus – apaugina naujais semantiniais potekstiniais klodais. Struktūros ir turinio požiūriu tai sudėtingiausi Sarbievijaus religinės poezijos tekstai, koreliuojantys su XVI–XVII a. ispanų mistikų kūriniais.
7. Sarbievijaus religinė poezija – ypatinga jo kūrybos dalis: jai būdinga efektingo vaizdo ir atitinkamai stipraus religinio išgyvenimo krūvio pusiausvyra išskiria šio autoriaus kūrinius iš amžininkų kūrinių. Tokios vaizduosenos atspindžių esama vėlesniuose, taip pat ir lietuviškuose, katalikiškosios poezijos tekstuose.
8. Sarbievijaus religinės poezijos analizė atskleidžia poeto gebėjimą jungti universalią dievoieškos topiką su konkrečia Baroko epochos religinių recepcinių tendencijų raiška.

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