

Skirmantė Šarkauskienė*Vilnius University**Kaunas Faculty of Humanities,**Socio-Cultural Researches,**3000 Kaunas, Lietuva**7) 42 26 04**mantes@centras.lt***CLASSICAL TRADITION IN THE NEO-LATIN EPITHALAMIUM
OF THE GRAND DUCHY OF LITHUANIA**

This article deals with the characterization of the development of the epithalamium genre in the Classical literature, its imitation and the modification of the contents and the form in the Renaissance and Baroque occasional neo-Latin literature of the Grand Duchy of Lithuania (GDL).

The term "epithalamium" itself, in a strict sense of the word, means the ritual song at the marital chamber: Greek *epi* – "near", *thalamos* – "marital chamber". Another ritual song, the hymeneal, was sung during procession, which accompanied the bride from her native home to the groom's house. The etymology of the Greek *hymenaios* is not clear; the god of marriage was also called Hymenaios or Hymen¹. Both terms epithalamium and hymeneal were generalized and used as the titles for nuptial verses and poems in Classical literature. The term "neo-Latin epithalamium" used in this article signifies the various kinds of publications devoted to any upper-class wedding. The authors themselves not always used this term, it was more frequent in the 16th century. In the 17th century the titles of wedding publications became metaphorical, descriptive, sometimes

the terms "panegyric", "dithyramb" were used or simply the destination was indicated: "for the wedding" (*in nuptiis*).

There were lyrical and epical (mythological-narrative and rhetorical-panegyric) models of epithalamium genre² in the Classical literature. The essence of the lyrical model of the genre manifests itself in a certain system of topics (*loci communes*) and motives, such as the invocation to the god of marriage Hymen, the motive of the evening star (Greek *Hesper*, Latin *Vesper*), allusions to the wedding rituals and ceremonies, the symbols of sexuality and fecundity, the gibes at a bridegroom, an exhortation of mutual conjugal love, the prayer for an offspring, the wedding cry as a refrain. They occur just in the fragments of Sappho's nuptial poetry, in Theocritus's the eighteenth eclogue, in the wedding songs of Greek and Roman drama, in Catullus's the sixty-first and the sixty-second poems.

Sappho first established the wedding song as a literary type³. The remaining fragments testify the close relation between Sappho's wedding poetry and folk tradition. The archetypical motives found in Sappho's⁴ epithalamia

¹ The Greek *hymen* means "membrana", that's why Hymenaios was considered by later scholars (Scaliger, Pontanus) as a personification of the defloration. Unfortunately, in the Greek anatomy this term was never related with the girl's virginity. SISSA, G. Anatomy without Veils. In *Greek Virginity*. London, 1990, p. 105–121.

² MROCZEK, K. *Epithalamium staropolskie: między tradycją literacką a obrzędem weselnym*. Wrocław: Ossolineum, 1989, p. 24.

³ PAVLOVSKIS, Z. Statius and the Late Latin Epithalamia. *Classical Philology*, LX, 1965, p. 164.

⁴ SAPPHO. Epithalamia. In *Anthologia Gaeca*. Vol. I, Lipsiae, 1936, p. 376–383.

are as following a red apple meaning the symbol of sexuality and fecundity (fr.116), a depicted flower as a metaphor of defloration (fr.117), the mourn over lost virginity (fr.131), gibes at a bridegroom (fr.123), wishes for happiness (fr.124), the appellation to the evening star Hesper (fr.120), the refrain inviting the god of marriage Hymen (fr.126), the ritual formulas (fr.131) and allusions to the wedding ceremonies. Sappho is supposed to be the creator not only of the lyrical epithalamium but also of the mythological narrative. Her fragment 115 mostly influenced by Homer's epic tradition describes mythological characters Hector and Andromacha's wedding.

Theocritus synthesizes the poetics of the ritual-lyrical and the mythological epithalamium. The chorus of twelve Spartan maidens sings epithalamium at Menelaus and Helen's marital chamber in the 18th eclogue⁵. Some specific features differentiate Theocritus's epithalamium from the processional hymeneal, i.e. the main motives such as bride's laudation, the gibes at a bridegroom, the accentuation of his happiness remain but there is no refrain, Hymen's invitation occurs only at the end of the eclogue.

The tradition of the lyrical model of the genre is preserved in Greek and Roman drama, in Aristophanes's *The Peace*, *The Birds*, Euripides's *The Troiades*, Plautus's *Casina* and Seneca's *Medea*.

Catullus is the most famous creator of lyrical epithalamium in Roman literature. His contemporaries Calvus and Tigidas are also assumed to have written wedding songs but only very short fragments remain.

Catullus's the 61st poem, i.e. a wedding poem devoted to poet's friend Manlius Torquatus and his bride Junia Aurunculea, is the finest example

of the genre that has ever been preserved to us in the classics⁶. Probably this epithalamium was not intended for singing at the actual ceremony, unlike most of Sappho's epithalamia, but it was a wedding gift to the couple⁷. Although the author did not make any mechanical divisions to the poem, a list of various ritual songs of different wedding ceremonies can be recognized: 1) the invocation to Hymen, 2) the ritual song at the bride's home, 3) the processional song, i.e. the hymeneal in a strict sense of the word, 4) the song at the bridegroom's house, 5) the song at the marital chamber, i.e. the epithalamium. Catullus unites all those songs into the concord by assuming the duties of *choragus*. The author styles himself as a kind of organizer of the wedding feast or a leader of the chorus addressing Hymen, enticing the girls to sing and the boys to raise torches, instructing the girls to close the door behind the newlyweds. Catullus used this quasi-dramatic method under Sappho's influence, she was the first who employed it in her epithalamia⁸.

The sixty-second poem, which is the amoebaeon Chorus composed of Youths and Maidens, is a true epithalamium in the narrowest sense of the term. Two choruses the youths one and the maidens one argue about marriage using the image of the evening star Vesper as a symbol of wedlock by alternately chanting. Maidens complain about the cruelty of marriage, for it violates virginity. The youths counter by emphasizing the rightness and the happiness of marriage. Besides the traditional topics of the genre known from Greek epithalamia including allusions to the wedding festivity, appearance of Vesper, precepts to the bride, the new important motives such as the laudation of the virginity and the wedlock are presented.

⁵ THEOCRITUS. *The Epithalamy of Helen*. In *The Greek Bucolic Poets*. With English transl. by Edmonds, J. M., London, 1950, p. 224-23.

⁶ McPEEK, J. A. S. Catullus in Strange and Distant Britain. *Harvard Studies in Comparative literature*, XV, London, 1939, p.144.

⁷ POWERS, J. Catullus. The texts was written as a part of her Master's Thesis at Tufts University. Page last updated May 17, 2000, copyright 1997, www.prodesigns.com/JP/weddings.Catullus.html.

⁸ WHEELER, A. L. Catullus: the Wedding poems. In *Catullus and the Traditions of Ancient Poetry*, London, 1934, p. 201.

Catullus's the sixty-fourth epyllion represents the mythological-narrative type of the epic epithalamium in Roman literature. In this epyllion an epic narration about the Peleus and Thetis's wedding festivity may be found. Catullus employed an Alexandrian technique of digression (*excursus*), i.e. on the coverlet of marital bed the myth about Ariadne, deserted by Theseus is "embroidered" and this way making one more separate epyllion. The predictive chant of the Fates (*Parcae*) at the end of the epithalamium has features of the lyrical epithalamium, e.g. the strophical structure and the refrain. It is notable that Catullus combines epical and lyrical elements in one wedding poem.

Statius and Claudianus are considered to be the creators of the rhetorical-panegyric epithalamium. The main features of their nuptial poems are the mythological apparatus, the prehistory of human wedding, presented as a dialogue between Venus playing the role of the matron of honor (*pronuba*) and Amor or Hymen, panegyric intentions used in the bride and bridegroom's encomiums are realized by the rhetoricians' suggestions.

In the 1st century in Roman literature epithalamium lost its lyric quality and became a species of rhetorical panegyric constructed according to the rules of Dionysios, Menander and Himerios⁹. Statius, who is the founder of the rhetorical-panegyric type of the epical epithalamium, created a laudatory poem addressed to the bride and the bridegroom *Epithalamium in Stellam et Violentilam*¹⁰. Statius's epithalamium remained in a great force to the development of the genre in Late Classical period.

Claudian wrote *Epithalamium de nuptiis Honorii et Mariae*¹¹ and four *Fescennina de*

*nuptiis Honorii Augusti*¹² on the Emperor Honorius's wedding with Stilicho's daughter Maria. Another wedding poem devoted to Claudian's friend Palladius and his bride Celerina is *Epithalamium dictum Palladio et Celerina*¹³. Claudian follows Statius as his model in both epithalamia, i.e. he uses the goddess of love Venus to play the role of *pronuba*, and highlights the rhetorical laudation of the newly-weds. In the *Fescennina* the glorification of the marriage is realized meeting the tradition of Roman ritual songs having the same name *fescennina*, in which obscene elements were necessary.

Statius and Claudian's epithalamia serve as a model to the authors of the Late Classical period such as Sidonius Apollinaris, Ennodius, Vanantius Fortunatus, Paulinus Nolanus. They adopt the topics and poetics of the lyrical and the epical models of the genre, in addition the Christian elements such as the Biblical motives most frequently taken from the Canticle and the 44 (45) Psalm of the Vulgate, the allusions to the rituals of the Christian marriage, the Christian attitude towards marriage are included.

Paulinus Nolanus, who is considered to be the founder of the Christian epithalamium, rejects the pagan way of arranging wedding poems with mythological apparatus substituting Christ for central figure of pagan epithalamium, Venus. The characters of pagan mythology for Paulinus symbolize the depravity: *Absit ab his thalamis vani lascivia vulgi / Iuno Cupido Venus, nomina luxuriae*¹⁴.

In the Middle Ages the secular epithalamium almost disappeared¹⁵. Instead of epithalamia and other occasional poems that celebrate individual weddings, mystical and Christian hymns as well as allegorical poems were favored. A characteristic

⁹ SARASTI-WILENIUS, R. Do tibi me totam: Latin wedding Poetry in Finland. *Arctos: acta Philologica Phenica*, XXX, Helsinki, 1996, p. 189.

¹⁰ PUBLIUS PAPINIUS STATIUS. *Silvae*. I, 2, Leipzig, 1970, p. 6-14.

¹¹ CLAUDIUS CLAUDIANUS. *Carmina*. Lipsiae, 1893, p. 82-95.

¹² *Ibid.* p. 96-101.

¹³ *Ibid.* p. 283-289.

¹⁴ PAULINUS NOLANUS. Sancti Pontii Moropoli Paulini Nolani carmina. In *Corpus scriptorum ecclesiasticorum Latinorum*. Vo. XXX, Lipsiae, 1894, p. 238, eil. 9-10.

¹⁵ WILSON FAYE, E. Pastoral and the epithalamium in Latin Literature. *Speculum: The Journal of Medieval Studies*. Vol. XIII, 1948, p. 35.

tendency of this time was that the formal elements of the epithalamium genre could assume scientific works, for example, the Capela's philosophical-encyclopedic tractate *De nuptiis philologiae et Mercurii*.

In the Renaissance the epithalamium genre became popular as an essential accompaniment to any upper-class wedding, turning into a certain status symbol. The writing of epithalamia was not a field befitting minor poets but also such leading neo-Latin poets as the Italians Giovanni Pontano, Torquato Tasso, Giambattista Marino, the Scots Georg Buchanan, the Dutch Johannes Secundus, the French Pierre Ronsard and other. Large anthologies of the neo-Latin poetry of the 16th century also include wedding poems of well-known authors, such as Heinsius, Vossius and Grotius¹⁶ in Sweden and Finland.

The first epithalamia found in Poland and the GDL occurred in the Grand Duke of the GDL Sigismundus's I (the Old) palace surroundings during his first wedding with Barbara Zapolya¹⁷. Sigismundus's I the second wife, an Italian princess Bona Sforza, was the initiator of the very solemn celebrating of the royal marriage where the epithalamium became the constituting part of the festivity. There were different kinds of presenting the genre in Poland and the GDL, i.e. recitation during wedding festivity, theatrical staging, manuscripts, and publications.

The main tendencies of the evolution of the neo-Latin epithalamium of the GDL in the 16th century are represented by Joannes Vislicensis, Adam Schröter, Petrus Royzius, Joannes Radvanus, Stanislaus Cossutus's epithalamia and a collection of the epigrams created by the Vilnius Jesuit Academy students.

Joannes Vislicensis (about 1485—about

1520) did not create any separate epithalamium, he was the author of the poem *Bellum Prutenum* (1516) assigned to glorify the Jagello's dynasty and especially to give adoration to the well-known victory against the crusades achieved by the Lithuanians and Poles in the Grunwald battle. The third part of this poem starts with the narration about Jagello's wedding. This fragment (1-160)¹⁸ could be analyzed as an example of the epithalamium genre¹⁹ because of the common topics of contemporary wedding poems such as the mythological apparatus, the laudation of the bride and the refusal (*recusatio*) of describing the first night of the newly-weds. In comparison with other neo-Latin wedding poems, the Joannes Vislicensis's epithalamium has several original features. The aim of the author is to glorify not the bridegroom Jagello but his grandson Sigismundus I. Sigismundus's laudation is presented as the Jupiter's instructions to Mercurius, where the glory of Jagello's descendant is predicted. The parallel with the Juppiter's prophecy in *Eneid* (I, 257-296) allows the author to indirectly compare Sigismundus I with the Roman emperor Octavianus Augustus, at the same time, the Sigismundus's I governing period is compared to the Roman "Golden Age".

Petrus Royzius (about 1505–1571), the Spaniard by origin, the lawyer and the poet was the author of five epithalamia. The influence of the Classical tradition is evident in the wedding poems for the duke of the Grand Duchy of Lithuania and the King of Poland Sigismundus Augustus *De apparatusu nuptiarum Sigismundi Augusti et Elisabes* (1543)²⁰, *Epithalamium Sigismundi Augusti et Elisabes* (1543)²¹, *De apparatusu nuptiarum Sigismundi Augusti et Catharina* (1553)²² and for the two noblemen Nicolaus Radivilius the Black (*Ad Nicolaum*

¹⁶ SARASTI-WILENIUS, R. *Ibid.* p. 190.

¹⁷ BROŻEK, M. Epitalamia zygmuntońskie. In *Łacinska poezja w dawnej Polsce*. Warszawa, 1995.

¹⁸ VISLICENSIS, J. *Bellum Prutenum*. Vilnius, 1997, p. 81–93.

¹⁹ NIEDŹWIEDŹ, J. Szesnastowieczne epitalamium łacińskie w Polsce. Kraków, 1999.

²⁰ ROYZIUS, P. *Carmina nuptialia*. In *Petri Royzii Alcagnicensis carmina*. Pars I, Cracoviae, 1900, p. 29–41.

²¹ *Ibid.* p. 42–59.

²² *Ibid.* p. 61–71.

Radivilonem epithalamium, 1546)²³ and Nicolaus Trebuchovius (*Epithalamium Nicolai Trebuchovii*, 1559)²⁴. Royzius adopts Catullus's poetical technique, the quasi-dramatic method (poet-choragus), where a narrator assumes the role of the organizer of the wedding festivity, the strophical structure, and the digression. The most important moments of the history of Poland and the GDŁ starting from the christening, the laudation of the Academy of Krakow and its system of humanities are presented as a decorative description on the service.

Royzius's originality manifests itself by the transformation of the traditional topics of the classical epithalamium such as the invocation to God (Christian God substitutes Hymen), the feelings of the groom (prudence is preferred to senses), the beauty of a bride (splendid clothing and adornments that signify social status are more important than innate features), an exhortation of harmony (employing so many examples from the Bible he makes it similar to the sermon).

The epical narration, the description of the wedding course, the encomia for the bride and the groom were characteristic in Statius and Claudianus's epithalamia as well. Though the main difference between Royzius and his classical precursors is the rejection of the mythological apparatus in his poems because, as the author himself emphasizes, his aim is to describe real events, not the fiction: *Rem gestam canimus, capitis non somnia vani*²⁵. In this way Royzius approaches to the tradition of the Christian epithalamium of the Late Classical period by paraphrasing the Paulinas Nolanus's attitude towards the characters of pagan mythology: *Nulla Venus nobis, aurata armata pharetra, / Corda venenatis accendit firsida telis, / Virgineo*

*solvitque animum frontemque pudore, / Non regina deum coniunx sororque tonantis / Una Jovis, nobis Hymeneia vincla procurat, - / Vana superstitio nostris indigna poetis*²⁶. Like in Paulinus' epithalamium, Christian God substitutes the pagan gods of love and marriage: *Coniugii deus est auctor*²⁷.

Because of the "realistic" description of the wedding festivity, the Royzius's epithalamia are considered to be representing the "realistic"-descriptive kind of the genre²⁸.

Adam Schröter (about 1525–about 1572) for his epithalamium *De nuptiis Sigismundi Augusti et Catharinae carmen elegiacum* (1553)²⁹ chose the form of the elegy genre, i.e. the poem was written in an elegiac distichus. The traditional topics of contemporary and classical epithalamium are presented, i.e. the muse Calliope as a narrator, the description of the wedding festivity, the laudation of the bride, the precepts to the bridegroom in this elegy. The last topic is mostly expanded. It is the characteristic feature of the humanistic epithalamia of the 16th century; poets give precepts to the dedictees considering not only conjugal questions, such as mutual love, cautions against adultery and similar ones but also actual problems of the time, for example, Schröter invites the king to take care of the artists and poets of his palace.

Stanislaus Cossutius his *Epithalamion in nuptiis Sigismundi Augusti Regis Poloniae et Barbarae* (1551)³⁰ wrote for the occasion of the scandalous wedding of Sigismundus Augustus and Barbara. This wedlock invoked a great resistance of Polish noblemen and was widely discussed by the contemporary publicists. Cossutius' intentions are not panegyric but rather political, i.e. he must defend Radivilius the

²³ Ibid. p. 72–79.

²⁴ Ibid. p. 80–89.

²⁵ Epithalamium Sigismundi et Elisabethae, footnote 20, p. 43, line 20.

²⁶ Ibid., line 21–26.

²⁷ Epithalamium ad Nicolaum Radivilonem, footnote 20, p. 72, line 1.

²⁸ CYTOWSKA, M. Nowe uwagi o humanistycznym epithalamium. *Meander*, Warszawa, 1960.

²⁹ SCHRÖTER, A. De nuptiis Sigismundi Augusti et Catharinae, footnote 19, p. 386–379.

³⁰ COSSUTIUS, S. Epithalamion in nuptiis Sigismundi Augusti Regis Poloniae et Barbarae, footnote 19, p. 318–341.

Brown's position who is the initiator of this marriage, exonerate Barbara and to prove the political profit of this wedlock. Regardless of some features of the epithalamium genre such as the encomium of the bride, the laudation of the wedlock, precepts to the bridegroom, this publication can be treated as a political-publicist writing.

There were no strict demands to the form and contents of the epithalamium genre in the neo-Latin occasional literature. A wedding poem can get a shape of any different genre, an elegy, for example, on the contrary, any genre, like publicist writing, can be put into the form of epithalamium. The main criterion characterizing the genre must be the theme of the certain marriage.

The creator of the Lithuanian heroic epic *Radivilias* Joannes Radvanus was also the author of the wedding poem *Epithalamium in nuptias Christophori Monvidi Dorohostayski et Sophiae Chodkieviciae* (1588)³¹, where he synthesizes the tradition of the rhetorical-panegyric epithalamium and the classical epic. On the contrary to Royzius, Radvanus makes use of mythological apparatus where Venus plays the role of *pronuba* and praises the bride, Mercurius praises the groom and complains about the cruel wars devastating Europe. Under the pretence of the theme of the wedlock, the

poet not only glorifies the newly-weds but also expresses his humanistic position, the Protestant's attitude towards the Pope's politics.

The collection of the epigrammatic poetry *Epithalamia in nuptias Georgii Chodkievicii et Sophiae Radiviliae* (1594)³² testifies the evolution of the form of the genre. The authors of the publication put the topics of ancient epithalamium such as the encomia of the newly-weds, the glorification of the wedlock, the prayer for happiness and offspring into the shape of the armorial verse³³, the emblem³⁴, the eponymicon³⁵ etc.

The specific feature of the contents of these epithalamia is the synthesis of the classical-pagan and the biblical-Christian elements. This synthesis reveals itself not only in the modification of certain classical topics but in the system of images as well. Besides the pagan mythical characters Apollo, Juno, Orpheus, Hymen, Venus occur the biblical images such as the Christian God, Christ, saint George, Adam, Eve, an Angel, heraldic signs the Arrow, The Trumpets, The Horns, the Eagle, the emblematic symbols and motives the garden, lions, pigeons, palm-trees, celestial bodies.

In the 17th century the development of epithalamium was influenced by the tendencies of the Baroque literature. The glorification of the newly-weds became of the greatest importance,

³¹ RADVANUS, J. *Epithalamium in nuptias... Christophori Monvidi Dorohostayski et Sophiae Chodkieviciae*, Vilnae, in officina Joannis Karcani, 1588.

³² *Epithalamia in nuptias... Georgii Chodkievicii... et... Sophiae Radiviliae... a Parthenicis sodalibus Academiae Vilmensi conscripta*. Vilnae, typ. Acad. S. I., 1594.

³³ The terms "armorial poetry", "armorial verse", "armorial epigram" instead of the term *stemma* are suggested by E. Patiejūnienė for the specific composition of a coat of arms of the dedicatee and an epigram. Those compositions became very popular and even necessary in the occasional publications of the 16th and 17th centuries in the GDL. The characteristic feature of this genre is the panegyric interpretation of the constituent elements of a coat of arms of the dedicates. PATIEJŪNIENĖ, E. *Brevitas ornata: Mažosios literatūros formos XVI–XVII amžiaus Lietuvos Didžiosios Kunigaikštystės spaudiniuose*. Vilnius, 1998, p. 368.

³⁴ Literary emblem is a specific mixture of verbal text and visual arts. A perfect emblem is a trinomial composition consisting of motto, which is called lemma, a symbolic picture – icon, and a epigram-subscription. This genre was the product of Renaissance epoch; its theoretical background was the teaching of the Neo-Platonists, asserting that both plastic images of things and words are the reflections of the higher world of ideas. The main sources of the images for the emblem genre were: misinterpreted Egyptian hieroglyphs, heraldry, Classical mythology, history, the Bible, Christian symbols, sign systems of science (astrology, alchemy, geometry), footnote 33, p. 367.

³⁵ The epigram, where the name of the dedicatee is used for the panegyric interpretation.

the poetics and stylistics of other popular genres were combined in one nuptial publication.

The traditional conception of the genre, i.e. epithalamium, composed as a verse or a little poem, remains in Mathias Casimirus Sarbievius's (1595–1640) nuptial panegyrics. Sarbievius synthesizes the poetical technique of the drama, the emblem and the armorial poetry in the earliest epithalamium the *Hymenodora Honore et Gloria internuntiis Joanni Stanislaŏ Sapieha et Annae Chodkiewicziae* (1620)³⁶. The mythological beings Astrea, Hymen, the personifications the Honor, The Glory are presented as the characters of the theatrical staging. The author's "stage directions" substitute the icon of the emblem genre, the inscriptions substitute lemma and the poetical text on its own substitute the subscription. Heraldic signs serve for the panegyric interpretation like in the armorial poetry. The poet originally transforms the tradition of encomia, when he not only praises the bride and the bridegroom but also accentuates the meaning of Christian values such as the Devotion (*Pietas*), the Love of Homeland (*Amor Patriae*), the mutual Respect (*Mutuus Honor*) and the Sanctity (*Sanctimonia*) in the unity of two people. Sarbievius imitates the structure of the rhetorical-panegyric classical epithalamium, i.e. the prehistory of the wedding is the dialogue between mythological beings, in which the bride and the groom are praised in the following panegyrics *In nuptiis Petri Triznae cum Sophia Wollowicia* (1621)³⁷ and *In nuptiis Joannis Rakowski cum Catharina Eugenia Tyszkiewiczia* (1622)³⁸. Concordia, presented as the incarnation of the Christian Love, plays the role of *pronuba* instead of the pagan Venus. The latest Sarbievius's wedding publication the *Pompa nuptialis* (1928) consists of the poem *Idyllion nuptiale celsissimo principi*³⁹, the dithyramb *Aquilae Radivilliae nuptialis pompa*⁴⁰

and six epigrams. The bucolic landscape like in Statius and Claudian's wedding poems makes the decoration for Radvila's family encomium in the *Idyllion*. Sarbievius imitates Claudian's the *Fescennina* in the dithyramb. The patriotic motives occur besides the rhetorical ornamentation in the Sarbievius's nuptial panegyrics, i.e. the 'dedicated' and their ancestors' merits to the homeland Lithuania or Poland are glorified.

Various kinds of the wedding publications appear in the surroundings of the Vilnius Academy, where the prose and the poetry were combined. The poetical insertion can be any classical genre such as a dithyramb, the forms of *poesis artificiosa*, and the epic poems. Sometimes the authors for the poetical insertions give the name of the epithalamium, imitate the structure of the hymeneal. The prosaic panegyrics, the eulogies, the publications where the prose and the eulogy are united were produced for the occasion of the wedlock.

The earliest publication, where the prose and the poetical texts are combined, is the *Icon votorum* (1637)⁴¹ and devoted to the king of Poland Vladislaus IV and the princess of Austria Cecilia Renata. The main authors' intention of this epithalamium is to glorify Vladislaus IV and his father-in-law Ferdinandus II and to accentuate the political meaning of this wedlock. Besides the rhetorical ornamentation typical to the panegyric of Baroque there are some direct connections with classical epithalamium in this publication. The narrator presents himself as a participator and testifier of a wedding festivity in the prosaic parts. One of the poetical insertions is titled *Epithalamium ad veterum morem factum*, where traditional topics such as *pronuba* Venus, the refrain, the encomiums for the newlyweds, and prayers for happiness are presented.

Another typical example of the Baroque

³⁶ SARBIEVIUS, M. K. *Matiae Casimiri Sarbievii Poemata omnia*, Staraviesia, 1892, p. 360–364.

³⁷ SARBIEVIUS, M. K. *Ibid.*, p. 294–301.

³⁸ SARBIEVIUS, M. K. *Ibid.*, p. 302–311.

³⁹ SARBIEVIUS, M. K. *Ibid.*, p. 312–319.

⁴⁰ SARBIEVIUS, M. K. *Ibid.*, p. 214–217.

⁴¹ *Icon votorum serenissimis sponis Vladislaŏ IV Poloniae et Sveciae regi invictissimo et Caeciliae Renatae Austriae Ferdinandi II imperatoris filiae Foelicissimae in Augustas Fortunatasque nuptias offertur. Dedicatur ab Academia Vilnensi Societatis Jesu. Vilnae, 1637.*

panegyric is the *Bellaria academica* (1642)⁴². The publication is divided into fifty parts; each of them consists of one prosaic text, two short distichs, one in Greek, and another in Latin and two verses. The epithalamium is based on the panegyric interpretation of the newly-weds' heraldic signs, e.g. the Lion, the Rider and the emblemic images the Chess. Quite a few of the traditional topics (prayers and wishes) and classical images (Roman god of marriage Talasio, Hymen) are presented.

The traces of the classical tradition are found in the wedding publication of Casimirus Viiuk-Koiałowicz *Sidus publicae laetitiae* (1645)⁴³. The elements of the panegyric, the genre of the wedding speech (*oratio*) and the lyrical epithalamium are combined in this epithalamium. The connections with wedding customs and ceremonies, the classical and the contemporary as well, reflect the titles of the different parts of the publication: *Limen nuptiale, Annuli nuptiales, Sacra nuptialia*.

From the standpoint of the form, the epithalamium *Genuini Aquilarum pulli* (1672)⁴⁴ is of great interest. Various kinds of fashionable artificial poesy (*poesis artificiosa*)⁴⁵ such as

anagram⁴⁶, akroroleutum⁴⁷, enigma⁴⁸ substitute the poetical insertion in this publication. The names of the newly-weds are related with the theme of the wedlock and marriage, for example in the anagrams: *Dominicus – scio nidum, Anna – annulus*.

Another tendency of combining prosaic and poetical texts is illustrated in the *Porta ducalis domus Oginsciana* (1672)⁴⁹, written by Michael Odyneć. The epic hexameter of 105 rows is presented here. The stylistics of the heroic epic dominates in this text, e.g. the violence of Mars, bloody arms, and the cruel battles. The traditional Hymen's image symbolizes not only the wedlock, but the Peace between the states: *Sustentat terras thalami, mutantia regna / Firmant Hymen. Cupidus lethi poterque cruoris, / Ensis, quas scindit, coniugit foedere gentes / Has torus aeterno. Socio stat robore regna*. Giving the opposition of Mars and Hymen, the author condemns the wars and glorifies the peace.

Adam Suliński wrote an elogy⁵⁰ *Plausus epithalamicus* (1644)⁵¹ for the wedding occasion. Some traditional motives of epithalamium genre such as *pronuba* Venus, her

⁴² *Bellaria Academica ad Serenissimorum Principum Philippi Wilhelmi... sponsi at Annae Catharinae Constantiae sponsae... nuptias, summo gratulandi studio ab Academia Vilmensi Soc. Jesu oblata. Vilnae, 1642.*

⁴³ Panegyricus in laudem... Sigismundi Donhof... et Annae Teressiae Osolinska... sub titulo *Sidus publicae laetitiae, nomine Academicum. Varsaviae, 1645. In Panegyrici Heroum... ab auctore Casimiro Wiuki-Koiałowicz Societatis Jesu in gratiam Juventutis studiosae in unum collecti. Vilnae, typ. Acad. S. J., 1668.*

⁴⁴ *Genuini Aquilarum pulli, ... Dominicus Radziwił, Anna Połubinska, supremorum M. D. L. Mareschalcorum inclytae proles, ... anno domini 1672... sponsalatio coniunguntur foedere. Vilnae, typ. Acad. S. J., 1672.*

⁴⁵ This term include a large number of erudite, artificial, playful literary forms, such as acrostic, anagram, cento, correlative verse, chronogram, echo, griph, palindrome and others.

⁴⁶ A literary form, where the letters of the name of the dedicate are replaced for getting a new meaning.

⁴⁷ An epigram, a kind of acrostic, when the first and the last letters of the rows make separate text, very often the names of the dedictees are presented in this way.

⁴⁸ A literary genre, constructed as riddle, which must be solved by the reader.

⁴⁹ *Porta ducalis... domus Oginsciana, ab Hymenaeo pulicae totius Lituaniae hilaritati aperta sub... nuptias... Alexandri Ogiński, ... nec non Helenae Białozorówna, vexiferidis M. D. L., atque per... Michaellem Odyneć... praesentata. Vilnae, typ. Acad. S. J., 1690.*

⁵⁰ The term "elogium" in the Classical period meant "a short speech" or "an inscription on a tomb" – thus, actually, elogy was treated as prose epitaph. In the development of elogy genre, the relation between elogy and epitaph gradually disappeared. The neo-Latin elogies accompanied different occasions of personal or public life, including wedding festivities. The specific feature of Baroque elogy – texts written in rythmical prose was enriched with multitude of rhetorical means. The texts would be divided into notional-intonational fragments; lines of different lenght would be as if strung on the vertical axis of symmetry, footnote 33, p. 371.

⁵¹ *Plausus epithalamicus inter nuptias... Georgii Jacobi Szeweryn... ac... Euphrosinae Sanguszkówna Ducis a Kowel celebratus et ex publicae laetitiae voto iisdem ... sponsis ab Adamo Suliński ... dedicatae. Vilnae, 1644.*

journey to a wedding festivity with an escort consisting of the allegorical figures the Summer, the Spring and the Happiness appear in the context of the rhetorical ornamentation, specific to the elogy genre. Most elaborated topics are the newly-weds' encomiums and the laudation of their wedlock.

The text of elogy is quite often combined with prose. This technique allows the authors to influence audience more than a pure elogy or pure prosaic texts. The combination of elogy and prose presented in *Festus Hymenaei Dies* (1686)⁵² and *Universitas Maiestatum Europae in scutum regium a Hymenaeo collecta* (1691)⁵³.

One more specific feature of the Baroque occasional literature may be noticed in the *Festus Hymenaei dies*. The epithalamium consists of two parts – one written in Latin and another in Polish. The bridegroom's family and merits are glorified in the Latin part while the Polish verses are treated as a gift to the bride, i.e. her family is glorified and her spiritual beauty is accentuated.

Next epithalamium was produced for Poland's king Jakob Sobieski with Elisabetha Amelia wedding. The glorification of the dedicating countries is mostly expanded. Epithalamium reflects the historical and political realia of the epoch such as the fights against the Moslems Turks, and accentuates the political meaning of the wedlock. A traditional topic of a prayer for happiness (*votum*) is related to the wishes and hopes of the entire world.

On the occasion of the marriage prosaic panegyrics occur quite often such as *Annulli nuptiales* (1647)⁵⁴ and *Carolus Magnus* (1692)⁵⁵. Both publications testify an important tendency of the development of epithalamium genre in the neo-Latin Baroque literature, i.e. the influence of the classical tradition weakens; the topics of the classical epithalamium lose their importance. For example, the *Annulli nuptiales* consists of six parts, but only one deals with the theme of wedlock. In the *Carolus Magnus* the signs of the classical tradition can be recognized only in the bride's encomium.

In Baroque epoch the epithalamium quite often takes form of the drama or the theatrical staging. We can only make suppositions about the performing of the epithalamium in the GDL because there are not sufficient facts proving this⁵⁶.

The dramatic epithalamium *Ludi literarii* (1670)⁵⁷ is divided into twelve parts; each of them describes important moments of the newly-weds' life and the history of Lithuania, Poland and Austria. The "characters" of this staging are the personifications of the heraldic signs of the states, for example the Rider of Lithuania, The Eagle of Poland, beings of pagan mythology Mars, Venus. The allusions to the classical wedding customs are combined with the contemporary historical realia in the "alive icons".

The laudation of the wedlock and the newly-weds is realized by Apollo and the muses'

⁵² *Festus Hymenaei Dies, pro sole, ... sub auspiciis Illustrissimi Domini Georgii Sapieha, ... nec non ... Isabellae Helenae ... Połubinska ... obsequioso stylo celebratus, a Collegio Academico Vilnensi societatis Jesu per Felicianum Jon. Woysko Skorobohaty. Vilnae, 1686.*

⁵³ *Universitas Maiestatum Europae in scutum Regium a principe Hymenaeo collecta, atque ... Jacobo Principi Poloniarum et ... Hedvigi Elisabethae Ameliae ... ad felicissimas ... Nuptias, ab Universitate et Academia Vilnensi Soc. Jesu praesentata per illustrem ac Magnificum dominum Michaellem Chreptowicz ... Vilnae, 1691.*

⁵⁴ *Annulli nuptiales ad felices et augustos Hymenaeos ... Petri Vladislai Kamiński ... nec non Johanne Petronellae Eudoxiae ... Zawiszanka ... representati per Ioannem Oziemłowski. Vilnae, 1647.*

⁵⁵ *Carolus Magnus ... suam proponens maiesatem ad plausum ... Hymenaei ... Caroli Stanislai, Radziwil ... nec non Annae Catharinae Sanguszkówna ... propositus a ... collegio Nesvisiensi S. J. 1692.*

⁵⁶ KAZLAUSKAS, B. XVI–XVII a. Vilniaus akademijos drama ir teatras. In *Kultūrų kryžkelėje*, Vilnius, 1970.

⁵⁷ *Ludi literarii in nuptiis ... principis Michaelis regis Poloniarum ... nec non Serenissimae Eleonorae ... ab Alma universitate et Academia ... dati, atque ... dedicati. Vilnae, 1670.*

monologues in the Latin-Polish epithalamium *Solemnes hymenaei Ferae* (1686)⁵⁸ written by Casimirus Kosztowt. Both worlds the human and the mythological are invited to the wedding festivity. It is notable that Latin and Polish parts of the publication make a concord addressed to the bilingual audience.

The epithalamium genre in Renaissance is more related with the classical tradition. The poetical technique, the topics of lyrical or epic classical epithalamium are modified but necessary. In Baroque epoch the genre is less related with the classical tradition. The epithalamium quite often absorbs the poetics and stylistics of the emblem genre and the armorial poetry. Heraldic and emblematic symbols and their panegyric interpretations are adopted from armorial and emblematic poetry. The composition of the epithalamium can assume the structure of the emblem in the Sarbievius's *Hymenodora*, in the *Icon votorum*, in the *Bellaria academica*, in the *Ludi literarii*. The elements of drama such as the monologues, the dialogues, characters' actions occur because of the influence of the classical epithalamium and the contemporary theatre. The dedicates, their family members, ancestors and the beings of classical mythology Apollo, muses, Mars, very seldom Venus, Hymen (appearing just in

the titles, as a metaphor of the wedlock) together with the historical personalities, the Polish mythical sovereigns Lechus, Vanda, the personifications of states Poland, Austria, allegories The Honor, the Devotion, heraldic signs The Eagle, The Lion, the Rider participate in the course of the wedding festivity.

The evolution of the content of the genre, i.e. the modification of certain topics of the classical epithalamium was influenced by the historical circumstances and political problems of the epoch. The laudation of the wedlock, the encomia for the newly-weds and the prayers became of the great actuality. The sovereigns and noblemen's marriage in the laudation of the wedlock was considered to be not as a personal one but as an important public event, often even identified with the peace between the two states. The newly-weds' encomia reflect the scale of values of the time. The descriptions like the groom's status; the origin, the family's glory; the merits and inner features such as generosity, wisdom, brevity, and piety were accentuated. The bride's spiritual beauty, her chastity, modesty, morality, piety was praised while representing her but not her physical appearance. The prayers, wishing goodness for the married couple, were associated with aspirations of the entire country.

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CLASSICAL TRADITION IN THE NEO-LATIN EPITHALAMIUM OF THE GRAND DUCHY OF LITHUANIA

Summary

This article deals with the characterization of the development of the epithalamium genre in the Classical literature, its imitation and the modification of the contents and the form in the Renaissance and Baroque occasional neo-Latin literature of the Grand Duchy of Lithuania (GDL). There were lyrical and epical (mytho-

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NEOLOTYNIŠKASIS EPITALAMIJAS LIETUVOS DIDŽIOJOJE KUNIGAİKŠTYSTĖJE IR ANTIKINĖ TRADICIJA

Santrauka

Straipsnyje aptariama antikinio epitalamijo raida, jo imitacija, turinio bei formos modifikacijos lotyniškoje Renesanso ir Baroko literatūroje. Neolotyliškoji literatūra iš Antikos paveldėjo du pagrindinius epitalamijo žanro modelius: lyrinį ir epinį, kuris skirstomas į mito-

⁵⁸ *Solemnes Hymenaei feriae ab Apolline et musis celebratae sub Fortunatas nuptias... Christophori Zenowicz... et Teressiae Kottówna... ac eisdem neosponsis deditae a Casimiro Kosztowt. Vilnae, typ. Ac. S. I. 1686.*

logical-narrative and rhetorical-panegyric) models of epithalamium genre in the Classical literature. In the 16th century the tradition of the classical epic epithalamium was modified in the Joannes Vislicencis, Petrus Royzius and Joannes Radvanus's wedding poems. Adam Schröter, Stanislaus Cossutius and the Vilnius Academy students synthesized the poetics and stylistics of other genres, such as the elegy, the epigram and the publicist writing in their epithalamia. In the 17th century the traditional conception of the genre, i.e. epithalamium, composed as a verse or a little poem, remained in Mathias Casimirus Sarbievius's nuptial panegyrics. Various kinds of the wedding publications appeared in the surroundings of the Vilnius Academy, where the prose and the poetry were combined. The poetical insertion could be any classical genre such as a dithyramb, the forms of *poesis artificiosa*, and the epic poems. The Baroque epithalamium quite often took form of the drama or the theatrical staging. The poetics and stylistics of other popular genres such as the emblem, the armorial poetry were frequently used in epithalamia. The evolution of the content of the genre, i.e. the modification of certain topics of the classical epithalamium was influenced by the historical circumstances and political problems of the epoch. The laudation of the wedlock, the encomia for the newly-weds and the prayers became of the great actuality. The sovereigns and noblemen's marriage in the laudation of the wedlock was considered to be not as a personal one but as an important public event, often even identified with the peace between the two states. The newly-weds' encomia reflect the scale of values of the time. The descriptions like the groom's status; the origin, the family's glory; the merits and inner features such as generosity, wisdom, brevity, and piety were accentuated. The bride's spiritual beauty, her chastity, modesty, morality, piety was praised while representing her but not her physical appearance. The prayers, wishing goodness for the married couple, were associated with aspirations of the entire country.

KEY WORDS: an epithalamium, the epical and the lyrical models of the classical epithalamium, the topics, Renaissance, Baroque, the neo-Latin epithalamium of the GDL, classical tradition, its imitation, modification.

loginį-naracinį ir retorinį-panegirinį. XVI amžiaus LDK epitalamijai atspindi antikinio žanro formos ir turinio raidos tendencijas Renesanso literatūroje. Gyvybinga išlieka epinio epitalamijo tradicija: ją tęsia Jonas Vislicietis, Petras Roizijus ir Jonas Radvanas. Adomo Šreterio ir Stanislovo Košutskio bei Vilniaus akademijos studentų sukurtus epitalamijus paveikusi neolotyniškajai proginei literatūrai būdinga žanrų sintezės tendencija: epitalamijui suteikiamas elegijos, epigraminio eilėraščio pavidalas arba priešingai, epitalamijo forma suteikiama politinės publicistikos veikalui. Iš kitų XVII amžiuje sukurtų epitalamijų tradicine žanro samprata (epitalamijas – eilėraštis ar trumpa poema) išsiskiria M. K. Sarbievijaus vestuvinės panegirikos. Vilniaus Akademijos aplinkoje vestuvių proga kuriami mišrūs – poetinį ir prozinį tekstus jungiantys epitalamijai, neretai žanras igauna dramatinio veikalo pavidalą. Nemažą įtaką XVII amžiaus epitalaminei kūrybai padarė tuo metu populiarė herbinė poezija: panegiriškai interpretuojami dedikatu herbų simboliai. Žanro sruktūrą paveikė emblemika. Neolotyniškojo epitalamijo sąsajas su antikine tradicija rodo tam tikra žanrui būdingų „bendrujų vietų“ sistema. LDK valdovų ir kilmingųjų vestuvės – gera proga išsiteikti mecenatui, pelnyti jo malonę, todėl labiausiai aktualizuojami sužadėtinių enkomijai. Kitas iš tradicinio epitalamijo perimtas ir itin išplėtotas topas – santuokos institucijos išaukštinimas. Nesibaigiančių karų tarp valstybių, vietinių politinių intrigų arenoje santuoka tampa svarbiu visuomeniniu įvykiu, neretai – taikos, gerovės garantu. Gana dažnai politinį svorį įgyja tradiciniai linkėjimai: jaunavedžių klestėjimas siejamas su visos valstybės geresnio gyvenimo viltimis.

REIKŠMINIAI ŽODŽIAI: epitalamijas, lotyniškasis LDK epitalamijas, epinis, lyrinis žanro modeliai, topika, Renesansas, Barokas, proginė literatūra, antikinė tradicija, antikinės tradicijos imitacija, modifikacija.

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