

*Reception of Classical Literary Genres
in the 18th-century Latin Occasional Literature
of the Grand Duchy of Lithuania¹*

ASTA VAŠKELIENĖ

Abstract. The circumstances that caused the development and functioning of Latin occasional literature in the Grand Duchy of Lithuania were of dual character: the theoretical background for the rise and development of occasional literature was formed by the Jesuit humanistic teaching method based on the study and imitation of the literature of classical antiquity. Practical conditions for functioning of occasional literature were determined by its application: the literature of this type reflected political and public life of the country and the mentality of the educated elite. Occasional literature served the purpose of the author's artistic self-expression and was a way of communicating with the public. Most active in the public life of 18th century Lithuania were Jesuits and Piarists, and their competitive interaction encouraged mutual innovations in education; the place and function of occasional literature in the curricula of the two congregations, however, did not essentially differ. The genre research of occasional literature has shown that Jesuits were the most productive monkhood of the time, and the most important part of its literature was constituted by panegyrics and other writings of the greeting character; whereas in response to the aesthetic requirements of the Age of Enlightenment, the Piarists prioritized the ode and the epigram as genres requiring more laconic ways of expression. From the point of view of genre development it is noteworthy that the main conventions of the genre still remained important in the Latin occasional literature of the 18th century, but it was no longer required from authors to comply precisely with the genre classification. The form was modified and the influence of a dedicatee's social status was significant to the artistic expression of the work.

Keywords: the Grand Duchy of Lithuania, genre, occasional literature (Latin), panegyrics, gratulation, epigram, ode, epithalamium, funerary writings

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Introduction

The Latin literature of the 18th century, which basically was created in an academic environment, may be characterized by its distinct panegyric and occasional nature. This sort of creative work was mostly inspired by public life, in particular political, social and cultural events and church topicalities. Dedictees or *heroes* of such writings were noblemen, individuals in high positions of the state, bishops and representatives of famous and noble families of the time. Royal elections, consecrations and ingresses of bishops, weddings and funerals of the nobility, high public positions and similar events conveyed by various literary forms have reached our times as signs of the historical past and the dominant world perception of that particular period. The *heroes* and *narratives* of that period determined the originality of the 18th-century occasional literature.

Occasional Literature in the Educational Systems of Jesuits and Piarists

Occasional literature of the 16th–18th centuries in the Grand Duchy of Lithuania was based on the literary tradition of classical antiquity, which had become the cornerstone of the humanist educational method of the Jesuits. A typical teaching model of a Jesuit college consisted of *studia humaniora*, i.e. grammar (usually subdivided into *infima*, *grammatica* and *syntaxis*), poetics (*humanitas*, *classis poeticae*) and rhetoric classes (*classis rhetoricae*) studied for 5 to 7 years; then 3 years were devoted to philosophy and 4 more years to theology (Ulčinaitė 2007: 96). A college with all three aforementioned subdivisions might be granted the rights of an academy (Rabikauskas 2002: 45–50). Such a humanist educational system served as a basis also in the Vilnius Academy. In the grammar class, after studying the fundamentals of Latin, ancient authors were analyzed; in the poetics class, the principles of versification were studied and students were trained to imitate ancient models; and in the class of rhetoric, which was considered the highest level of these studies, students were supposed to write odes, epitaphs, threnoi, epithalamiums, gratulations, etc. of their own. According to Eugenija Ulčinaitė, such literary writings were an inseparable part of the educational process of a well-educated reader and man of letters, therefore the majority of Latin writings in the Grand Duchy of Lithuania of the 16th–18th centuries was written by graduates, students and professors of Jesuit colleges, and Vilnius University may be referred to as the center of Latin literature writings in the Grand Duchy of Lithuania (Ulčinaitė 2009: 217).

By the end of the 1720s, the congregation of Piarists joined the public and cultural life in Lithuania. This monkhood was concerned first of all with providing accessible education and catholic upbringing of youth. Invited by the Bishop of Vilnius, Konstanty Kazimierz Brzostowski, first Piarists came to Vilnius in 1722, and in 1726 they founded their first school here (Baliński 1862: 185–186). Piarists emphasized the practical benefit of education and considered relevant the native language studies, included history, geography and mathematics in their curricula; they also gave an appropriate importance to aesthetics.

After considering the Piarists' educational ambitions, the Jesuits started the transformation of their own educational system in about 1730. Among new disciplines introduced to the Jesuit curriculum at that time were foreign languages (the Academy started the French language classes in 1730 and the German ones in 1740), history (in 1739 it became a compulsory discipline), geography and mathematics; it is also noteworthy that by the end of the 1730s the Academy modernized its printing press and library (Piechnik 1994: 125). Attention should be drawn also to a high level of humanist studies ensured by famous professors who taught in the Academy in the mid-18th century and made a great impact on the cultural revival of Poland and Lithuania² (Piechnik 1990: 36–37).

By the middle of the 18th century the humanist studies were essentially similar in the Jesuit and Piarist curricula, therefore it is important to evaluate the role of literary theory and related independent writing in the Piarist curriculum after the implementation of their school reform.

In Poland the Piarist educational reform started in 1741. After the death of Józef Jastrzębski, the provincial superior, this position was occupied by Stanisław Konarski, who initiated some teaching innovations, first of all in the College of Nobility (*Collegium Nobilium*). Implementation of the reform lasted up to 1756, when pedagogical and methodological ordinances

² Piechnik distinguished the following Academy teachers of the period under discussion: Franciszek Bohomolec, “the forefather of comedy and modern Polish theatre”, defender of the native language, Adam Naruszewicz, famous poet and historian, Ignacy Nagurczewski, the first professor of Polish literature, Jan Chrzyciel Albertrandi, the publicist and historian, and Tomasz Bohusz. Especially distinguished were professors Józef Borejko and Dawid Pilchowski, who stayed in Vilnius and continued to teach in the Academy after the province of Lithuania was divided into Mazowia (with capital Warsaw) and Lithuania (with capital Vilnius). Following such division, the humanities were surpassed by the exact sciences in the Academy.

*Ordinationes Visitationis Apostolicae*³ (the *Ordinances of Apostolic Visitation for the Piarists' Province of Poland*, published in 1753–54) prepared by Konarski came into force (Pietraszko 1966: 250). According to Stanisław Pietraszko, in the reformed Piarist school a significant function was given to rhetoric as a discipline significant for the reorganization of the feudal structure of the country, but the oratory theory itself was reduced and its aesthetic ambitions restricted. Pietraszko also noticed that the utilitarian “practical” concept of poetry rather than poetics was inherent in Konarski’s reform. Poetics was given quite a different role than before the reform – in the modern concept poetics was needed not for versification, but just for studying poetic works. It was emphasized that theory should not choke up reading, the best way to get theoretical knowledge was not from textbooks, but poets’ writings (Pietraszko 1966: 254 and 257). Thus the reformed Piarist school “did not aim at training poets, although at the same time it was not able to fully retreat from this old teaching tradition” (Pietraszko 1966: 258). According to Teresa Kostkiewiczowa, Konarski’s method showed that reading and commenting on good books was essential for teaching, and the aim to teach students how to write poetry and prose in different genres was considered one of the most important tasks of the school, as this skill was understood as a precondition for active public self-expression (Kostkiewiczowa 1993: 74–75).

Officially, the Piarist province of Lithuania failed to implement Konarski’s school reform, but, on the other hand, was not able to resist it in full (Biegański 1898: 15; Pitala 1993: 392). Speaking about such disapproval, however, we should not forget the fact that in 1736 the Piarist province of Poland was divided into two independent provinces: of the Crown and Lithuanian. This could be one of the reasons why instead of automatically accepting Konarski’s *Ordinationes Visitationis Apostolicae*, Lithuanian Piarists prepared their own teaching ordinances. They chartered a collection of methodical prescriptions *Methodus docendi pro Scholis Piis provinciae Litvaniae* (*Teaching Regulations for Schools of Piarists' Province of Lithuania*), which was published in the Vilnius Piarists’ printing house in 1762. Essentially, these regulations were an adaptation of Konarski’s work, i.e. the summary of its fourth part adapted to the needs of the Lithuanian province (Kurdybacha 1972: 5). The sequence of humanities listed in the *Methodus docendi* obviously shows the reception of the Jesuits’ *studia humaniora* model. The Piarist system of humanities consisted of the grammar class divided into three sections (*De infima Classe Grammatices* and *De media et suprema Classe Grammatices*), as well as the classes of poetics

³ Full title: *Ordinationes Visitationis Apostolicae pro Provincia Polona Cler[icorum] Reg[ularium] P[auperum] M[atris] D[ei] Scholarum Piarum.*

(*De schola Humanitatis seu Poesi*) and rhetoric (*De schola Rhetorices*). The regulations discussed in detail the teaching content of the rhetoric class. They emphasized the professor's duty to make sure that the essence of invention, disposition and elocution was appropriately understood by students, provided for a comprehensive list of economic, political and social topics recommended for preparation of speeches, defined how much and what kind of poetry students were supposed to write⁴ and specified ancient authors suitable for imitation.

After comparing Konarski's *Visitaciones Apostolicae* and *Methodus docendi* by Lithuanian Piarists, Łukasz Kurdybacha came to the conclusion that Konarski's ideas in Lithuania were accepted very cautiously or even reluctantly. This could have been caused by both subjective reasons (misunderstandings and Konarski's poor relations with some significant representatives of the Lithuanian province) and objective factors (the considerably worse material situation of the Lithuanian Piarists when compared to the Polish ones). Due to the lack of funds, church and school buildings mostly were in bad condition, there was shortage of libraries to satisfy the needs of students and teachers. In addition to this, the historical annals fail to provide any information about teachers being sent to foreign universities to improve their qualifications. Kurdybacha states in summary that it was no wonder that many teachers of Lithuanian Piarist schools had a traditional philological-rhetoric education with a clear inclination to theology (Kurdybacha 1972: 19). Without disputing this opinion, it is important to stress that the Lithuanian Piarist congregation was not as numerous as in Poland, and concurrently they had a by far smaller network of schools. This could be one of the factors explaining the inertia of local Piarists. On the other hand, for such a sparse congregation of Piarists, it was difficult to resist the deeply rooted Jesuit tradition of teaching humanities. Occasional writings, as the outcome of this tradition, crossed the boundaries of the school and were an important part of the cultural life of the time. In response to the challenges of the period, Lithuanian Piarists introduced new disciplines to their *studia humaniora* concept, and occasional writings in their school played a similar role to that of the Jesuit educational system.

⁴ “[...] let the students write two or three shorter poems, a few elegies, several odes, a satire, one or two eclogues, twenty or thirty epigrams” (“[...] component discipuli duo aut tria Poemata breviora, aliquot Elegias, Odas aliquot, Satyram, Eclogamve unam vel duas, vicena aut tricena Epigrammata”); (*Methodus docendi* 1762: 68. This and all other quoted fragments were translated from the Latin by the author of the present article).

Peculiarities of Occasional Literature: Statistical Data and Genre Specifics

Within the entire period of the functioning of the Vilnius Academy printing press, it published 631 occasional publications, and more than a half of this amount – 328 books – appeared in the 18th century (Petrauskienė 1976: 106). Although other congregations, for instance, Piarists, Franciscans, and Dominicans, printed their works there, Jesuit publications made up the largest share of production of the Academy printing press. For the source analysis of occasional literature, 160 publications of this printing press have been selected. The largest number in this group consists of panegyrics (63) and gratulations (34). The statistics of other genres is the following: 23 epithalamiums, 16 funerary writings, 7 epigrams and 4 odes. 13 different other publications, which do not fit any of the aforementioned genre categories because of their specifics, make up the last group, called “*Varia*”. They are still waiting for research.

Publications of the Piarists’ printing press, which was established in 1754, formed another group of occasional literature. The above-mentioned printing press was more orientated to printing scientific and educational literature, therefore it published just a few occasional works. Of these, the most significant for the present research is the anthology of the Piarist poetry *Zebranie rymów z różnych okoliczności pisanych* (*Collection of Poems Written on Different Occasions*, 1779). Out of the twenty two authors included in the anthology, twenty were Piarists. The collection contains about 120 occasional verses, the majority of which were written in Polish, 11 poems in Latin and Polish, and 6 in Latin. The poems were written from 1758 to 1779 and reflected the political and social realia, literary and cultural life in Vilnius of the time. Dedictees of the anthology poems were figures of politics, the ruling elite and Lithuanian noblemen. From the genre point of view, it can be stated that in the group of Latin and parallel Latin and Polish works (17 poems), epigrams and odes are on par, as there are 7 poems of each of these two genres. In addition to the prevailing genres, there is also 1 epithalamium and 2 funerary writings (an epitaph and poem of elegiac nature).

Thus such genre statistics of occasional works shows that most popular genres by Jesuit authors were panegyrics and gratulations, whereas Piarist authors preferred odes and epigrams. It is important to remember that in the middle of the 18th century panegyric as a genre no longer conforming to the aesthetics of the Enlightenment was condemned by Stanisław Konarski, the main ideologist of Piarists, in his programmatic works *De emendandis eloquentiae vitiis* (*About the Vices of Eloquence to be Corrected*, 1741) (Konarski 1955: 16) and *Ordinationes Visitationis Apostolicae* (Konarski 1925: 124 and

125)⁵. It is interesting to note, however, that Piarist authors did write works in hexameter resembling poems, including panegyrics, which were published by the Academy printing press.

Panegyrics. Latin panegyrics of the 18th-century Lithuania can be divided into three groups: the first and largest one consists of “pure” panegyrics in prose, which by their structure, contents and artistic expression could be likened to encomia. The panegyrics of the second group are laudatory texts of mixed composition. The third group, which is rather scarce as compared to the preceding two, includes versed panegyrics. Only two writings of this type have been found: *Ministra palatini honoris*⁶ (*Bishop’s Servant of Honor*, 1745), dedicated to Michał Kazimierz Radziwiłł Rybeńko, the palatine (or voivode) of Vilnius and grand hetman of the Grand Duchy of Lithuania, to mark the occasion of his visit to the palatinate (voivodeship), and *Claritas avitae Tyszkiewicziorum cynthiae* (*The Lucidity of the Ancient Cynthia*⁷ Tyszkiewiczowie, 1748), dedicated to the Samogitian elder Józef Skumin Tyszkiewicz. Both panegyrics were written in the name of the Piarists, but were published by Vilnius Academy printers. Both of them were composed in hexameter. In the general context of occasional writings, these panegyrics stand out by their length (the first panegyric consists of 878 lines, the second – of 963 lines), which allows relating these works to the tradition of epic poem.

The field of topics concerning the dedicatees’ encomium was usually based on the genealogy of the family, and it provided an opportunity for romanticized historical digressions and turning the material into the hero’s direct glorification.

Poetry and prose quotations inserted in panegyric texts were used to highlight a thought; often they matched the armorial symbols of the dedicatee and their character depended on the theme of the work. Besides, such quotations reflected the author’s erudition. Excerpts from ancient authors and the Holy Scripture were usually combined in one work. Quotes also indicated the impact of the literary tradition of modern times: along with the works by Mathias Casimirus Sarbievius and Jakobus Balde, who had become canonical

⁵ Translations of Stanisław Konarski’s works into Polish have been referred to according to scientific historiography.

⁶ As the headlines of publications in the Grand Duchy of Lithuanian of the given period were quite extended, in the article a shortened version is used. Full titles can be found in the Bibliography.

⁷ The heading of this panegyric was formulated with an allusion to the *Leliwa*, the coat of arms of the Tyszkiewiczowie family. Its shield pictured a crescent moon in the horn position (curved up) surmounted by a hexagram. Metaphorically, the crescent was named Cynthia, i.e. Diana, the lunar goddess.

authors by then, works by the Flemings Laurentius Bejerling and German Nicolaus Avancinus were quoted.

The dominance of “pure” prose and mixed-type panegyrics in 18th-century panegyric writings should be considered a specific phenomenon of mature Baroque literature. Chronological data on the publication of versified panegyrics (both of the aforementioned panegyrics were published in the middle of the 18th century) and especially the small number of this type of works testify to “the running-out-of-steam” tradition of poetical writings.

Gratulations. This literary form, common in Lithuanian occasional literature, which in the 18th century was surpassed in popularity by panegyrics only, functioned as encomia, collections of *elogia*⁸, publications of poetry and mixed types. They were distinguished by their titles that did not indicate their belonging to a particular genre. Their rounded formulations usually included such notional words as “applause” (*applausus, plausus*), “salutation” (*salutatio*), “gratulation, joy, gratitude” (*gratulatio*), “triumphal arch” (*arcus triumphalis*).

While analyzing the gratulatory publications by the Vilnius Academy printing press, some interesting literary examples have been distinguished. They were various constrained writings, such as acrostic, cube (square)⁹ and cabalistic¹⁰ (see examples on fig. 1 and fig. 2). These forms are represented

⁸ Elogium (“*elogium*” in Latin means “a brief saying”, “epitaph”) is a parapoetical literary form developed from the medieval epitaph. It was well-matched to the aesthetics of Baroque literature: at this time elogium was understood as a certain rhythmic prose writing (not necessarily epitaph) to commend a person, object or idea, saturated with different rhetorical figures, conceits and wordplays. The text of the elogium was usually divided into lines of different length arranged on a page one under the other on the imaginary symmetrical axis. It was one of the most popular forms in the Latin literature of the 17th–18th century Grand Duchy of Lithuania (Patiejūnienė 2001a).

⁹ Cube (square) is one of the forms in constrained writing with its more sophisticated variant being a “poetical circle” (*circulus poeticus*), also referred to as “perfect acrostic” or “perfect palindrome”. The palindrome can be read both from left to right and right to left. In this particular case, we have come across the simpler “poetical circle” that was quite common in the 17–18th century Lithuania. It was composed of a phrase repeated as many times as the number of letters it contained, until the whole text was visually arranged into a square. The text in each line was sort of moved over one letter and the ending, which did not fit on the same line, was moved to the beginning of the next line. Thus if one started reading from any letter (left-to-right or top-to-bottom), the text seemed to go round (Patiejūnienė 2001b).

¹⁰ Cabalistic (from Hebrew “*qabbala*” or “tradition”) is a writing, by which certain events related to some date were anticipated or glorified. The date in the cabalistic text was enciphered by letters-symbols having a certain agreed meaning (a = 1, b = 2, c = 3, ... k = 10, l = 20, ... t = 100, u = 200, etc.) usually obtained after their arithmetical addition. All letters were treated as numerals therefore it was quite a sophisticated form of

by the acrostic *Echo sanctiore modo fulminantis Periclis seu vi tonantis Antonii* (*Echo of Pericles Lightening in More Solemn Rhythm or Powerfully Thundering Antonius*, 1744) written in hexameter by the Jesuit author Józef Augustyn Pawłowski; *Signum magnum* (*A Great Sign*, 1730), the work with an integrated cube (square) by the Basilian author Herakliusz Lisański; and the cabalistic armorial *Majestas Augusta Serenissimi Poloniarum Regis Augusti III* (*His Serene Majesty the Polish King August III*, 1750), composed in elegiac distich by the Dominican monk Hilariusz Pomian. The two latter works are discussed in more detail below because of their distinctiveness.

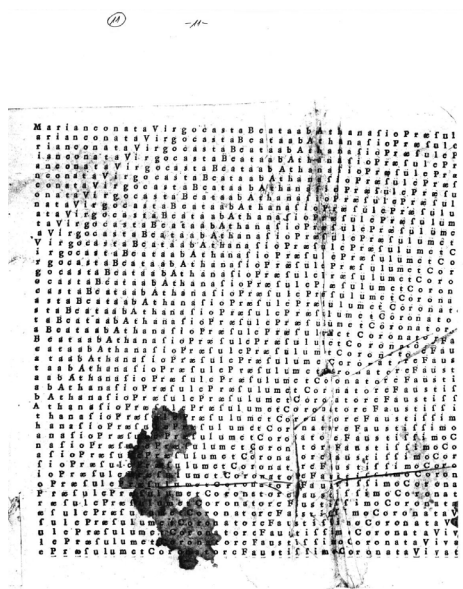


Fig. 1. The cube *Signum magnum* (Lisański 1730)

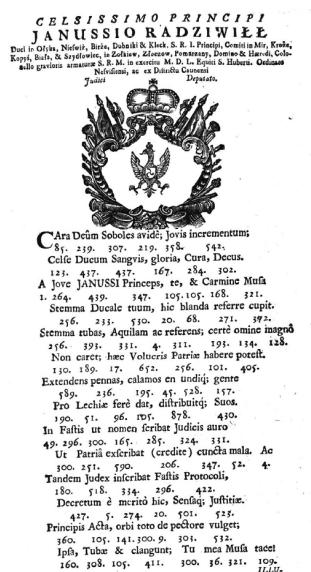


Fig. 2. The cabalistic dedicated to Janusz Radziwiłł (1750)

The cube (square) published in the *Signum magnum* by Lisański (fig. 1) is a comparatively rare example of such type of work in the constrained writings of the 18th-century Lithuania. This publication is also distinguished by another

the constrained writings. Cabalistic in Lithuania was known since the 16th century, but published cabalistics appeared only in the 18th century. In some cases, they were panegyric versified texts, in which each line still meant some date (Patiejūniene 2001c; Michałowska 1974: 161).

refinement: its date is enciphered in the chronogram printed at the bottom of the caption page: “Vera DeI Mater VIrgo CoronatVr žyroVVICIIS” (“Real God’s Mother Virgin Crowned in Zyrovicy”). The date of publication is obtained by the arithmetical addition of letters corresponding to the Roman numerals¹¹. The chronogram serves as an axis accumulating all caption information and clearly indicates the occasion that inspired its publication: the same year in Zyrovicy, one of the most important spiritual centers of the uniates, an icon of the Holy Virgin Mary was crowned. The icon famous for its miracles was crowned by Athanasius Czeptyski (Szeptycki), the metropolitan bishop of Galicia (the crown was made in Rome, consecrated by Pope Benedict XII and brought to the Grand Duchy by Hieronim Radziwiłł). Following a prose dedication to Athanasius Czeptyski, the publication contains a cube printed on a separately bound page with the following text: “Long live the newly born pure and holy Virgin Mary, crowned by Athanasius, the Bishop of Bishops, the gracious and coroneted one.”¹² The remaining part of the publication is a panegyric speech, again with a cube-forming phrase, which serves as a summary to the speech. The Holy Scripture is quoted not once in the panegyric speech. The Book of Revelation was especially important to the author, and it determined the key words of the headline *A Great Sign*: “Then a great sign was seen in heaven.”¹³ Besides the Bible quotes, the panegyric speech is interrupted by a few short inserts written in elegiac distich probably by Lisański himself and a quotation of a strophe from Seneca’s *Hercules Oetaeus*, etc.

The cabalistic armorial *Majestas Augusta*¹⁴ seems to be the only cabalistic publication of such extent composed of 35 coats of arms of Lithuanian noblemen. The numerical sum of letters in each line equals 1750, and it coincides with the year of publication of this cabalistic work. The dedication of the work and poem “Contra Zoilum” – to a finicky critic – at the end of the book was also written in cabalistic form. The cabalistic pieces in this publication were composed matching them to the elegiac distich.

Along with the constrained writings, congratulations in the traditional style were also written. Among the latter, fairly small works of declamation

¹¹ 5 + 500 + 1 + 1000 + 5 + 1 + 100 + 5 + 5 + 5 + 1 + 100 + 1 + 1 = 1730.

¹² “Maria neo-nata Virgo casta Beata, ab Athanasio Praesule Praesulum, et Coronatore Faustissimo Coronata Vivat.”

¹³ “Signum Magnum apparuisse in Caelo intuemur” (Lisański 1730: A₂ verso). The Book of Revelation 12, 1. The quote was taken from: <http://www.jw.org/en/publications/bible/nwt/books/revelation/12/> (last seen 10.01.14)

¹⁴ This publication was discussed in short by Patiejūnienė in her monograph, in the section on cabalistic writing (see: Patiejūnienė 1998: 307–309).

character should be singled out: *Illustrissimo Ignatio Massalski, Vilenisium antistiti* (To the Bishop of Vilnius Ignacy Massalski, 1762), a gratulation in verse written in elegiac distich, in which the allegories of Vilnius and Rome are conversing; and Jan Skorulski's *Vox voluptatis ac virtutis* (Voice of Pleasure and Virtue, 1764), dedicated to Wincenty, Antoni, Stanisław and Benedykt, the sons of Elżbieta Skarbek-Ważyńska and Jerzy Wołłowicz, the elder of Purwiny. This gratulation was also composed in elegiac distich. It consists of separate monologues delivered by Youth (*Vox Juventutis*), Pleasure (*Vox Voluptatis*), and Virtue (*Vox Virtutis*).

The only versed gratulation composed in hexameter, *Arcus triumphalis* (Triumphal Arch, 1740), is also worth mentioning. According to Estreicher's bibliographical data, the gratulation was written by the Piarist Maciej Dominik Dogiel (Estreicher 1907: 215). It is a work of 690 hexameter verses imitating an epic poem and dedicated to Tadeusz Franciszek Ogiński, the Grand Clerk of the Grand Duchy of Lithuania and also a political figure.

Epithalamia. The 18th-century Latin epithalamia written in Lithuania were outnumbered only by panegyrics and gratulations. Epithalamia publications by the Vilnius Academy printing press can be divided into three groups: the first group includes "pure" wedding panegyrics in prose and speeches, the second group comprises mixed prose works, and the third group is represented by elogia. The number of versed works in this genre has been found to be remarkably smaller. Epithalamium in the 18th-century Lithuania continued the tradition of prose dating back to the 17th-century. Although the 18th-century epithalamium was structured on the basis of the ancient conventions of the genre, some quite obvious structural and content-related modifications emerged: the refrain was no longer used; wedding feast descriptions and obscene motifs had disappeared. Praise was given to the groom's heritage, merits and education, rather than his physical qualities. Glorification of the bride still included at least some laconic praise of her beauty and nature and along with that praise for her heritage and venerable ancestors. The change in the classical tradition could be noticed in the comparatively small presence of mythological topics: this peculiarity reflected the development of the epithalamium in the direction of occasional gratulation saturated with rhetorical decorations.

In the context of the 18th-century epithalamic writings, a nuptial poem *Ad Illustrissimum Georgium Potocki* (To His Serenity Jerzy Potocki) may be mentioned. So far, it is the only epithalamium in verse found of the discussed period. This work should be considered the latest example of the genre. It was written after 1773 and published in the poetry collection of the Piarists. Although its laconic heading does not suggest any genre references, its strophic

structure (Alcaic strophe), exalted intonation and content peculiarities allow considering this poem a nuptial ode. It mentions such conventional characters of the classical epithalamium as Phoebus rushing in on his horses, the Morning Star, Juno, pictured as a *pronuba*¹⁵, accompanied by Melpomene's daughters. The work contains an invocation to the marriage god Thalassius asking his favor for the marriage. The last but one strophe is a pleading to Aphrodite, the goddess of love, and contains a traditional wish for descendants.

Funerary writings. For research purposes only more interesting examples of funerary writings have been chosen, with a focus on poetry. The analysis of small bilingual poetry collections consisting of just three or four poems has shown that, on the one hand, they are similar in their structure and volume, and on the other, all these collections reflect the genre diversity of funeral poetry. The collection *Pro conservanda apud posteros memoria funebrium sacrorum* (*On Funeral Solemnity for Future Generations to Remember*, 1760) displays traces of a mournful dialogue that existed in occasional literature of the Grand Duchy of Lithuania since the end of the 16th century. The second analyzed work – *Epitaphium Barbarae Solohubiae* (*Epitaph to Barbara from the Family of Solłohub*, 1761) – complements the genre arsenal of the 18th-century funerary poetry with small poetry forms – the prosopopoeic epitaph and epigrammatic poem.

The diversity of funeral poetry is reflected in several other examples of this kind of creative writing, like, for instance, three Latin poems in the collection *Żal po śmierci Antoniego z Ursynów Dowoyny Solłohuba* (*Mourning for Antoni Dowojna Solłohub [after his Death]*, 1760). The collection consists of twelve poems of a funerary nature – nine are written in Polish, and three in Latin. The Polish poems are written in Alexandrines, the Latin ones – in elegiac distich. The structure of the collection itself points to a certain linguistic “priority”: it opens with the Polish poems, and closes with the Latin ones.

Carmen lugubre (*Funeral Lament*, 1749), a versed hymn in hexameter of impressive volume (464 lines) contrasts sharply with the small poetry collections. It is a work of the Piarists' college of Vilnius published at the Vilnius Academy printing press.

Some funerary poetry discussed in the present article was taken from the collection of the Piarists' occasional poetry *Zebranie rymów*. One of such works is an epigram of elegiac character – *Na śmierć JW. JP. Massalskiego*

¹⁵ *Pronuba* was only once married (*univira* in Latin), living in marriage and was a respectable woman who attended a wedding in ancient Rome. Juno, as *pronuba*, is mentioned in Vergil's *Aeneid* (*Aen.* IV, 166), Ovid's *Metamorphoses* (*Met.* VI, 428), *Heroides* (*Her.* VI, 43).

Podczaszego W. X. Lit. Marszałka Gł. Trybunału Lit (On the Occasion of Death of Ignacy Jakub Massalski, the Deputy Cup Bearer of the Grand Duchy of Lithuania and Marshal of the Supreme Tribunal). It is a small bilingual work of trinary structure opening with a Polish poem of eight verses followed by a Latin poem of fourteen verses and closed with a Polish quatrain bearing a separate title – “*Temuż Nadgrobek*” (“Epitaph to the Same [Person]”). The Polish poems were written in Alexandrines, whereas the Latin text was composed in elegiac distich. All three poems discussed above can be characterized by their concise *in ipso* topic. Because of its structural peculiarities (absence of *consolatio*), the first poem can be attributed to elegiac epicedia; the second poem was composed following the model of the rhetoric epicedium; and the third one complies with the classical epitaph. The poetical system of the analyzed poems consists of traditional formulae of introduction and end/conclusion, encomium topic formed under the influence of rhetoric, canonical topoi of lamentation, praise and consolation, as well as comparisons based on the plots of classical mythology.

Epigrams. This, one of the most popular genres of occasional literature of the 16th–17th centuries Grand Duchy Lithuania, did not lose its relevance. A special status of epigrams was testified by the school curricula of the 16th–18th centuries, in which explanations of epigrams were more lengthy than those of the epic, lyrics or elegy (Nedzinskaitė 2011: 158).

The dedicatees of epigrams were similar to the dedicatees of other occasional works, yet it should be mentioned that epigrams were dedicated not only to people, but also to buildings and parks. Although epigrams of this thematic shift were extremely popular in Poland, they did not catch on in Lithuanian occasional literature. One of such examples was Jerzy Ciapiński’s epigram *De aedibus ill. Comitis Brzostowski (On the Home of His Serenity Earl Brzostowski, 1769)*, published in the Piarists’ poetry collection *Zebranie rymów*.

One of the most outstanding peculiarities in the development of epigrammatic works was the tendency towards their simplification. Although authors found the canonical conventions of brevity and acuity important, they actually no longer succeeded in creating conceits that could surprise the reader with the play of thought and words, while an epigram in essence became a panegyric work glorifying a dedicatee and documenting topical issues of the period. The meter also pointed to the trend of simplification: all works in this genre were rhymed exclusively in elegiac distich. The contribution of the Jesuits and Piarists to the epigrammatic creative writings of the period was basically equal. The Piarist epigrams accentuated more the public role and significance of the deeds of the dedicatees – it was the exaltation of their position that created a suitable background for the emphasis of their personal qualities and

glorification. A comparative analysis of parallel Latin and Polish texts has revealed that the Polish version of the epigram eloquently named “*toż samo po polsku*” (“The Same in Polish”) differs quite a bit from its Latin version, both in contents and style. These changes demonstrate the authors’ efforts to adapt to the demands of the dedicatee, point to the decreasing functionality of Latin texts and the weakening vitality of Latin culture.

Odes. The poetics and stylistics of the 18th-century Latin odes in Lithuania reflected the aesthetic and literary attitudes of the Baroque and Enlightenment epochs and disclosed the existence of the classical genre tradition and its changes in the Age of Enlightenment. A comparison of the works of the Jesuits and Piarists has shown that more writings in this genre were created by the Piarist authors. It should also be stated that Baroque embellishments were more characteristic of the odes written by Jesuits. The odes by Piarist authors stand out because of their more laconic poetics displaying a more pronounced orientation towards the standards of classical simplicity, in line with the literary principles prevalent during the Enlightenment period.

The peculiarities of odes by Jesuit authors are revealed in the following works: the ode dedicated to the Franciscan monk Ludovicus Miske, who visited the Vilnius Academy, published in the collection *Hospes in aedibus domesticis* (*House Visiting Guest*, 1742); the ode in bucolic style dedicated to the Samogitian bishop Jan Dominik Łopaciński, published in the collection *Illustrissimo Joanni Dominico Łopacinski* (*To His Serenity Jan Dominik Łopaciński*, 1762).

Creative writings of the Piarists are mostly represented by the odes published in the collection of Piarist poetry *Zebranie rymów*. They were dedicated to the Bishop of Vilnius Ignacy Jakub Massalski (1771), King Stanisław August Poniatowski (1764) and the Samogitian Bishop Stefan Giedroyć (1778).

The analysis of the odes has shown that their authors were masters of quite a few classical strophes: the odes published by the Vilnius Academy printing press were written in the Sapphic, third Asclepiadean and Alcaic strophes and *hendecasyllable*, and the Alcaic strophe prevailed in the anthology of the Piarist monks.

Conclusions

The 18th-century Latin literature discloses the postures and feelings of people and forms of expression in public and private life of the time, highlights the specifics of cultural processes that took place in Lithuania and their relation to the general European cultural context of the time, and, finally, demonstrates the vitality of the Palemonic tradition and mythical past of Lithuania and how the adoration of the past matched to the topicalities and realia of the time.

The analysis of 18th-century Latin occasional literature indicates the acceptance of the Renaissance and Baroque theoretical sources and continuity of the genres of occasional literature, as well as changes in practical creative work and theoretical transformations actualized by the Enlightenment epoch. Although Latin occasional literature still followed the canons of the genre, it no longer so accurately preserved the boundaries between the genres: the form of writing was modified, and the impact of a dedicatee's social status on the artistic expression of the work was considerable. The analysis has made it possible to state the following essential changes in the Latin literature in Lithuania: first, the domination of prose forms and diminishing relevance of poetry, and, second, the end of the 18th century marked the decline in writings in Latin. In addition, these peculiarities of literary development reflected the gradual retreat of the elitist Latin culture brought about by the cultural specifics and novelties in the system of education and changing priorities of society in the discussed period.

Asta Vaškeliënė

asta@liti.lt

Lietuvos istorijos institutas

Kražių g. 5

LT-01108, Vilnius

LIETUVA

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