

CULTURAL ASPECTS OF THE MISSION OF ST. BRUNO

As the 1,000th anniversary of the mentioning of Lithuania nears, the interest of society and scientists for this special event has grown. More and more discussions are taking place as regards the state's ancient history and the first mention of the country on the political map of Old Europe. In researching particular aspects of cultural and spiritual life of the period, the inquisitive focus of scientists is directed at the Baltic tribes, their customs and traditions, belief system, language, material and spiritual culture, which take up a wide geographic area. Researchers have shown interest in aspects of St. Bruno von Qeurfurt's mission, because this missionary is linked with the first mention of the name Lithuania in written records in 1009 in the Quedlinburg Annals.

The relevance of St. Bruno's mission in the context of Lithuania's cultural history extends beyond the borders of more problematic topics. One of those is the cultural meaning of St. Bruno's mission, looking at it through the musical prism of liturgy. As a result this mission should be evaluated not only as a geographic and geopolitical problem in Lithuanian history, but also a geocultural one. In Lithuanian historiography, cultural and confessional/artistic aspects of the mission, linked to the dispersion of Christian art, have not been examined. In this article, discussion will focus on when and in what forms the signs of Christian art could have reached Lithuania, looking at the activities of the first missions as a phenomenon of a spiritual and cultural life. The limited amount of written records and historiographical material doesn't allow one to illuminate more comprehensively the whole of St. Bruno's religious practices and artistic expression. However in the overall context of historiography and the sources available, rather clear aspects of Bruno's biography are revealed, which allows for the explanation and evaluation of certain aspects of church art, which marked his life and work.

The article is supported by facts known in historiography about St. Bruno, discussing how much his work is linked with the education and readiness for missionary work by this high-level priest. Attention will be focused towards the ceremonial liturgy traditions, an inseparable part of which was Gregorian chanting, sung day in and day out, during the long travels through the pagan lands.

A conclusion is made, that the songs' musical form had a strong emotional effect for both the missionaries and for the pagans that heard these songs. The first written record of a Lithuanian folk song (1634) is also provided, because its melody reflects the choral influence in Lithuanian folk music.

Zbigniew BARAN

VILNIUS WUNDERKIND JULIAN KLACZKO: FROM A HEBREW POLISH CHILDHOOD TO UNIVERSAL CULTURE

What is exile? Though this concept has a clear negative connotation, in Leszek Kolakowski's study "The Glorification of Exile", he claims the exact opposite: it's hard to imagine the development of European civilization without exiles. Political or religious refugees gave a brilliant live impulse to the countries they came to, while the refugees themselves, in the face of extreme situations, revealed their talents and gifts.

The Jews are a prime example of this: European civilization received the greatest benefit from the "exile of the Jews". Kolakowski writes that "While they were alive, they (Jews) preserved their identity in the shell of complicated rituals and taboos (possibly the host of complicated laws helped them to survive: a pious Jew could not live among foreigners and at the same time keep his own traditions, their numbers alone forced Jews to live in the community and didn't allow them to assimilate into the Christian society), could develop many famous commentators on the Talmud and scriptures, while their culture was alive in a closed enclave". Kolakowski's view allows us to objectively at the problem of exile through Julian Klaczko (1825–1906), one of the first Polanized Jews. Alexandr Hertz in his book "Jews in Polish Culture" names Klaczko "one of the first famous Polish writers of Jewish origin".

Julian Klaczko was a political writer, literature critic and journalist, who merited international fame, and wrote in Polish and French. Born and raised in Vilnius, he studied at Konigsberg University and Heidelberg University, and lived in Vienna, and Paris, and died in Cracow. He was an exile in two ways: first of all because he rejected

Jewishness, Hebrew and his first religion, and because he chose a dependence on another wandering and pilgrim-like nation. The article claims, that this is the source of his inner drama, and feeling of instability, but at the same time with the ability to feel the Polish psyche and as yet-unheard-of European career for a Polanized Jew. The universal theme that the author of this article looks at is assimilation. Julian Klaczko becomes a type of psychological-sociological model, which explains the complicated process of the Polanization of Jews.

Nastazija KERŠYTĖ

EUSTACHY TYSZKIEWICZ AND LITHUANIAN ETHNOLOGY

Count Eustachy Tyszkiewicz (1814–1873 Vilnius) was the first professional archaeologist in Lithuania, and the founder and head of the Archaeological Commission of Vilnius together with the Museum of Antiquities (which worked from 1855–1865 and was at the time the only scientific research and cultural heritage protection institution in Lithuania), touched upon a number of aspects concerning Lithuanian mythology and ethnography in his archaeological and historical research and regional study works, and also in his activities that were connected with the above-mentioned commission and museum.

The mythical motifs of pagan funeral shrouds, the commemoration of the dead during the first half of the 19th century, the customs of St. John's Day, Christmas and other holidays, the loss in popularity of the sacrificing of pigs, the signs of people's material objects and way of living (their house, farm, clothes, utensils, and height and weight measurements) were treated as supplementary elements for his research. Special attention was given to Lithuanian mythology in a cycle of lectures on Lithuanian archaeology that he wrote.

He used comparative research methods and put forth the paradigm about the similarities of Lithuanian-Scandinavian-Slavic traditions. He attempted to look at the formation and changing of traditions influenced by civilization and Christianity from a historical-philosophical point of view. Eustachy Tyszkiewicz was guided by his theory of imitation, which he developed in following

the rules of the theory of evolution in the 19th century: habits —> traditions —> traditions – habits. This was illustrated by examples such as the waning popularity of pig sacrifice and other traditions.

Eustachy Tyszkiewicz assessed the essence of Lithuanians and the spiritual expression as well as material way of living that characterised it in an idealized way (except for the fascination with superstitions in the 19th century). This position of his can be attributed to the Romantic Lithuanian historiography of the 19th century, which was formed by Dionizas Poška, Teodor Narbutt, Liudvikas Juzevičius, Jozef Ignacy Kraszewski and other researchers, and which was endorsed by Tyszkiewicz.

The connection with Lithuanian mythology and ethnography and the activities of the Archaeological Commission and Museum of Antiquities, which was headed by Eustachy Tyszkiewicz, is characterised by the research of certain small, thematic Lithuanian mythological relics and a small number of Lithuanian mythological and small Lithuanian ethnographical exposition pieces.

However Eustachy Tyszkiewicz and the commission and museum that he headed added much to the expansion of Lithuanian mythology and ethnography research and the preservation and study of its relics.

Nida GAIDUSKIENĖ

TRANSFORMATIONS OF SYMBOLS AND METAPHORS IN THE VISUAL AND VERBAL *OEUVRE* OF MIKALOJUS KONSTANTINAS ČIURLIONIS

Using comparative research methodology, this article discusses symbols and metaphors in Čiurlionis' paintings and writings. The categories of symbol and metaphor belong to the same paradigm and both express idealistic content. Though in art a symbol represents a higher level of abstraction, metaphorical constructions and a variety of contexts can give new meanings to symbols.

The earliest paintings of Čiurlionis can be linked to narrative psychological symbolism. Meanings of symbols are limited to the titles of his paintings and to the sequence of the narrative stories. Around

1906 in the paintings of the artist, we see a shift from symbol to metaphor. The touch of the brush becomes freer; new color codes are used with new abstract motifs and the esthetics of silence appear to open new possibilities for interpretation. In the latest period of Čiurlionis' painting, symbolism is further expressed in his fairy-tale cycles and metaphysical paintings. Metaphorical constructions are used in his "Sonatas". Linear structure in his painting, rhythmical change of elements, and the effect of the multiperspective, which is achieved by using different layers of transparency and different points of view, help to create a metaphor of a musical text and induce interpreters to use the terminology of metaphors.

The few remaining Čiurlionis' writings show that his metaphorical thinking resembles the Neo Romantic esthetics. In his letters, thoughts flow freely as well as word-images so common to his paintings. In the earliest poetic texts Čiurlionis is using symbols from folk-art and only around 1906 the structure of the text becomes more defined and motifs of the pause and silence start to play an important role. The verbal poems "The Sea" and "The Sonata" are written using musical architectonics and they are closest to the expression of the Symbolism.

About ten monographs are written to discuss the art of Čiurlionis along with many studies and articles. Even so, there is still a place for interpretation and a phenomenological approach.

Charles RIDOUX

TOLKIEN ET ČIURLIONIS: PEINTURE ET FANTASTIQUE

La rédaction d'un ouvrage de synthèse sur l'œuvre de Tolkien, paru aux éditions Les Belles-Lettres en 2004 sous le titre de *Tolkien, le Chant du Monde*, m'a conduit à mettre en valeur un certain nombre de points communs entre les deux mondes visionnaires de Čiurlionis et de Tolkien – fait d'autant plus remarquable que leurs œuvres sont parfaitement indépendantes l'une de l'autre. Le point de départ en a été le thème de la grande vague, qui engloutit un continent entier – rappel, naturellement, du mythe de l'Atlantide qui a hanté tant d'esprits à partir de la relation que donne Platon de la fin cataclysmique de cette

île prestigieuse. Cette grande vague, qui occupe tout entière le *Finale* de la *Sonate de la Mer* de Čiurlionis, constitue un thème récurrent dans l'œuvre de Tolkien et ponctue le passage chaotique entre les divers Ages évoqués par son Légendaire. Mais ce qui unit plus profondément ces deux œuvres, c'est l'ampleur de leur vision qui les rend capables de manifester au monde un univers en apparence sans rapport avec notre monde ordinaire, et qui s'impose avec évidence dans sa splendeur et sa majesté. Nous rencontrons chez Tolkien et chez Čiurlionis une communauté de thèmes très frappante dans certaines œuvres et, plus largement, une inspiration qui semble puiser à des sources proches: le sens du cosmos issu du chaos, une vision cyclique et involutive de l'histoire, la prescience de bouleversements cataclysmiques. Chez l'un et l'autre on est frappé par un sentiment commun de la fragilité de la civilisation et des menaces d'un effondrement chaotique. Notre contribution portera en conséquence sur l'examen d'un certain nombre de convergences entre les œuvres de ces deux visionnaires qui, chacun dans son contexte propre, ont contribué à un «rénchantment du monde» – qui en a grand besoin.

Saloméja JASTRUMSKYTĖ

M.K. ČIURLIONIS AND THE PHENOMENON OF SYNESTHIC ART

In this article, the distinct character of the phenomenon of synesthesia, the understanding of its transformations in theoretical thought along with an attempt to show how the power of synesthesia influenced Čiurlionis' work will be discussed, using concrete examples from the unique synesthetic works of Čiurlionis. At the beginning the discussion is begun with a traditional look at the main concepts, more precisely showing their normal uses, however our task focuses on revealing the different directions of synesthesia

The phenomenon of synesthesia is not impersonal. Synesthesia cannot be experienced and represented as an abstract combination of sensations, anonymously embodied or registered in a personality. Being clearly recognisable and distinguishable by the method of perception, synesthesia is not a rambling sense structure, which pragmatic

gestures can freely assemble. The concept of the synesthete in the theoretical and practical landscape of synesthesia is introduced as a resistance against the reduction of synesthesia, against making it anonymous, and against its fragmentation.

The concept of synesthete with its rich anthropological connotations can be understood as the result of synesthesia's theoretical transformations, finally allowed to see a place, where a diverted, separate phenomenon is truly not fixed or rooted by nature. In revealing the capacity and power of range of the synesthete concept, we will direct our attention to understanding the latter and interpret M.K. Čiurlionis' work in a new light as a representation of the experience of an authentic synesthete.

Rita REPŠIENĖ

SEARCHING FOR MYTHICAL MEANING: ALGIRDAS JULIUS GREIMAS

Algirdas Julius Greimas (1917–1992), one of the most famous European scientists and founders of semiotics, the founder and pioneer of the Paris school of semiotics, professor of the school of higher public science in Paris and the head of this school's semiolinguistic research group, defended his thesis at the Sorbonne in 1949, and taught for many years at universities in Alexandria, Ankara, Istanbul and Poitiers. From 1965 he lived in Paris, but considered himself to be Lithuanian his whole life. He is considered as the most prominent researcher and propagator of Lithuanian mythology, raising the research of Lithuanian mythology to a new level. Providing mythology with a real and attractive status, he looked for national memory in the worlds of gods and people, stating, that mythology was nothing that it was thought to be, which was the collection of myths of one nation, but rather a structure of ideology, able to express itself in any "literary" form.

The verification of this structure provides new meaning to contemporary research. The suggestion of mythologiness expresses itself in theoretical works, and research of literature specialists, and the spread of mythicalness. This engagement enables us to take a look at and evaluate the multi-faceted fate of A.J. Greimas as an important

configuration of significance and meanings for the present. On the basis of structural semantics, A.J. Greimas created a theory of text semiotics, and adapted rules of narrative grammar for mythical texts and fantastic fairy tales, claiming, that the deconstruction of a story reveals the axiological ideology. Like A.J. Greimas wrote in "In the Semiotics of Passions", a semiotic style is characteristic for him, and thanks to this style, the future is left open. This openness can be understood as the possibility to generate and transform ideas, helping to continue the mythical searches for oneself and Lithuanian gods.

Laima KIAULEIKYTĖ

MUSICAL MOVEMENT IN KAUNAS IN THE SWIRL OF CONTRADICTIONS OF THE 19TH CENTURY

In the present article a few forgotten episodes of the musical past of Kaunas are published. Culture of the city's music is construed as a model of entirety of the movement of the Lithuanian music. It is pursued to review tendencies of the musical life of Kaunas in the romantic age, to observe dynamics of formation of prehistory of the musical culture during twenty years of Independence. Purpose of the present article is to disclose proportions of the romantic flight of personality and democratic unification, as well as its influence on the process of musical movement of Kaunas. Fragments of concerts of Kaunas in the XIX century are presented, the most memorable performances of the theatre guest artists are described. Formation of the pedagogy of music is observed, musical episodes of the bookstores activity are recalled. Conclusion is made that there wasn't any lack of components related to the usual western musical activity of the XIX century in the prospect of music of Kaunas – multinational life of concerts and theatres was elaborated, critics and publication of music was escalated, solid pedagogy of music existed, not only guests artists were engaged in the musical activity, but also various groups of society – enlightened persons, nobility, officials, pupils of gymnasiums and schools, Russian troops. Sacral musical forms of various confessions, which continued the deep traditions, were cherished. Musical culture of Kaunas of the XIX century experienced specific tendencies of the Romantic age, be-

came democratic early enough, acting personalities contributed to the professional formation of the Lithuanian music level. When writing the present article it was leaned on comparatively poor sources of historiography of Kaunas, researches made by the authors of publication "Kauno istorijos metraštis" ("Chronicle of history of Kaunas"), but mostly on the remained periodic press. Descriptive method as well as research methods of analysis and synthesis were used.

Vida BAKUTYTĖ

THE ARTIST IN MUSICAL THEATRE (DURING THE SECOND HALF OF THE 19TH CENTURY IN LITHUANIA)

The focus of this article is the artist in the development of musical theatre in Lithuania. The research is focused on the artists, conductors, and the heads of the city's theatre, all of which had an everlasting meaning in the centre of Lithuanian cultural life, which was Vilnius, during the second half of the 19th century.

It's not just the inborn talent of musical artists, but his or her purposeful and consciously orientated professional work, and artistic position that strongly determined cultural processes, especially moments of change, progress, and in this particular case, the situation of opera theatre.

This article deals with the changes in the theatre life of Vilnius, the problems linked with musical genres, and the shift in repertoire, and reveals the biographical facts of those Vilnius residents who had reached the pinnacle of their profession – the artists of the opera theatre – the large part of which today have been unjustly relegated to the forgotten annals of history due to a lack of research

PAVELAS PETROVAS AND THE DEVELOPMENT
OF LITHUANIAN BALLET 1925–1929

The beginning of the history of professional Lithuanian ballet generally is considered to be 4 December 1925, with the premiere of Leo Delibes' ballet "Coppelia". The person considered to be Lithuania's first choreographer and teacher, Pavelas Petrovas, was the producer of this performance, and also played the lead role. He helped to lay the foundations for the further development of ballet. The goal of this article, with the help of new sources, including documents (letters, writing) preserved in the Lithuanian literature and art archives, and information and published in the Kaunas press and interpretive material, is to look closer at the path of Pavelas Petrovas' work and activities in Kaunas during those years, and evaluate his significance as a ballet master and teacher for the further development of the youngest branch of Lithuanian theatre culture, which is ballet.

The period of Pavelas Petrovas' activity is marked by a system of values of dance as a field of artistic creativity which was forming at the time, and did not yet have a well-defined direction, which combined utilitarian entertainment aims with more complex artistic goals. Characteristic of this time is the rather intense migration of artists from Russia, where one saw the names of famous Russian ballet dancers who visited Lithuania alongside Petrovas's name, such as Tamara Karsavina, Viktorina Kriger, and Asaf Meserer. Also the name of Vera Karalli could be seen, who lived and worked for a time in Kaunas.

The period of Petrovas' work in Kaunas was significant not only for the art of ballet in Lithuania, but for himself as a choreographer and performer – it was here that he put on 13 ballets, 17 operas and appeared more than 150 times on stage as a dancer. The ballet master purposefully formed a repertoire for a small and rather technically poor troupe, putting on simpler one-act ballets, in which the professional and artistic talents of young dancers were developed. Among these performances, the first choreographic embodiment of Lithuanian music is significant – it was a plotless ballet based on Jurgis Karpavičius' music "Lithuanian Rhapsody". Petrovas also began taking on more ambitious performances, with Tchaikovsky's ballet "Swan Lake" standing out with its complicated musical and choreographic performance.

The peak of Pavelas Petrovas' work in Kaunas is considered to be the performance of Igor Stravinsky's ballet "The Firebird", in which the maximum harmony of music, choreography and expressiveness was reached.

Šarūnė TRINKŪNAITĖ

VYDŪNAS' PLAYWRITING: AN UNUSED OPPORTUNITY OF LITHUANIAN THEATRE

The playwriting of Wilhelm Storosta-Vydūnas, which interweaved itself into the cultural life of Lithuania Minor at the turn of the 20th century, marked a unique era in the amateur stage of Lithuanian theatre. The amateur stage, inspired by the national and patriotic ideas in his dramas, and marked by an influence of his studies of Eastern cultures, helped to form the originality of Vydūnas' thinking. Modern aesthetics of the early 20th century, felt much more in Germany than in Lithuania, along with German culture, both influenced the spiritual climate of Lithuania Minor in one way or another.

The playwriting of Vydūnas was a crossroads of sorts, where a metaphorical understanding of the stage space, the meaning of action as the vision of the drama's hero, and the holy, mysterious stage atmosphere met, which was characteristic of modern Western European theatre of the 20th century and the older, pre-Reformation stage heritage with its elevated rhetoric and inspired and grand declamations as well as the ideal of the moral perfection of man impacted by German cultural tradition (Schiller and Goethe). Vydūnas' playwriting revealed itself as a unique theoretical project of the theatre's professionalisation into the landscape of the Lithuanian amateur stage. There are a host of detailed stage directions, scene lighting, colour and sound explanations, planning out of mass scenes, details on the movement trajectories of the actor and speaking intonations in his dramas. It was in this way that Vydūnas created a vision of a professional theatre surpassing its amateurness.

However the theatrical vision of Vydūnas for the professional stage was painfully surpassed with the processes that were creating Lithuanian theatre. It was surpassed, because the Lithuanian theatre

of the time was too amateur-like to use Vydūnas' suggestions fruitfully, while later on the playwriting of Vydūnas lost its luster and seemed to have become too old-fashioned to be able to excite people of the theatre.

The miscommunication of Lithuanian theatre and Vydūnas' playwriting appeared, most probably, because of its aesthetic distance, which created a gap between the world of a writer from Lithuanian Minor that had absorbed the abstract thinking, philosophising, and ideas from German culture, and the theatrical culture of Lithuania that was pushed ahead by the Slavic search for psychologism.

Ramunė BALEVIČIUTĖ

SPECIAL ASPECTS IN THE FORMING OF THE LITHUANIAN SCHOOL OF ACTING

No school of acting is a self-contained and universal phenomenon. It always depends on the entire system of theatre in which it functions. The beginning of professional Lithuanian theatre is also unavoidably linked with concrete personalities of our first directors. On one hand, it was precisely directors such as Juozas Vaičkus, Konstantinas Glinskis, Borisas Dauguvietis and Antanas Sutkus who adapted the pedagogical and basic principles of creativity that formed the acting school for professional theatre from their teachers who had represented pre-reform Russian theatre. However on the other hand, in the older, pre-reform theatre system, in a theatre of star actors, the role of the director was limited, which affected the forming of the Lithuanian school of acting.

Though a School of Acting, which was a part of the State Theatre, had been founded in 1924, one could feel the clash of two schools of acting, one being conditional and the other realist, which were radically different in their theoretical views. Though the press busied themselves with discussions of which actors were better, no catastrophe or coup occurred. It only confirmed that these schools did not exist in a pure form. It was the artistic individualness of each actor that formed which had a huge impact on the Lithuanian school of acting. However, keeping in mind the work habits of the State Theatre and the

rather long-lasting “*amplua*” system, one can claim, that a unique “natural artistic selection” existed in the State Theatre of the 1930s, as individual artistic success of actors was determined by their talent and artistic independence and initiative.

It was only the academic development of actors that could decide on the burning problem of the differences of acting for the State Theatre, from which the artistic whole of plays suffered from. The first to try out the principles of the Stanislavsky method in professional Lithuanian theatre was in 1929 when Constantin Stanislavsky’s pupil Andrius Oleka-Žilinskas came to Kaunas.

Lijana ŠATAVIČIŪTĖ

ARTISTS OR ARTISANS? ARTISTS AND THE ARTISAN GUILD MOVEMENT IN INTERWAR LITHUANIA

The guild movement which arose in the 1930s was a priority in the social and cultural policies of the state, which was to decide a number of social and cultural problems as well as the continuation of traditions. A significant role was foreseen for artists in the guild movement. They had to not only prepare artisans, but also provide an artistic direction for the works they created.

In one aspect or another, professional artists added to the artisan guild movement. Some worked in the Department of Agriculture, where they supported the activities of artisans (among them Antanas Tamošaitis, Liudvikas Strolis, and Vladas Švipas), headed courses for artisans (including Anastazija Tamošaitienė, Tamošaitis, Strolis, and Antanas Gudaitis) taught at guild schools (including the above-mentioned artists, and Viktoras Vizgirda, Robertas Antinis, and Tadas Lomsargis). The work of artists in the educational system became a societal phenomenon. Artists were active participants of guilds and propogators of a more progressive way of life. They put together publications about Lithuanian folk trades (with the *Sodžius menas* series), about handicrafts, construction of village houses, and collaborated in the media. Tamošaitis, Tamošaitienė, Strolis, Gudaitis, Paulius Galaunė, and Jonas Prapuolenis among others published articles in

the press that focused on guilds and agriculture. The company Marginiai was created in 1930 to meet the demand for folk-style furniture, textiles, ceramic and wood carving examples, which were created not only by students of the Kaunas Art School, but also by professional artists who strived to uphold the characteristics of the national style. Artists designed furniture for representative interiors (including for the Lithuanians living in Pittsburg, the Cadets' Club in Kaunas, and for women's associations) and created applied art works for world expos in Paris and New York. Based upon factual evidence, a conclusion is made that the role of professional artists in the interwar guild movement is not sufficiently recognised and that only recently stereotypes about artists of the interwar period who were not interested in the problems of guilds have been retracting from Lithuanian art history research. Perhaps love for guilds arose not only from consciousness or understanding of the needs of a new society. However even "making up" for state grants or working simply to improve their financial situation, artists played an important role, becoming participants of the guild movement, which was a mass interwar phenomenon.

Inga JANKAUSKIENĖ

THE CULT OF PERSONALITY, SOVIET SOCIETY AND ARTIST-COMPOSER. POST-WAR PRESS ON MUSIC

This article analyses the rhetoric of 20th century post-war press dealing with music in Lithuania. Both a social and musical world was formed according to the ideological political norms of the period. This article brings to light the characteristics of the music press and its problems, direct dependence from the political events of the country (and the work style of the Soviet General Secretaries of the Communist Party – Joseph Stalin, Nikita Khrushchev, and Leonid Brezhnev). Attention will be focused not only on what was required to be written, but how it was written. The decades from the 1950s to the 1980s can be likened to a guide, allowing one to talk about common leading trends of the time in the music press, which are looked at from the perspec-

tive of participants of the process of music (clients, composers, and listeners). Research conducted of the period's press reveals the genesis of the music public, denoted the changes in its perception: all at one time one can talk about the strong functioning of a cult (during Stalin's leadership of the Communist Party) and about the gradual conditional freedom of music's users, critics and creators, about musical topics, and the variety that was beginning to grow, the qualitative growth of press about music and the later maturity of the quality of the articles. Starting in the 70s, the average level of politisation in the music press lessened, while professionalism grew, and a double standard was entrenched. Lip service was paid to political events separately, but professional problems were dealt with more in depth.

This article was written using a number of quotes from the press of the time, archival documents, and the scientific works of historians and art researchers.

During the first decades after the post-war period, those living in Lithuania were forced to fit into the physical and moral norms of the Soviet reality. These were the years of when the totalitarian regime of the Soviets was entrenched. According to Soviet standards, there were attempts to reorganise the entire cultural life of the country. During the same period, efforts were taken to destroy ancient cultural traditions. Independent artists were forced to create artists' unions in 1940, which worked as a mechanism for controlling cultural life. We also selected information from the press of the time that show the changes in the musical life that were occurring, which best reflect the times affected by ideology, and the demands put upon artists by those in power. The article reveals the common trends of the "formalio" of the so-called "Soviet people and artists", which can be summed up in a few phrases: ideological repression, art and press that was commissioned, and the formation of double standards.

*PERSONALITY CULT IN LITHUANIAN ART AFTER
THE "PERSONALITY CULT"*

Two clear trends can be noticed in the politics of the "humanisation" of art during the post-Stalinist period: from the late 50s through the 60s special attention was paid to the individuality of an artist and in the early 70s – to the representation of an individual person in the portrait genre.

In the late 50s, after the rejection of academistic Socialist Realism canons, "subjective interpretation of reality" was promoted and become the invention and repetition of individual representation schemes in the artistic practice. "Artistic individuality", common in the public art discourse and analogous to the concepts of "author", "genius" or "originality" in the art theory of modernism, also was an ideological construction, a propaganda term, signifying the high status of an elite culture. During the following decade the creations of "individualities" acquired some features of the "dehumanised" modern art. The overvaluation of the means of expression eventually constituted a digression from the "humanistic" image of man, although the opposite ought to have occurred. In the late 60s and early 70s the self-reproduction of individualities and the rough, uniform, reduced image of man, that prevailed in their works, started to cause the discontent of the authorities. The "humanistic pathos of portrait" became the new slogan of the art policy.

In 1973–1974 the newly activated campaign in favour of the portrait genre, a means of disciplining the artistic individualities, was in the first place directed towards education of the youngest artists. Soviet art tried to revive the traditions of an "autonomous" portrait that originated in the Renaissance and were rejected by the "dehumanised" modernism and devalued by the Stalinist Socialist Realism. Portrait represented traditional values that were allegedly trampled in the West, but flourished in the USSR. An interesting result of the portrait campaign in Lithuanian art was the abundance of artists' portraits. Having the possibility to select the model, artist used to choose their colleagues, relatives, other members of the creative intelligentsia. To tell the truth, artists were usually represented as simple living people, sometimes even as unknown models in the portraits. There were few

cases when, through the reflection of the act of representation, it was attempted to represent the identity of an artist as a professional. On the other hand, the gallery of artists' portraits achieved a special significance: it was testimony of the elitist artist milieu's isolation and indirectly referred to the developing art system as to an autonomous social (sub)system.

After 1974 there were no more "republic size" exhibitions of portrait, although it was planned to organize them regularly. In the middle of the 70s the art "humanisation" campaign lost its force and its results were, apparently, not satisfactory. The young generation, affected by the moods of escapism and individualism, began to create art that was openly "antihuman" and represent man as a miserable and humiliated creature. The pathetic respect towards artist as a creative personality disappeared from the public art discourse. In the non-official art the surrealism-related tendencies of the destruction of "humanistic" image of man and the integrity of the work of art as well as the self-destruction of "author" became visible from the early 60s. Visual quotations and the images of self-destruction in self-portraits introduced into painting were directed against the "artistic individuality" and the traditional portrait as a historic relic.

Daiva CITVARIENĖ

STRUGGLE OF IDEOLOGIES: ART DISCOURSE AT THE TURNING POINT OF HISTORY

The article discusses the decade of the 1910s in Lithuania, along with the problems of post-Communist Eastern and Central European art discourse, which affect almost the entire region which has experienced this post-revolution period. Despite different historical, cultural, and political conditions, we come up against a common fate of artistic traditions – a belief in the universal character of art, the accentuation of the independent status of art works, and the particular ideology-making of the autonomy of art. The mythology of universalism in the countries under Soviet influence served as the basis of the entire mechanism of cultural preservation – the resistance against the totalitarian oppression and so-called "Soviet internationalism". In the

context of official art politicking, autonomous art was understood as an expression of freedom, and finally freedom in art was linked with the right to remain outside, “unrecruited”, and create “autonomous” art. At the same time Modernist art took on a political meaning, because in defending the values of modernists and the autonomy of art, society was defended from the ideology of the ruling powers. As a result the attention paid to social problems, which gathered particular strength in the Western art world in the 1910s, didn’t find the same response in post-Communist countries. They lost their purity here because of the government’s multi-faceted manipulation of these themes, and become “suspect” and “unartistic”. The strongly-entrenched avant-garde tradition upheld old barriers and a selective stance, which was to throw out all principles of thinking that didn’t fit in the ideology of universal art and its possible legitimation of the problems it raised without exception. At the time the former strategies of unofficial art, which gained a status of power, radically changed, and began expressing a strong resistance against new theories from the West. The former avant-garde started to consider Western theories as foreign, and not having anything to do with “our” context and took up a position that they had resisted against earlier – authoritarian, canon-like and repulsive. However, the modernist mythology of universalism stopped serving as a tool in defining identity in a society where democratic processes were taking place, and in the flux of its further differentiation. The cultural representation of the body and gender, the Christian paradigm of culture, memory and history became the main themes of art during that time. The basis of the cultural paradigm, which were “national identity” and Christianity as the central factors of cultural identity, became the main aim of artists in Lithuania. The new generation of artists from Lithuanian that arose during the beginning of this decade started not only to consciously resist the leading trend of traditionalizing romantic nationalism, but also criticized patriotic monument-making, and the mythologizing national memory. In the context of art of the 1910s, one can observe changes, which started from tautology and the definition of autonomous art works to the recruiting and directly forming political criticism of the environment, from politics in its modernist meaning to a critical analysis of the basis of the functioning of a ideological and political society.

THE STORY OF JUOZAS MILTINIS' EXILE (1945–1959)

The goal of this article is to research the post-war theatre of Lithuania, which experienced the pressure of Soviet ideology, the violent entrenchment of the dogma of Social Realism on the post-war stage, which painfully echoed through the fate of many of Lithuania's artists. One can clearly determine the dictate and violence of Soviet policy towards art and culture through the fate of stage master Juozas Miltinis, the unfounded criticism of his work, and political accusations, and his banishment from the Panevėžys Drama Theatre.

The post-war situation of theatre in Lithuania and the decisions of the Communist Party in trying to reveal the bans and limits of creative work, which were connected with "unconflict" theory, the unfounded canonization of the Stanislavsky system, and the responsibility of the theatre against the cultural cases of Moscow (among them the forced forming of the repertoire, the system of the accepting and removing plays, and theatre control) is analysed in this article (dramaturgy, repertoire, and directing). The situation of Western European theatre with Lithuania behind the Iron Curtain is also looked at in depth. The performances put on by Juozas Miltinis, which were based on Soviet plays, are researched with a comparative analysis method, with the goal of showing an accurate representation of the western world and its way of life. The article is based on authentic sources like plays, reviews, memories of people living at the time, and interpretive literature of the time.

JONAS VAITKUS IN KAUNAS THEATRE 1975–1980

Jonas Vaitkus came to the Kaunas Drama Theatre in 1975, already quite tired of directors that were constantly changing their creative tone or who had lost it altogether. At the beginning of 1978 on the order of the Ministry of Culture, he was given the post of head director of the theatre.

This article deals with the plays put on by director Jonas Vaitkus at the Kaunas Drama Theatre between 1975 and 1980 by taking a look at the changed methodology of the director, tools of expression, and the tasks given to both the actors and viewers, with the reforms carried out in the theatre highlighted. The acting, stage interpretation of the playwright's text, and new ways of reception not only gained the attention of critics, but of the audience. The article brings to light the characteristics of Vaitkus' modern directing, the problems of directing and acting, and the relationship between the theatre and its audience by describing the most vivid performances of Vaitkus during that time. Methods of comparative analysis are used, directing attention towards the reception of modern directing in Lithuanian culture which was permeated by Soviet ideology.

Rasa VASINAUSKAITĖ

THE ART OF THE FRAGMENT: EIMUNTAS NEKROŠIUS' DIRECTING 1991–1995

This article analyses the aesthetics of director Eimuntas Nekrošius, which has changed since 1991. A fragmented stage action model and stage image construction is clear in the plays *The Nose* by Nikolai Gogol, Alexander Pushkin's *Small Tragedies*, and Anton Chechov's *Three Sisters* put on by Nekrošius in 1991–1995, which provides a concrete state of being of the artist after Lithuania regained its independence. The poetic images of the director in his performances take on contrasting shapes and actualise the dramatic and grotesque sensa-

tions of reality. The new structure of Nekrošius' performances, new stylistical changes of his directing, compared to the work of Lithuanian and foreign directors of the time, are evidence of the penetration of postmodern theatre trends in the Lithuanian stage and its transformation with individual means of artistic expression.

The different "shape" of Nekrošius' theatre forced critics to listen. It wasn't possible anymore to adapt the usual methods of writing about them to his performances – which was to follow the director's metaphors and describing the associations raised by the performance and experiences. The new form of Nekrošius' theatre were most likely linked with the director's different view towards actors, and towards the whole system of the performance. Having been born in the mind of one person, this system functioned according to his power alone. Centralising this power was the power of the imagination, capturing viewers with images that were hard to put into words and forcing one not to get to know or feel, but penetrating the depths of the subconscious.

In analysing and reconstructing Nekrošius' performances in the period of 1991–1995, the author focuses attention towards the perception of the performances at the time, comparing the performances of other directors of the time, emphasizing the surface dynamics and physicalness of the action that appeared in Nekrošius' work, and poliphonicness of the different themes revealed during the performances like the trope of situational comparisons. The director's freedom of stage modeling, variety of signs, and encouragement of the viewers' emotional distance with its performers during the performance are all named the new quality of Nekrošius' theatre.

Gražina MARECKAITĖ

A THINKING MAN – THE ROLE OF ACTOR PRANAS PIAULOKAS

The work of Šiauliai Drama Theatre actor Pranas Piaulokas is a unique phenomenon in the spectrum of Lithuanian theatre. However, it is difficult to find an adequate evaluation and place for the sign system of stage art for the phenomenon of this form of art. This is characteris-

tic for other actors, whose place in the common context of stage work is not labeled as some clear aesthetic direction or type of acting system, depending on the senior director of the theatre, and also from the time period or surrounding factors. The actor on stage and his character being created are the most important, but which is also the least defined sign of stage work, which is full of an endless amount of codes of meaning. In theatre of the 18th-early 20th century, there was a very “powerful” system of acting and the art of drama – an actor’s “amplua”, or role. According to this system, actors were categorised according to their personal information as kings, heroes, roles with mantles, roles with corsets, lovers, betrayers, and soubrettes among other roles. A short theoretical summary of drama and the art of acting, desiring to be equal with modern science, is the weakest part of contemporary theatre theory. The phenomenon of acting is to ungovernable for making a system, classification, or categorisation. The semiotic analysis of stage works, according to a linguistic system listing the most minimal units required in forming and systematising artworks/plays of the stage, normally come up against a wall, which is the act of drama, and the actor’s character. This is because the artist, in becoming a sign of stage art, is a real person, a psycho-physical being. He embodies a fictitious character, able to give meaning to concepts of the author, director, scenographer and the very performer, and a range of variations of that concept – endless combinations of words, movements, intonations, looks, pauses, silence and sound. There is a range of variants of a play’s authorship that are possible, though they are not easy to decipher, when during a scene the creative work of a director-author, actor-author-director and the audience is at work. It’s not always clear who holds the baton, especially in those cases, when we find ourselves with autonomous, strong and energetic art individuals. One of these cases is Šiauliai Drama Theatre actor Pranas Piaulokas, who came to the theatre in 1969 and played more than 70 roles, a large part of which were unforgettable works, characters that had become almost real beings, which accompanied his contemporaries like people one meets in real life, just that those one meets in the theatre world are more striking, more rounded off, and of a more perfect form.

A CREATOR OR A PERFORMER? THE ROLE OF AN ACTOR IN DIRECTOR'S DISCOURSE

The article approaches the creative work of an actor from the point of view of auteur théâtre practices: the role of an actor is seen as an integral component of director's text and the impact of individual mise en scène strategies on acting is analyzed. The text claims that unlike in the theatre of logocentric model where the actor as an embodiment of a dramatic character is considered to be the central element of performance, the auteur théâtre strictly confines the individual artistic expression of an actor to director's discourse.

The article discusses how the creativity of an actor is affected by the fact that his primary task, instead of developing the part of an individual character, is now to compose and perform the acting score as part of director's text of performance.

The object of analysis is the work of actors in the trilogies of performances by the most prominent Lithuanian stage directors Oskaras Koršunovas and Eimuntas Nekrošius, manifesting both individual ways of articulating director's text and distinctive patterns of actor's expression within director's discourse.

Aušra MARTIŠIŪTĖ

POETICS OF PARADOX IN THE DRAMAS OF KOSTAS OSTRASKAS

Kostas Ostraskas has been writing plays for 50 years, and manages to remain an avant-garde and observant writer with an inexhaustible imagination. The mystery of the innovativeness and avant-garde character of Ostraskas' work was encouragement to look deeper into the entirety of his work, and explain what is constant and unchanging, and what influences the individual style of Ostraskas playwriting and creates the impression of freshness in his work. The focus of research of this article is the playwriting of Kostas Ostraskas during the period 1951–2006.

Paradox is considered to be one of the primary features of this playwright's work. The goal of this article is to define as precisely as possible the concept of the Ostrauskian understanding of paradox, and find the development of the content of paradoxes and form, and its stages.

A focus on ideas of the absurd and the search for the poetics of the theatre of the absurd dominated in his earlier work (in the 50s and 60s). Paradox is revealed in the theatre of the theatre of form ("Pypkė"), and music and verbal language experiments ("Kvartetas"). It was during this period that Ostrauskas' work harmoniously flows into the world context of the theatre of the absurd.

The ideas of postmodernism came to the forefront in works during the 70s, 80s and 90s – it's during this time that Ostrauskas turns back to the classics of literature (Shakespeare's plays and works of Lithuanian literature). Deconstruction, contrasting characters (choosing a well-established stereotype and an unexpected view destroying it) and episodes, juxtapositions of opinions (with a fragmentary composition style of drama characteristic of this period), the clashes and conflicts between the work's author and his created characters, and problems of interpreting a character begin to dominate in the expression of the paradox. A separate stage of the search for the expression of the paradox consists of micro and mini-dramas, published in the magazines *Metmenys*, *Kultūros barai*, and *Metai*, and put together in a cycle called "Proverbs and Sayings", as well as the drama "Spec(tac)ulum mindi" which gives off the effect of a unified work in form. The minimalist form (the drama reminds one of a scene, a dialogue of characters, and an event changing the situation among other things) which is necessary insofar as it reveals the "movement" of the essence of paradox.

Attention towards the theatre of the absurd is a constant feature in Ostrauskas' work, from time to time revealing new and unexpected ideas in expressive works such as the triptych "Once Upon A Time Lived a Grandfather and Grandmother" (2000), in conceptual dialogues with interpretations of Samuel Beckett's dramas (the diptych "Who", 1991, 2001), and Friedrich Nietzsche's philosophical idea of the Übermensch ("Summa philosophica or "Also sprach Zaratustra", 1995).

Kostas Ostrauskas was a tireless seeker of paradoxes, combining consistency with an enjoyment of unexpected avant-garde-like forms, and the search for dangerous stereotypes filled with meanings that had formed and hardened over time, and provides a feeling of joy in recognising them, watching the process that puts them in motion, and the revealing of a new meaning.