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**Musicality of Literature and Synaesthesia:
“Letters to Devdorakelis” [“Laiškai Devdorakėliui”]**

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1. Interactions between literature and music. Musicality of a text can be deliberately created at various levels. This is a presentation of musical images, motifs, and impressions (it is called a verbal music), traditional “music of words” (syntax, intonation, metric, phonics), analogues of musical forms and techniques, strategy of narrativity, archetypal emotional-dynamic models (Wolf 2002). However, rhythms, forms of ontological principles (Karbusický 1997), the main musical models (two-part, three-part, variations, rondo, sonata) can subconsciously be expressed as an emotional projection of musicality of an artistic work and its compositional processuality. Cultural anthropologist and philosopher Susanne Langer values musical composition as analogues of the forms of human feelings: she states that tonal structures which we call the “music” have a great logical similarity to the forms of human feelings—the forms of a rise and decline, flow and concentration, struggle and reconciliation, breaking the speed, severe agitation, calmness, light animation, recovery and dreamy moments; and not so much likeness to the joy and sadness, as much as to the strength of these feelings, vitally important grandeur, brevity and eternal shift of everything. Such is the structure of a sense or its logical form. As the scholar writes, the musical structure has the same form embodied in the repetition of pure rhythmical sounds and silence; music is the tone analog of emotional life. This is why such formal analogy or matching of logical structures is the first condition of connection between a symbol and its meaning (Langer 1980: 356).

1.1. Conceptions of musical form. Musical form is perceived in two aspects: the first one as a scheme (it corresponds to architectonics of a literary work), the second one as a process which corresponds the internal form of a literary work (Brūzgienė 2004). The form of a piece is effected by centripetal and centrifugal forces, where the first is described having an aspiration for non-contrast, consolidation of a single theme (in tonal music it is an aim to return to the main tonality, the tonic, the coordination of metre and rhythm). The second force expresses themes’ contrasts striving to move away from the main tonality, volatility of harmony and metro-rhythmic controversy. The form as a process would be a motion along this curve, and the form as a crystallized result of this process would be the curve itself. Curve’s shape, gradients of its parts, the change of the speed of waves, relief and background ratio depends on artistic ideas (Bobrovsky 1970: 31).

The famous German musicologist and composer Hermann Erpf emphasizes the link between language and music in his works, especially in terms of the structure. He analyzes

the musical language from various aspects: *melody* (identical, level, higher and lower tones and their groups), *tempo* (the similar speed, faster, slower), *dynamics* (the same intensity, stronger, weaker, strengthening—*crescendo*, decreasing—*diminuendo*), *timbre*—“colours of sound” (same, different). All this is close to the expression of a human speech (Erpf 1967).

The researcher presents the system of the forms of music based on the three highest level principles: *row*, *balance*, and *development*, which summarize the patterns of the internal structure of the piece and all specific musical forms can be described in this way. He considers the structure of *row-sequence* as a primary form which is based on the repetition, i.e. principles of similarity and comparison.

The second large group of forms in Erpf’s conception is the so-called *equilibrium* form (simplified they should be called *to* and *fro*), which sequentially are divided into *ordinary* forms (period, two-part, some forms of sonatas) and forms of *extended balance* (during the evolution of sonata the *row* form—the song, the fugue, fugato—and the *balance* form are combined). By the way, the balance is not identified with the uniformity of length. Trying to understand the form it is the most important to feel its flow, but its intervals may have unequal values and proportions.

The third type of forms are the *developing* forms, which are characterized not with linearity as in the *row* forms, not with sensation of retrospective approach of the end as in balanced pieces, but only with the purposeful movement, direction of both, individual parts and the whole, where individual units are seeking to join the whole and, in general, the form is surrounded by the units of climaxes. In these types of forms often the theme of a piece is formed, gradually coming out of the core and developing out of individual motifs, and it appears at the end of the piece and becomes its climax.

Depending on the artistic style of the work, epoch, understanding of the concept of the form, research direction, etc, a variety of methods and strategies can be used to explore the musicality of text. Musical terms are used not only for analysis of the musicality of time arts (concept of intermediality, in Wolf 2002), but also for description of composition, rhythm, etc. of spatial arts (art, architecture, etc.) because the scientific terminology of musical composition is well elaborated and some of the terms reach the syncretic art era or they are characteristic to the style, rhythm formation, etc.

2. Interactions of arts and synaesthesia. Speaking about aesthetics of Čiurlionis’s principles the bright trends of arts’ interaction can be highlighted. Guided by the aesthetic program of the idea of art synthesis which was advocated by the influential supporter of romanticism, symbolism and classical modernism, in his words Čiurlionis created “a new language” (Gaidauskienė 2008: 26). He transferred literary genres (tale, ballad, poem) into painting and music, and musical genres (sonata, prelude, fugue, symphony, fantasy, a psalm) into to painting and literature. As the researcher of Čiurlionis’s works Vytautas Kairiūkštis states that synthesis of visual and auditory senses exists here but not the synthesis of music and painting. Apparently, these sensations determine the usage of general music terms taken from the lexicon of “the realm of space”: high, low tone, range, etc. (Kairiūkštis 1938: 36-37). Landsbergis, referring on the “parallelism” of arts practiced by

Čiurlionis, substantiates the metaphoric character of his own terminology, which is used to comment the artist's paintings: "In addition to the semi-accurate concepts of semi-metaphoric rhythm, movement, harmony, accent that have been already accepted by art critics concepts, I think that for Čiurlionis's paintings produced in the genre of sonatas and fugues, descriptions of metaphorical polyphony, ostinato rhythm, and structure, recapitulation, specific meter-rhythmic unit and etc are acceptable. They are relatively specific analytical terms" (Landsbergis 1976: 192-193). Landsbergis also points out that speaking about the matured paintings made by Čiurlionis, metaphorical (poetical, musical) thinking permeates the perceiver as well (ibid.).

But whatever modern, innovative, various and relevant research methods and the aspects of interactions of the different arts are, essentially they are based on the traditional analysis of interactions between two arts, especially when it is considered to be the expression of "pure" abstract sensory sensations in the text. Discussion about synesthesia in arts is usually based on two main sensations which manifest in the strongest way in a particular piece. The modern concept of synaesthesia could reveal the original prospects of exploration, so it will be discussed more broadly. Even researchers of Čiurlionis's artistic heritage often examine the specific expression of musicality and the synthesis of arts in his paintings or verbal creativity, the application of the modern concept of synaesthesia and treatment of innovative synesthete-personality would be a new level in studies of the interaction of arts. Therefore, it is appropriate to introduce several paradigms of the modern concept of these phenomena by a talented philosopher, synaesthesia researcher and artist Salomėja Jastrumskytė.

2.1. Čiurlionis as a synesthete. Jastrumskytė in her work emphasizes that pan-musicality played an important role in aesthetics of synaesthesia. Besides, in the Romantic period the instrumental music was considered to be the highest form of music—the absolute music. This concept of absolute music justified "synesthesia as a synthesis of music and art or poetry and formed a long-term dispersion of this principle in symbolism and modernism" (Jastrumskytė 2011: 217). As writes the researcher, music is "the same for all sensory experiences—a musical pattern <...> is a sensitized (via auditory sense), universal and archetypal harmonious model" (ibid.).

According to the Jastrumskytė, the structures of the bodily sensations are much more complicated and organized more intricately than Aristotle's five-branch sensorium where separate senses become like blind alleys when dealing with overstepping the limits of reality (op. cit.: 174). So the concept that synesthete is the specific entirety of a human consolidates its position, and that "synesthesia existing in such person becomes a shaping force of the perception of reality and remains there, so synaesthesia can not be separated from the whole sensitized body" (op. cit.: 159).

Referring to Čiurlionis Jastrumskytė emphasizes that in his creative legacy of one of the most authentic experiences of synaesthetic personality is the synthesis of *light / visual and tactile* sensations, which appears in his paintings and literary works. Art critic highlights, in particular, a synaesthetic sensation of light; in her opinion synesthete experi-

ences light filled with diverse qualities of substance: “tactile illumination-light and tactile synaesthesia in Čiurlionis’s creation is a special and intimate stamp of the synesthete. <...> Light in Čiurlionis’s paintings is achieved as being sticky, viscous, spicy, warm, dry, and etc.” (op. cit.: 168). This light can “chase other senses, or can be followed by them, not only by *sight* but also by *auditory* (anthem, sonatas), *tactile*, as well as the so-called *haptic* senses allowing to feel the space and its scope” (ibid.). In Čiurlioni’s paintings the light is displayed “as the sound of joy and strength—emotional synesthesia”, also appears as “synaesthetic expression of *height*, since the impression of height is often conveyed without spatial relations, as if from the inside” (ibid.).

Scholar also upholds an interesting and original idea that representation of the height “is equally impossible without addressing to the peculiar connections of sensations” (op. cit.: 174); in addition, it is understood as a way of exceeding the reality. Using these assumptions of synaesthetic experiences Jastrumskytė reaches a conclusion which is important to the analysis of Čiurlionis’s written works that in the artist’s paintings it is “synaesthetically suggested that music is a measurement of the spatial height” (ibid.). (It means that the “reversed” direction of the synaesthetical expression of senses is also valid in Čiurlionis’s literary works: the height expresses synaesthetically suggested music.) It is interesting that the researcher Andrej Bandura, who examined the works of the Russian composer Alexander Scriabin, who was also a synesthete, sees many common features which are close to Čiurlionis. For example, writing about Scriabin’s piece “**Предварительное Действо**” [Preliminary Action] he quotes Leonid Sabaneyev’s words, which could precisely describe the musical picturesqueness of Čiurlionis’s verbal creativity: “It seemed that one has entered into something enchanted, the sacred kingdom where sounds and lights somehow merge into one fragile and fantastic chord... And in all this here spread the colours of something illusory, unreal, dreaminess—such a mood, as if you see a dream of sounds” (Bandura 2006: 71).

2.2. Visualization of music. Bandura comparing the characteristics of works by Scriabin and Čiurlionis and their sense of synaesthetic music / light / painting, points out that “they were both musicians, poets and mystics” (Bandura 2006: 75). Analysing visualization of music (referring to Scriabin’s markings on the margins of the note sheets, observations in the programs, and his philosophical system), the researcher comes up with the visual matches of the general musical elements in his view, namely: 1) the accented sound or chord clearly emerging from the stream of sounds which corresponds to the image of explosion, fall, blow or abrupt approach; 2) high sounds of *staccato* are represented by small bright lights or flashes; 3) low stretched orchestral pedals correspond to the images of huge masses of matter: planets, mountains and extended plains; 4) smooth melodies with extensive breathing are reflected by something light and expanding (beam of the lighthouse, sky full of stars and water surface); 5) musical themes, closed in a circle, correspond to the image of rotation, and the texture of *tremolo*—to vibration. The final result of visualization of musical elements is evaluated according to the following parameters: 1) correspondence of musical movement and musical gesture to the dynamics of visual

images; 2) presence of a certain plot line of the development of visual images; 3) acquisition of a new quality as a work of art, the perception which will be non the less interesting and useful than the listening of the "blind" original.

Many of these concepts of synaesthesia and synaesthetic personality are so original and innovative that they imply the possibility of the new methodological approach for comparative studies of the interaction of arts and thereby enrich the understanding of Čiurlionis's musical and literary works and the range of their interpretations. Reading Čiurlionis's verbal creations, like in the analysis of the musicality of paintings, they can be searched for sounding images which are close to the musical–synaesthetical sensations of the world.

2.3. Images of mountains in Čiurlionis's aesthetics. Various images of mountains constantly reappear in Čiurlionis's works (paintings and verbal pieces) though he did not describe mountains directly in his letters except the Carpathians ("though they are not high but very melodic", Čiurlionis 1960: 198) and the Caucasus. These letters are dedicated to the mountains symbolizing their natural glory, power, sustainability, and beauty. As Čiurlionis said to his brother Povilas, when two of them wandered at night in the woods at Mergežeriai village: "Hey, brother, how well do you feel in the infinity of the universe in this highest and most powerful sphere of the human spirit. The sea, mountains, forests, rivers and the sky—they are like brothers and sisters, which you could hug, love and talk like with friends" (as cited in Čiurlionytė, 1970: 209–210). In his letter to Povilas (September 9, 1905, Druskininkai) the artist also wrote about the Caucasus Mountains (Čiurlionis 1960: 186-187):

I saw the mountains with their tops fondled by clouds, I saw the proud snowy peaks which high above the clouds held their shining crowns, I heard the roar of Terek River, its bed was filled with foam, not water, and stones thundered and growled. I saw Mount Elbrus from 140 km like a huge cloud of snow in front of the white chain of mountains. I saw Darjali gorge among the wild, grey-greenish and pink fantastic rocks. We travelled on foot, and this road will stay in the memory as a dream forever. The road went along the shores of Terek River, and we climbed Mount Kazbek which is considered to be the knight of the mountains. We squeezed through such dangerous places that my fellow travellers got pale, were dripping with cold sweat and shivered from fear. At last, we reached the Kazbek glacier where such silence prevailed that if one clapped his hands, the pieces of rocks broke away and flew into the abyss. The clouds were floating around us.

Čiurlionis photographed the images of mountains and sea; some of his photography have survived (Valiulis, Žvirgždas: 2011); and then the motifs from these pictures he used in his paintings. He photographed a lot in the Caucasus, and then, these photographs very different in size, (140 x 215 mm) he glued into a small photo album. Staying in the magnificent sanctuary of nature provided the new powers, opened the unseen horizons, enriched his thinking, and the experienced excitements provided stimulus for the creative imagination and motifs for the future creations (ibid.).

3. M. K. Čiurlionis's literary-verbal creation. Musicologist Vytautas Landsbergis, in 1997 prepared the book "Mikalojus Konstantinas Čiurlionis. Žodžio kūryba" [Mikalojus Konstantinas Čiurlionis. The Creation of the Word] and in its introductory essay discusses the specific features of the edition and draws attention to the unresearched literary creation of Čiurlionis. The texts of various forms and structures are published in the book: "Daina" [The Song], "Iš dienoraščių" [From the Diaries], "Pasaka" [Fairy Tale], "Psalmė" [Psalm], "Laiškai Devdorakėliui" [Letters to Devdorakėlis], "Jūra" [The Sea], "Sonata" [Sonata], "Nuotrupos" [Excerpts], "Aforizmai" [Aphorisms]. As scholar writes, "All Čiurlionis's journalism, and especially his letters, is marked by vivid pictures of a words and capacious images; here we see the great potential of senses, imagery, and style, which could, and had to find themselves suitable expressions in the art of the written word" (Landsbergis 1997: 5). Čiurlionis's letters offer the improvisations of scenic images, which are not just expressively improvised but also "rhythmically organized into a small artistic form" (ibid.). It is interesting that Ignas Šlapelis who had Čiurlionis's manuscripts (many originals did not survive), also mentions that "all his works, all his writings are created in the same spirit as paintings, deeply lyrical, symbolic and musical" (as cited in Landsbergis 1997: 8). In the introductory essay, V. Landsbergis presents insights into the musicality of several texts and justifies them with analogues of musical forms (e.g., "Jūra" [The Sea] has the form of sonata, etc.). Therefore, Čiurlionis was one of the first Lithuanian authors who began to apply principles of the musical form to verbal works.

3.1. "Laiškai Devdorakėliui" [Letters to Devdorakėlis]. In the summer of 1906 Čiurlionis had written a series of short lyrical poems in prose which was called the "Laiškai Devdorakėliui" [Letters to Devdorakėlis] according to the frequently used addressee. Devdoraki is the glacier in the Caucasus Mountains; Čiurlionis went there in the summer of 1905 with the Wolmans' family. The lonely composer fell in love with young Halina Wolman, his piano pupil. Čiurlionis dedicated her three preludes in 1905 ("dla Halki"), he adapted the name Devdorakėlis for her. In one of his draft letters to Halina (it is considered that it was written in autumn, 1907), Čiurlionis wrote the following: "I tell you openly, there was a time when you have done so much good to me not knowing it yourself. My ideas then were floating somewhere else in this world, it was tight for them everywhere, new horizons opened to them..." (as cited in Landsbergis 1997: 13). In 1907 he started writing a new symphonic poem "Pasaulio sutvėrimas" [Creation of the World] and "dedicated it clearly not to the geographical Devdoraki..." (op. cit., 12). The content of the Letter V affirms that actually Devdorakėlis is Halina Wolman and that the "Letters" were addressed to her. (Here author gently teases with the motif of the murmur of the fir trees – it is the allusion to opera "Halka" by Stanisław Moniuszko (ibid.). Later the literary addressee in the "Letters" from Devdorakėlis changes into Kazbekėlis, into Ari. In total there were 12 "Letters to Devdorakėlis", although they are numbered starting from the second one; it is assumed that the first one has been torn out, and the twelfth one is comprised only of two words ("Žinai, Ari." [You know, Ari.]). It is interpreted "as a fragment, a broken beginning", although, according to Landsbergis's words, who is a researcher of the verbal creations, "it is meaningful as it is, clearly and sensitively ending the cycle" (op. cit: 14).

3.2. Aspects of musicality of "Letters to Devdorakelis". In what aspects should be the musicality of Čiurlionis's "Letters to Devdorakelis" analyzed? Discuss and the characteristics of the cycle and the patterns of analogues of musical forms; pay attention to the originality of the development of themes (to the processuality—the internal form of the piece), discuss musical images (it is so called verbal music, or thematization), look at the properties of word music (syntactic intonation, phonics, etc.), interpret the text in terms of synaesthesia. Detailed analysis can be very extended, so the article will focus only on some key features of these aspects of musicality and only a few texts will be analyzed.

3.2.1. Analogues of the musical form. Čiurlionis liked creating cycles both in painting and music, but the verbal creations, which were only a few, the "Letters to Devdorakelis" was the only one with the cyclic form. It is unlikely that "Letters" were written according to a prearranged plan, but, as Landsbergis writes, here in the cycle as if unconsciously the fluctuation of images, contrasts, tension (shadow and sorrow in the Letter VI), dramatic culmination (the dream in the Letter VII – "chaos of infelicity, nostalgia and sorrow"), (Landsbergis 1997), the break and resigning resolution emerge, in which we can also feel the sense of loss and a new value of experiencing happiness and pain. The cycle dramaturgy is close to the principle of symphonism (it is a broad rendition of images presenting the artistic ideas; intensive development of musical dramaturgy, targeted usage of numerous means of expression in musical works). In the first letters, there is more careless playfulness of youth and bright hope, and the last ones are filled with already elegiac-coloured and existentially stronger notes. Thus, according to a researcher, "a cycle has a form, creates a complete entirety, and it is unclear whether Čiurlionis wanted to continue it, or whether he was able to continue" (op. cit.: 14).

3.2.2. Verbal music (thematization). What musical images can be found in the "Letters"? Although all texts are full of namings of various sounds (roar, scream, shout, mumble, thunder, sough, hear, laugh, whisper, rustle, stars speak quietly quietly, dry laughter, etc.), there is not a lot of direct musical imagery. They are: the "great mourning harp", "all strings vibrate, sound, complain, moan", "I pushed through harp's strings with a great fear and chill went over my skin every time I touched a chord", "the drowned men play this harp", "the giant bell", "the chord of mourning torrents", "like a great mourning harp – all the strings sound, vibrate, complain" (Letter VII, p. 69–70), "he will sing a hymn to the sun" (Letter III, p. 64). Many of these images are minor, expressing the general theme of the Letter VII ("I dreamed a terrible dream, a very scary dream" about the world, flooded with water and bloated drowned men asleep), only in the Letter III images are especially bright relating to the sun, nature, worship of mountains and picturesque views.

3.2.3. Word music. The second one, the usual literary musicality aspect should be phonics, connected to the semantic intentionality of words; together with the syntactic structure it creates the base of a literary analogue of a musical theme. Čiurlionis's "Letters" contain very bright images of light and darkness, their interflow, contrasts of large and small spaces and harmony. The effects of light – darkness are musical, they are likely to express the main musical major or minor harmonies (Eros–Life dynamics and Thana-

tos–dynamics of energies of death), and the more subtle moods can be metaphorically named as tonalities (Brūzgienė 2004). These dynamics is evident throughout the cycle, particularly at the beginning there is a lot of light (mountain crowns, glaciers, deserts, the dance of the sun, sun rays, sky, golden one, white clouds). Some parts of “Letters” are very bright, for example, middle part of Letter VI (see below).

3. 3. Analysis of the “Letters to Devdorakelis”. We will study this letter in detail. Its form is close to a three-part musical form analogue (ABA₁). The theme of memories starts in its first part which is made up of two contrasting cores—light and dark images, which become especially developed in the other parts. The third section recalls an abbreviated reprise, which sounds in bright memories of introductory motifs, and repeats enhanced diminutive salutation “You, my little Kazbekėlis”. (In the text soft syllables are marked in italic, images of darkness are marked in bold, and images of light are underlined. Markings are made by the author of this paper—R. B.)

Žinai ką, Kazbekėli, kai mudu *sedėjome* tada ant kalnelio, aš patyliukais nuėjau į **pakalnę** ir *stebėjau* mus. Tu buvai visa saulėje, o saulė buvo Tavyje, ir mane Tu buvai labai nušvietus, ir *didelis šešėlis krito* ant manęs **beveik per visą kalvą**. Ir **liūdna** man pasidarė, taipgi **pasileidau pakalnėmis toli toli**, o kai grįžau pas mus, Tu dar labiau švytėjai, bet **mano** šešėlio *jau ne*buvo. Mudu buvome labai užsiėmę, *reikėjo žemuogę perpjauti* į *dvi lygias puses*. *Padėjome ant lapelio* ir labai rimtai *ja pasidalijome* – ta maža žemuogėle.

Ir *prisiminiau* aš tada, kad buvo laikai, kai pasaulis *panėšėjo* į pasaką. Saulė švietė šimteriopai šviesiau, *milžiniški blizgančių sidabrinų riešutų miškai* kilo mieguistų smaragdinių ežerų pakrantėse, o tarp dangu remiančių auksažvynių asiūklių skrido bausis pterodaktilis, *skrido triukšmingai, nuostabus, liepsnodamas grėsme, ir dingo spindulingoje dvylikos vaivorykščių migloje*, kuri amžinai **stūkso virš Tyliojo okeano**.

Tu prisimeni tuos laikus, mažiulėle? Prisimeni, ar ne, tiesa? O, be abejo. Nesispirk. Iš Tavo akių tai matyti. Tu, mažasis mano Kazbekėli (Čiurlionis 1997: 67).

[You know what, Kazbekėlis, when both of us then sat on the hill, I quietly went **downhill** and was watching us. You was all in the sunshine, and the sun was in You, and You greatly illuminated me, and a large shadow fell on me **almost over the entire hill**. And **I became sad**, so **I started running down the hillsides far far away**, and when I came back to us, You were even more radiant, but **my shadow** was gone. Both of us were very busy, we had to cut a strawberry into two equal halves. We placed it on a little leaf, and we shared it very seriously—this little wild strawberry.

And then I remembered that there were times when the world was like a fairy tale. The sun was shining a hundred times brighter, huge **forests** of shiny silver nuts emerged on the shores of sleepy emerald lakes and among the golden-scaled horsetails which touched the sky, a **terrible pterodactyl** flew; it flew loudly, looking awesome and burning with threat, and disappeared in a radiant mist of twelve rainbows, which always **stands over** the Silent ocean.

Do you remember those times, little girl? You do remember, right, don't you? Oh, no doubt. Don't be stubborn. I can see it in your eyes. You, my little Kazbekėlis (Čiurlionis 1997: 67).]

3.3.1. Form analogues of „Letters“. What could be the fundamentals of the composition of these parts? In literature such composition is called a ring composition when introductory motifs are repeated at the end—it would be an aspect of architectonics (architectonics in music is a scheme of the form), however the analogues of principles of musical composition allow to feel better the inner form of a work—its processuality and the features of a theme development. In the quotation from the letter there are obvious principles of intonational melody. All three parts, each of them individually, could recall a period, not just rhetorical, but like in the musical structure. (Period reflects a complete musical thought and has its match in the rhetoric. In rhetoric period is a rhythmic sentence, developed with multi-summons, with complete thought and form, which has a clear beginning and the end. The structure of a period originates from four lines stanza (often *abab* rhyme), where its beginning reaches the epoch of syncretic art, when poetry was sung. However, the period in rhetoric is usually more developed than the classical period in music. The conception of a sentence in music is different from this concept used in a language: it expresses a development of a theme, which is not necessarily linked to a linguistic punctuation—commas or points.) Lets arrange the text vertically (comments in brackets were made by the author of this paper and are presented in italics—R. B.). Composition of this full text is close to analogue of three-part musical form where part I resembles the analogue of a musical period.

Žinai ką, Kazbekėli, kai mudu sėdėjome tada ant kalnelio, aš patyliukais nuėjau į **pakalnę** ir stebėjau mus. [You know what, Kazbekėlis, when both of us then sat on the hill, I quietly went **downhill** and was watching us.] (*Introduction. Topics reveal themselves: formation of images of light and darkenss, interflow of high and low spaces, duality of the watching sight.*)

Tu buvai visa saulėje, o saulė buvo Tavyje, ir mane Tu buvai labai nušvietus, [You was all in the sunshine, and the sun was in You, and You greatly illuminated me.] (*Period I sentence I phrase I: development of the light motifs.*)

ir **didelis šešėlis krito** ant manęs **beveik per visą kalvą**. [**and a large shadow fell on me almost over the entire hill.**] (*Sentence I phrase II—motifs of darkness prevail.*)

Ir **liūdna** man pasidarė, taipgi pasileidau pakalnėmis toli toli, [And **I became sad**, so **I started running down the hillsides far far away.**] (*Sentence II phrase I: development of the motifs of sadness and darkness.*)

o kai grįžau pas mus, Tu dar labiau švytėjai, bet **mano šešėlio** jau nebebuvo. [and when I came back to us, You were even more radiant, but **my shadow** was gone.] (*Sentence II phrase II: strengthening of the motif of light. motifs of darkenss disappear.*)

Mudu buvome labai užsiėmę, reikėjo žemuogę perpjauti į dvi lygias puses. [Both of us were very busy, we had to cut a strawberry into two equal halves.] (*Sentence III phrase I. Motifs of the topic of introduction like “both of us” and the duality are enriched by a new motif—sharing of a wild strawberry into two halves.*)

Padėjome ant lapelio ir labai rimtai ja pasidalijome – ta maža žemuogėle. [We placed it on a little leaf, and we shared it very seriously—this little wild strawberry.] (*Sentence III*

phrase II. Spatial and colour transformations—the interflow of large and small cosmic spaces—the struggle between light and darkness melts in a small red microcosmos of the intimacy of two people. This sentence of period is close to coded dynamic derivative.)

The structure of part II of this letter is also close to the form of a period.

Ir prisiminiau aš tada, kad buvo laikai, kai pasaulis panėšėjo į pasaką. [And then I remembered that there were times when the world was like a fairy tale.] (*Period II sentence I phrase I. Introductory motif of a mystical space from part I of this letter is being developed.*)

Saulė švietė šimteriopai šviesiau, [The sun was shining a hundred times brighter,] (*Sentence I phrase II, strengthening of motifs of light.*)

milžiniški blizgančių sidabrinių riešutų miškai kilo mieguistų smaragdinių ežerų pakrantėse, [huge **forests** of shiny silver nuts emerged on the shores of sleepy emerald lakes,] (*Sentence I phrase III. New images of light appear, their dynamics and upward direction are highlighted.*)

o tarp dangu remiančių auksazvynių asiūklių skrido **baisus pterodaktilis**, [and among the golden-scaled horsetails which touched the sky, a **terrible pterodactyl** flew;] (*Sentence II phrase I. The new motifs of darkness and light are presented. The climactic contrast of images of light-darkness. It is the beginning of the climax of the whole letter, close to the golden zone of cross section.*)

skrido triukšmingai, nuostabus, liepsnodamas grėsme, [it flew loudly, looking awesome and burning with threat,] (*Sentence II phrase II. The previous phrase is developed various versions, the strong contrast of light and dark is extended: “burning with threat”.*)

ir dingio spindulingoje dvylikos vaivorykščių migloje, [and disappeared in a radiant mist of twelve rainbows,] (*Sentence II phrase III. The motifs of light are developed up to its apotheosis.*)

kuri amžinai **stūkso** virš Tyliojo okeano. [which always **stands** over the Silent ocean.] (*Sentence II phrase III is extended which reminds the code and complements and establishes the end of a part with infinity and eternity of time and space.*)

The form of II part of this letter is close to the musical period of a new theme, consisting of two sentences, where each of them is made of three phrases, where the first sentence has a rising intonation (anticadence) and the second one with new theme has a falling–cadence intonation. The structure of a period, which has more than three phrases in its sentences, is

Part III of Letter VI is close to an analogue of shortened synthetic reprise. Here the motifs of the first part (“both of us”) are developed, and thematic element of the memories interacts with the second part.

Tu prisimeni tuos laikus, mažiuėlė? [Do you remember those times, *little girl!*?] (*Period III sentence I phrase I. The motifs of memories are developed—the motifs of the passed, already unreal time, which sounded in the part II. The address feels particularly warm with two diminutive suffixes(-ul-, -ėl-) and additionally “softened” syllable (un-*

derlined) mažiulėle [little girl]; it interacts with the diminutive version of the addressee Kazbekėlis (suffix -ėl-) in part I.)

*Prisimeni, ar ne, tiesa? [You do remember, right, don't you?] (Sentence I phrase II. The motif of remembrance **repeatedly varies** is repeated in mystical space of reality—memories the truth-telling layer occurs. Climactic rise of this part.)*

*O, be abejo. Nesispirk. [Oh, no doubt. **Don't be stubborn.**] (Sentence II phrase I. Intonation is falling, the new motifs appear like answers—assuredness, stubbornness.)*

Įš Tavo akių tai matyti, Tu, mažasis mano Kazbekėli. [I can see it in your eyes, You, my little Kazbekėlis.] (Sentence II phrase II, where the first word of this part "You" is repeated twice. The diminutive addressee "Kazbekėli" sounds from the beginning of part I, decorated with especially warm epithets "mažasis mano" [my little one]. Mystical and magical tale of love and beauty is concentrated in the end in the eyes of the beloved girl.)

This third part of this letter is also close to the form of the period of new thematics (when the second sentence of the period begins with a new motif). We can conclude that composition of this full text is close to the analogue of a three-part musical form and that each of its parts corresponds to the musical analogue of period. The first parts of the letter are characterized with more developed sentences, comprising of several phrases. It is typical to the composing principles of romantic music, altogether it reminds the Dzūkian melodious speaking in long sentences like orations or songs. But Čiurlionis in his childhood did not speak Lithuanian, so the melodiousness of texts can not be the native Dzūkian dialect phenomenon. On the other hand, it was the Dzūkian sonorous dialect which was his linguistic environment, so the phrases in his literary works could not align in a choppy North Lithuanian or rather tough West Lithuanian (Samogitian) dialect. Maybe the „Letter“ meets the rhetorical period? But they are too musical, the images repeat themselves, interflow, are transformed and the basis of a rhetorical period, however, is a development of thought where stylistic elements have the function of suggestibility. Remembering the artist's musical education (he graduated the higher education in the Warsaw Academy of Music), his synaesthetic nature, we can assume that the musicality of a text has emotional-impressive-visual nature, it is the way to sense the existence by a synesthete-personality.

In systematic terms Erpf's forms the composition of Letter VI could be close to a developed equilibrium form. Can we interpret the Letter VI as a structure from a second plan like a two-part form with a coda while the first and the second parts are structurally more significant? Nevertheless, architectonics of the three parts, and thematics in the third part repeats and combines thematic motifs from the first two parts, a comeback to the atmosphere of the beginning of the piece is highlighted. The entire cycle of "Letters to Devdorakelis" should have the developing form where the motifs of light, love, sadness, despair, and death intertwine, are transformed, and can be variously developed. The end of the work "You know, Ari." is the total expression of articulation when the words no longer necessary, and longing for the beloved becomes indescribable and unspeakable. Such free form of the cycle is also characterized by the musical works of Romantic epoch.

3.3.2. Word music in “Letters”. During the analysis of the linguistic musicality of the text, it is possible to rely on part II of the letter (from “Ir prisiminiau tada, kad buvo laikai...” [And then I remembered that there were times...]) where the confrontation of brightness and dark images is especially bright. Looking at the ratio of soft syllables in the part II (consonants are pronounced softly before the frontal vowels *e, y, i, é* – marked in *italics*) to the hard syllables (consonants are pronounced hard before the back vowels *a, o, u* – normal font) in the text, we can see that in 136 syllables of a quote of which 69 (it makes approximately a half) syllables are soft. Interestingly, there are 14 words of the bright colours and semantics in the text (they are underlined), and 5 words refer to darkness, or perhaps darkness (they are written in bold, of which “terrible pterodactyl, threat, forests” contain really “dark” semantics), while the other words carry along only the darker colour (“the shore”) or gravity (“stand over”) and etc. It would also be interesting to explore the ratio of soft and hard syllables to the darker semantic words of the light images. However, it would become a research from other linguistic areas, which use large volumes of texts to discuss, statistics, etymological data of Baltic and its proto-language (in this respect the research by Skirmantas Valentas is interesting).

On the other hand, the melodiousness of the letter is based not only on the typical attitude of symbolism and romanticism, but perhaps on the details of Dzūkian (it is the Southeast Lithuania) landscape (horsetail, lakes, rainbow, mist) and light Dzūkian spiritual transparency. At the same time it is a metaphysical philosophical text, because in the Caucasus Mountains, where Čiurlionis was a visitor, there is no such “silent ocean” where “rainbows stand over” forever.

3.3.3. Picturesqueness and synaesthesia. Another exceptional feature of “Letters” is especially plastic imagery of a cycle. Many colours (gems, minerals, gold, silver, whiteness, azure, violet, twelve rainbows), the contrasts of big areas and small objects are created (a small scorpion at the end of the limitless desert; sharing of a wild strawberry by putting it on a small leaf, huge plants supporting the sky, the whole primal world, similar to a fairy-tale). Čiurlionis fully admires everything “widely opening himself to everything that is beautiful” (Landsbergis 1997: 14), and this bright ecstasy of observations, according to the scholar, counterbalances an external sentimentality of prompts, clarifies and enriches the turmoil of alive and wandering heart. Altogether in these “Letters” the imagery, picturesqueness, overflow of small and large images, their sound and emotional presentation is close to synaesthetic sense of being, haptic sense of space: “Look, the sun winks its eyes, looking at the two your azure diamonds and the clouds whitens your forehead on to your dress of snow, you, my little Princess” (Letter II, p. 61). Here we could return to the visualization of musical creativity of the earlier quoted composer Scriabin and like making a move back—from visuals towards the sounds of music. Accordingly, Čiurlionis’s “Letters”, being the result of a talented creative imagination, could be rewritten into a piece of music: you can imagine them as the notes—lower dark supporting harmony tones at the bottom of the stave, the melody, small ornamental notes, intertwined melodic motifs, their transformations, their rise and descent, the singing out a theme in legato, accents

in *marcato* or the sharper ones in *staccato*, and all this has colours: timbres, overtones, pauses, etc. Furthermore, synaesthetic understanding of text could be enriched by the concept of "optical metaphor", which Nikolai Vorobyov (Worobiov) used in his works about Čiurlionis. "Optical metaphor" is invoked in discussion about refractive period of paintings' cycle "Winter" of the artist's plastic language: the one and the same form occurs as a star, a ring, flames and snowflake, gray tree and flashing candelabra in unison, etc. Here associations play more in a visual field than in an intellectual area" (Vorobyov 1938: 20). There are examples of such metaphors also in Čiurlionis's verbal creations.

In Letter III (as in many others) which is particularly distinguished by musicologist Jonas Bruveris who analyzed the greatness of Čiurlionis's works, being close to philosophical dimension of cosmic eternity, there is also a very bright interflow of layers and images of existence, their harmonies, the echoes of the grandeur and smallness, and mutual reflections (Bruveris 2011):

Pažadėjau parašyti Tau laišką – laišką Devdurakėliui. Žinoma.

Žiūrėk, tarp snieginių kalnų karūnų, aukštų kalnų, bemaž siekiančių dangų, stovi žmogus. Po jo kojomis debesis pridengia visą žemę; ten, apačioje, vyksta žemiški dalykai, sąmyšis, triukšmas, vapėjimas, bet debesis pridengė viską. Tyla. Aplink baltos nuostabios karūnos. Nuostabiai didžiulės, nuostabiai gražios, iš opalų ir perlų, iš topazo ir malachito, iš krištolo ir deimantų. Nuostabiai stebuklingos didžiulės karūnos, o tarp jų stovė žmogus ir žiūri, plačiai atvėręs akis, žiūri ir laukia. Pažadėjo jis, kad auštant, karūnų gaisro akimirka, spalvų chaoso ir spindulių šokio akimirka uždainuos himną saulei. Himną Saulei! Po jo kojomis debesis pridengė visą žemę. Tyla. Aplink nuostabios baltos karūnos. Ak Tu, mažytėle. Pažadėjau laišką Tau parašyti. Laišką Devdurakėliui (Čiurlionis 1997: 64).

[I promised to write you a letter—a letter Devdurakelis. Of course. (*There is a play with words: duraczek in Polish language means a silly person—R.B.*)

Look, among the crowns of snowy mountains and high peaks almost reaching the sky, here stands a man. The cloud under the feet shields the whole earth, and there, down below, the earthly matters go on (*in one version the "light of the colour" is mentioned instead of "the earthly matters"—comments by Landsbergis 1997: 64*), confusion, noise, babble, but clouds covered everything. Silence. The beautiful white crowns are around. Amazingly huge, wonderfully beautiful, made of opals and pearls, topaz and malachite, from crystal and diamonds. Amazingly huge magic crowns, and among them the man stands and watches with his eyes wide open, watches and waits. He promised that at dawn—the moment the crowns catch fire, the moment of chaos of colours and the dance of rays—he will sing a hymn to the sun. The Hymn to the Sun! The clouds hid the whole earth under his feet. The silence. The beautiful white crowns are around. Oh you, little one. I promised to write you a letter. A letter to Devdurakelis (Čiurlionis 1997: 64).]

Musicologist Jonas Bruveris from the standpoint of grandeur compares Čiurlionis's mountain views to the views of other romantics. According to him, the last scene from Hermann Hesse's "The Glass Bead Game" when Tito dances on the shore of the mountain

lake at sunrise may be considered being related. Sometimes this image as a manifestation to M. K. Čiurlionis's poetic talent is compared to the Adam Mickiewicz's "All Soul's Day" part III, Conrad's improvisation ("I stretch my hands up to the high sky / and placing agile fingers on the stars, / like a musician with a glass harmonica, / I play the hymns in heaven, / and twist the stars with my own spirit", see Mickiewicz, 1958, p. 176); (as cited in Bruveris 2011: 14). Though the letters were written to Halina, and their deep implication is the expression of the feelings, in the face of nature M. K. Čiurlionis's human becomes as a yearning of "what is great and more divine", what lifts the soul filled "of admiration and deepest respect" up to "the distance which is out of sight with worlds beyond worlds and system of the systems", which images in the artist's paintings witness the religious dimension typical to the greatness of aesthetic experience (Bruveris 2011: 16). Overall the dimension of height is always the overstepping of a boundary into the transcendental world: "The transference of one reality into another happens at the greatest height. The height is the border of overstepping, the border of transcendence, even transgression" (Jastrumskytė 2011: 178). To some effect Immanuel Kant linked mysticism of the sky full of stars with spiritual greatness of humans: "Two things fill the soul with still new and growing admiration and the deepest respect; more often and longer we think about them, it is like the sky full of stars above me and the moral law inside me. I look for neither one nor the other, and I just ask the darkness to cover me or something outside the limits of my sight; I see them in front of me and directly associate them with the realization of my existence" (Kant, 1987: 18).

Summarizing Čiurlionis's "Letters", it can be said that they contain interflow of visual, auditory (sounding and dynamic of internal hearing) and mystical-faery experiences which create not only the extraordinary beautiful love song to Halina Wolman, but a hymn to existence, its mystical polyphonic colourful breathing in the Caucasus Mountains.

Conclusions

Musicality of a text is one of the criteria of aesthetic value, which in particular was emphasized at the beginning of the romantic epoch. Musical terms are meaningfully used not only in time arts but also in spatial arts. Studies of arts' interactions are usually based on the expression of identity of two senses and their differences. A new stage in analysis of relations between arts should be modern conception of synaesthesia and personality-synesthete; it is based not on abstract but on the multisectoral entanglement of senses in everyday life.

The principles of synesthesia are characteristic to one of the most famous Lithuanian painter and composer M. K. Čiurlionis: his paintings are musical, and compositions are pictorial, but verbal works of the artist is less explored, especially in "Letters to Devdorakelis" ["Laiškai Devdorakėliui"], which were written to Halina Wolman remembering his visit to the Caucasus.

Twelve "Letters to Devdorakelis" form a structure of a cycle where two main strands: feelings, bright colours and dark images, are intertwined and developed. There are not many direct musical images, and most of them are minor. The language of texts is musical, bright contrasts of the light and dark are not only at the semantic level, but also at the phonics level. Sentence structures are diverse, although they tend to become long and wavy dynamic derivatives of a period type but there are letters using just one addressee.

Thematics and compositional structure of each letter is individual: in some there are images of sunny mountains, progressing into the mystical space of a fairy tale, in others there are brighter travel story lines, nuance feelings; there are letters that reveal alarming phantasmagoric dreams. The entire cycle is based on a delicate thread charming communication memories and full mutual understanding. In terms of musical forms and analogues we will find characteristics of a musical cycle, period structures, three-part form analogue and others.

Analyzing the "Letters" in terms of synaesthesia, there is obvious musical sound of the heights of images in the text and also a possible visual treatment of nuances of mood like writing in notes and musical motifs. Synaesthetical gradients of heights–lowlands, size–smallness, reality and fairy tale and mystical space sound: musical dynamic structures "carry" the change of light and dark images, which together with the haptic glow of space create a vibrant mystical energy glow of light–dark text. Čiurlionis's literary texts are of impressionistic nature, expressing the creative potency, but synaesthetic look and the sense of musicality of this talented artist makes beautiful, sounding colourful images out of them.

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რუტა ბრუზგიენე (ლიტვა)

ლიტერატურის მუსიკალურობა და სინესთეზია: მ. კ. ჩიურლიონის „წერილები დედორაკელის“

რეზიუმე

საკვანო სიტყვები: ლიტველი მხატვარი, სიტყვიერი კრეატიულობა, მუსიკალურობა, ფორმა.

ცნობილი ლიტველი მხატვარის, კომპოზიტორისა და სიმბოლისტის მიკალაუს კონსტანტინას ჩიურლიონის (1875-1911) ნამუშევრებზე უდავოდ გავლენა მოხდინა იმ ფაქტმა, რომ ის კარგად იცნობდა კავკასიის ბუნებას. კავკასიის მთებში და შავი ზღვის სანაპიროზე მოგზაურობისას, მან უამრავი ფოტო გადაიღო; ბევრ მის ნახატში არის მოტივები, რომლებიც მთისა და ზღვის ხედებთან ასოცირდება. სივრცითი, მთებისა და მაღლობების გამოსახულებები მის ნახატებში ფართოდაა შესწავლილი, მაგრამ მისი ვერბალური შემოქმედება ნაკლებად არის ცნობილი. თუმცა, ზოგიერთი მეცნიერი ყურადღებას ამახვილებს ჩიურლიონის წერილობითი ტექსტების გამომსახველობაზე, პლასტიურობასა და მუსიკალურობაზე (ვიტაუტას ლანდსბერგისი წერს: “ჩიურლიონი თავის წერილებში ხედავს პლასტიურობას, მაგრამ ფორმის შექმნა ემყარება მუსიკას”). სტატიაში შესწავლილია ჩიურლიონის „Laiškai Devdorakeliui“-ის („წერილები დედორაკელის მისამართით“) მუსიკალურობა, კომპოზიციური პრინციპები და სინთეზური ტექნიკის მისეული გადანყვეტილება. კვლევაში გამოყენებულია კომპარატივისტული მეთოდოლოგია და ეყრდნობა ვერნერ ვოლფის, ჰერმან ერფფის, ვიქტორ ბობროვსკის, სალომეას ჯასტრუმსკის, ვიტაუტას ლანდსბერგისის, იონას ბრუვერესის, ნიდა გაიდაუსკენისის და სხვების ნაშრომებს.