

tic way. S. Virpilaitis considers possibilities of plastic expression of the material to be crucial.

Such an approach reflects postmodern beliefs of the author, in contrast with modern tradition of jewelry. The latter has enforced a certain *hierarchical* approach toward materials, when alternative cheap materials were considered to be more contemporary than traditional ones (gold, silver, precious stones). Meanwhile, given the influence of postmodern aesthetics, all materials were once more acknowledged as equal in the artistic sense. The issues of artistic status of materials are no longer important for the contemporary jewelry. However, just like in other areas of fine arts, nowadays it is much more important to seek the confluence of art and life and its integration within other areas (mass culture, fashion, information).

S. Virpilaitis also uses these principles in his works. The postmodern aesthetics incorporate a combination of different artistic traditions (archaic, modernist, Fluxus), elements of "high" and "low" (Hippy) cultures, tendency to join a means of specific jewelry with means characteristic of other areas. An artist often treats amber as an archeologist: he does not change it, even if it is a number of cheap fractions, leave it the way it was found, thus showing, that this stone is interesting to him as a relic of archaic past. It is not a coincidence that some plastic pipes slightly remind of neatly kept museum articles. Meanwhile, the combination of amber and fox fur has probably been inspired by present ideas of "second hand", thriving within Lithuanian street fashion.

Hence, S. Virpilaitis is inspired by a variety of contemporary culture forms. The artists does not avoid commentaries on stereotypes and certain clichés of present jewelry, as well as a critical approach to tradition of creating and wearing jewelry. The individual approach of the creator in this case becomes crucial. On the other hand, the artist tries not to enclose himself within narrow frames of the genre. Each of his works is in a way a new intellectual intrigue, hiding beyond itself a rich dialogue of past and present cultures. Amber works of S. Virpilaitis seem like playing with histories of different ages, and it is the right of a viewer to create an ultimate interpretation of their collision.

Unlike most Lithuanian jewelers, this artist does not enjoy primary, natural, inborn beauty of amber. First of all, he puts forward intellectual, but not decorative aspects of the artwork. Amber is seen through a new prism and is considered not as a unique stone from the Baltic region or national symbol, but as a

material, that could invoke various cultural associations, oftentimes having nothing to do with national identity. In this way the artist realizes a drive for a *different* approach, considered to be important in the present art. An ability to operate signs of different cultural contexts and unrestrained devotion to mind-born associations testify to S. Virpilaitis being a subsequent representative of postmodern jewelry. His creative work gives a special contribution to a new reflection of experiencing different past cultures, making an intercombination of very different artistic traditions and even marginal elements, casting a contemporary outlook, saturated with authentic an approach of the creator.

Translated by Simonas Šorys

References:

¹ Šiuolaikiniai lietuvių dailininkai Gintaro galerijoje-muziejuje, kat./Iž.aut.P.Veljataga. Vilnius, 1998. P.3

² Feliksas Daukantas (died 1995) worked only with amber.

³ Its core was formed by the artists who had graduated from the Metal Department of Tallinn Art Institute in late 70s Vytautas Matulionis, Birutė Stulgaitė, Marytė Gurevičienė, Arvydas Gurevičius and also Aleksandras Šepkus, who studied design in Vilnius Art Institute.

⁴ Šiuolaikiniai lietuvių dailininkai Gintaro galerijoje-muziejuje, kat./Iž.aut.P.Veljataga. Vilnius, 1998, P.4

⁵ Moderne Bernsteinkunst/Modern Amber Art. Ribnitz-Damgarten, 1999, P.8.

^{6 7 8} from author's interview with the artist, recorded on January 10, 2001.

⁹ A personal exhibition of Sigitas Virpilaitis was hosted by Mizgiris Amber Gallery, Vilnius, in 1999.

THE LEGEND OF AMBER IN LITHUANIAN THEATRE

Helmutas Šabasevičius

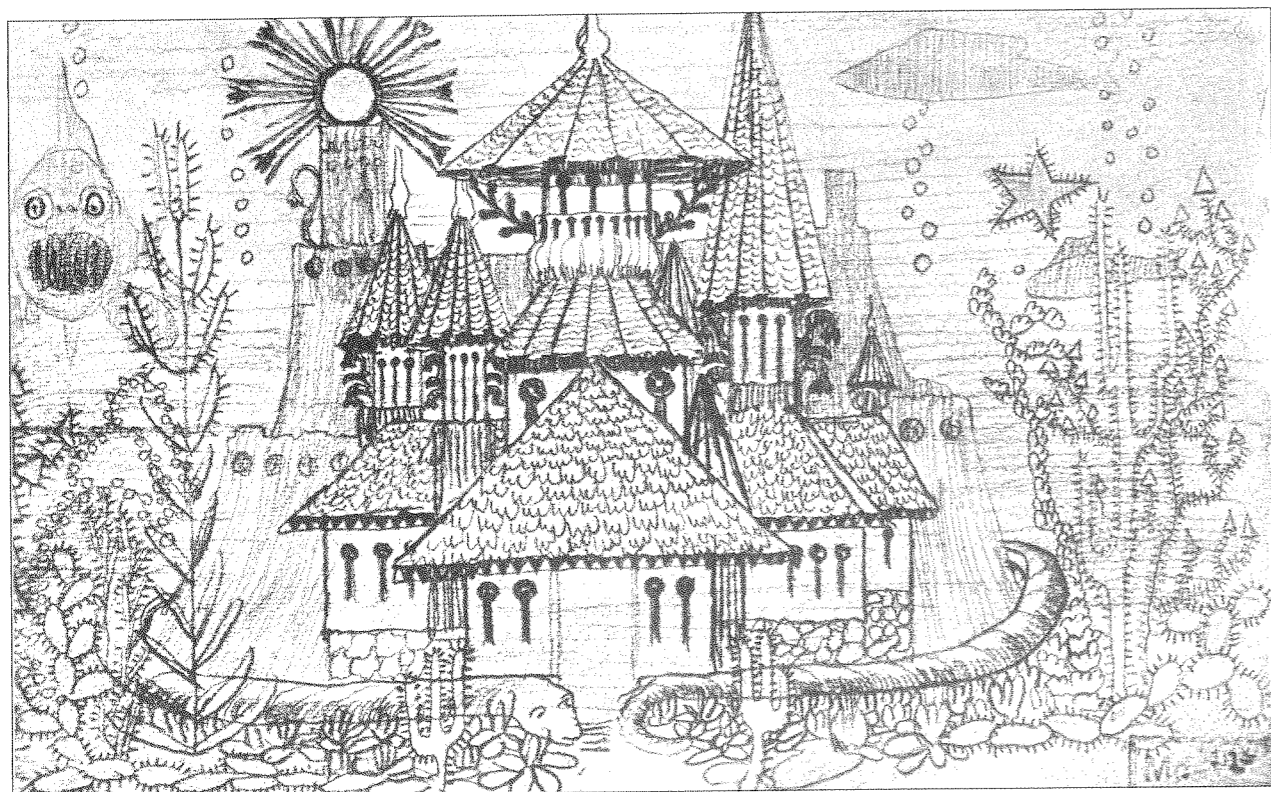
VILNIUS ACADEMY OF FINE ARTS (LITHUANIA)

Although today Lithuania has less than a hundred kilometres of Baltic seaside, the most beautiful Lithuanian tales and legends are related to the sea. The most popular of them *Eglė the Queen of the Grass Snakes* is one of the most original Lithuanian miracle tales, and the romantic legend about the unhappy love between the queen of the Baltic sea the goddess Jūratė and a fisherman Kastytis also tells the story of the origins of amber.

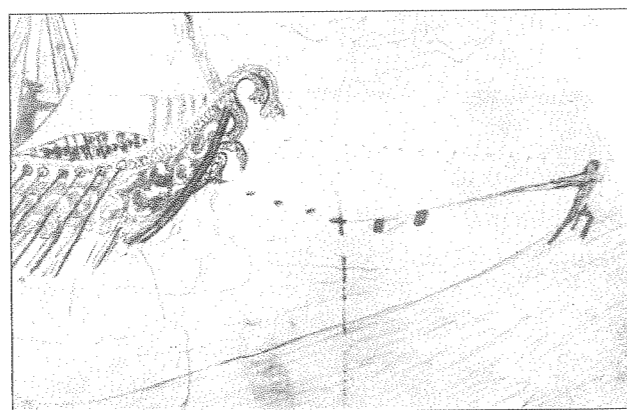
In the classical mythology the appearance of amber is related to the myth of Phaethon, who took his father's Heliuss, the god of the Sun chariot, however he could not control it and fell into the river Po. His sisters, Heliuss's daughters had mourned for Phaethon's death and then turned into poplars, and their tears have dropped from the young eyes and harden into amber in the sunshine and the river sends them to the Latin brides to enjoy and admire¹.

The Lithuanian legend of amber tells about it not as a thing, but about the place of its discovery – the coast of the Baltic sea. This is the legend of Jūratė and Kastytis, recorded in 1842 and written-down by the historian, writer and poet Liudvikas Adomas Jucevičius, who was famous for his romantic attitude towards Lithuanian history. The main heroine of this legend – the sea goddess Jūratė – is not mentioned in Lithuanian mythology – thus it is more likely that this tale is not of mythological, but of literary-romantic origin. L.A. Jucevičius mentions this legend in his treatise *The Memories of the Samogitian Land*, which

was published in Vilnius in 1842. Firstly, the writer mentions a tale about the Baltic sea, which he heard as a child – *about you, about your queen, about the sirens, about the amber palace, looming in your depths*² and later gives the whole story. There he mentions Jūratė's palace, whose walls were of *pure white amber, thresholds of gold, the roof of fishscales, the windows of purest diamonds*³. Jūratė gets angry that Kastytis – *a worthless mortal dares to destroy the peace, my innocent subjects get caught in his nets and are condemned to death*⁴. Together with her fellow goddesses she took one of a hundred amber boats, decorated with pearls and went to punish Kastytis: *Let us lure him with our dance and admiration into the cold embrace of the sea, let us execute our vengeance, strangle him with our embraces, and cover his beautiful eyes, admired by all Samogitian girls, with wet gravel*. The image of Kastytis in L.A. Jucevičius's story is represented in detail – he is *young and beautiful, his cheeks are covered only with the first beard, his face is the most beautiful, prolonged and white, and his hair is black and long*. However his soul and heart are calm and thoughts practical: Kastytis is *dreaming about an abundant catch*. In the legend, written by L.A. Jucevičius Jūratė is represented as severe and imperious – *with the crown on her head, with the amber stick of power* When Kastytis, lured by the songs of Jūratė's friends, is going to fall into their arms, Jūratė holds them back. She says to Kastytis: *Your youth and beauty are very attractive to me: if you promise to love me, then you will find happiness in my arms*. This sounds not like a declaration of love, but like an order. Kastytis



Mikalojus Konstantinas Čiurlionis.
"Amber Palace". Scenery sketch for the opera "Jūratė". 1908.
 Pencil. 10,5 x 17. M. K. Čiurlionis Museum



Mikalojus Konstantinas Čiurlionis.
Scenery sketch for the opera "Jūratė". 1908.
 Pencil. 10,4 x 12,7. M. K. Čiurlionis Museum

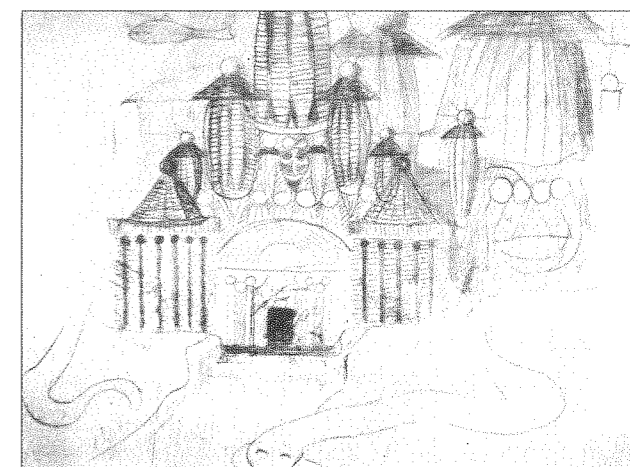
has no choice, he has to obey: he has either to promise love or die. Thus *the young man kneeled down, bent his head and declared his permanent love* Since then every evening at the mountain, which was named after Kastytis, Jūratė was meeting the fisherman. Perkūnas – Thunder – found out about these secret dates,

...he got terribly angry <...> And when the queen returned to her palace, he threw lightning from the sky. It cleaved the waves of the sea and struck the queen's house, killed her and broke the amber palace into pieces. And the fisherman was nailed at the bottom of the sea to the rock and his lover's body was placed in front of his eyes. He has to look at it for ever and mourn his misfortune. However, now, when the winds make the waves run high, people can hear moaning coming from far away – this is the poor fisherman moaning; and water throws out pieces of amber – these are the bits of the queen's palace⁵.

It is interesting than L.A. Jucevičius inserted a story about the shape of the flounder into this tragic legend. In the references the writer claims that *Lithuanian people together with the Samogitians think that flounder has only one eye and the shape of half a fish, because the queen Jūratė used to like them greatly and thus she gnawed their second half and threw them back into the sea⁶.*

In 1920 the legend about Jūratė and Kastytis was popularised by Maironis – he created a ballad with the same title perhaps based on L.A. Jucevičius's text. Of course, in the poetic Maironis's work there was no information about Jūratė's habit to gnaw foulders – the unhappy love of the goddess and the fisherman is in the centre of the ballad. Both principal characters are idealised by the poet: Kastytis's thoughts *are flying in the skies*, and when the goddess appears, which is *white like the foam of waters, covered with green up to her waist*, he is not scared: *his eyes sparkled and radiated with immense power*. Jūratė sees Kastytis as a *mighty giant and forgetting her virginity, her divine dignity she falls madly in love*. The end of the ballad is different as well: the waves kiss Kastytis to death and Jūratė is still *moaning, crying, when she remembers Kastytis and that her palace is broken*.

It is understandable that this romantic story was not only a subject for writers, but also for theatre artists. The melodramatic story fitted more to a musical rather than verbal or dramatic genre. Several years before Maironis wrote the ballad, Mikalojus Konstantinas Čiurlionis got interested in the legends of amber, or to be more precise the story about Jūratė



Mikalojus Konstantinas Čiurlionis.
Scenery sketch for the opera "Jūratė". 1908.
 Pencil. 10,2 x 16. M. K. Čiurlionis Museum



Adomas Galdikas. Scenery sketch for the Juozas Gruodis' ballet "Jūratė and Kastytis". 1933. Tempera on cardboard. 35 x 47,5 cm. Lithuanian Theatre, Music and Cinema Museum

and Kastytis's love. Perhaps Sofija Kymantaitė, Čiurlionis's wife, told this legend to him. The symbolist tone was remarkable in her writings already in 1905 before meeting M.K. Čiurlionis. One of her first essays is written about the Palanga sea, such is its title. But amber is not mentioned here in any way – she speaks about the wonderful, powerful, miraculous, mysterious and always young sea, which heard *our happy songs and the cry of the heart pierced by a sword*⁷.

In 1908 S. Kymantaitė wrote a tale "The Sea", where she used the metaphor of the "melted amber" as the source of strength and power without mentioning its origin:

*among the broken waves sometimes a black swan appeared. She new and recognised the orphan and used to bring him food, victuals for the poor from the strength drop of the heart of the Sea –melted amber*⁸.

The motives of the opera "Jūratė", planned by S. Kymantaitė and M.K. Čiurlionis, often appear in their letters. Here M.K. Čiurlionis compares Sofija to Jūratė:

*<...> I will see you soon, and I will see you at our sea, which still throws out the debris of your palace. Where is that wave, which carried once your diamond boat to my coast? (21 June 1908, a letter written from Druskininkai)*⁹.

In his letter of 21 October 1908 M.K. Čiurlionis urges S. Kymantaitė to start writing the libretto for the opera: *Will you star your work? Yes, Zosytė? It is necessary. I want terribly to write "Jūratė", you understand?*¹⁰

S. Kymantaitė wrote the libretto for "Jūratė" in a few weeks – in his letter of 19 November 1908 M.K. Čiurlionis thanks her for the libretto, which she had sent to him. Unfortunately it has disappeared, thus it is difficult to talk about its dramatic qualities as well as about the origins of amber as presented by the writer. However, it is clear from the references in the letters, that the libretto gave some recommendations with regard to musical forms, and that there were discussions about the future opera:

I have to avoid folk melodies, don't I? I have to take into account technical difficulties, don't I? For when I think that



Adomas Galdikas. Jūratė's costume for the Juozas Gruodis' ballet "Jūratė and Kastytis". 1933. Tempera on cardboard. 35 x 25 cm. Lithuanian Theatre, Music and Cinema Museum

*our people are so poor and have nothing, then I feel pity that this work will leave them behind, and you and me want to give them something. <...> I do not want to make it easier for myself, just want to solve an even harder task. I want to stage it even in Warsaw and then in Vilnius, but there is still long way to go <...> Zosė, my dearest, you don't have any idea how I like "Jūratė". I have read it three times and every time I liked more and more the beginning, the combination with "fugue" and everything (19 November 1908, a letter written from St. Petersburg)*¹¹.

In another letter M.K. Čiurlionis writes that he will use the melody from the folk song "the waves murmur, sleep, sleep...", he wants to make the overture *sad, almost sinister, strange and fantastic, like the depth of the sea*, which could be called "The Depth of the Sea" and should be performed in a dark hall. The composer and artist was thinking not only about the music for the opera, but also about its staging, details of mise-en-scene, lighting. On M.K. Čiurlionis's opinion the curtain should rise in the second part of the introduction and from the darkness should appear slowly

*the outline of the main accessories: firstly, the fantastic starfish, strange plants, amber palace etc. Everything should appear slowly with more and more light – the music follows light and dissolves into silence. Then the lullaby song starts "The Waves Murmur" – it is repeated and Kastytis's song is heard as echo "I Love the Sea" and then the lullaby again, and then VM [Water Virgin - ?] choir, which I intend to make like this: the altos start and appear, then II sopranos and also appear, and then I sopranos alike. "We Have to Tell the Queen" is the theme of a fugue for three voices" (28 November 1908 letter written from St. Petersburg)*¹².

In the same letter M.K. Čiurlionis wrote that *Jūratė's role is different – what Jūratė sings is unearthly and I would like to surround her with noble poetry*.

M.K. Čiurlionis had not only started to create music for the opera, but also the setting. From the three sketches known today (and dated 1908), two represent the submarine world, one – the seaside. The amber palace in the artist's drawing have fantastic shapes reminiscent of oriental architecture, with towers, belted by



Scene from Juozas Gruodis' ballet "Jūratė and Kastytis". Choreographer Nikolay Zverev. 1933. State Theatre, Kaunas. Photography from the Lithuanian Theatre, Music and Cinema Museum



Scene from Juozas Gruodis' ballet "Jūratė and Kastytis". 1933. Choreographer Nikolay Zverev. State Theatre, Kaunas. Photography from the Lithuanian Theatre, Music and Cinema Museum

a huge grass snake, surrounded by sea plants, with the shapes of fish and starfish in the background. In the right side of one sketch there is a naïve fish staring with an open mouth. The shape of the palace is different in both sketches – perhaps M.K. Čiurlionis was searching for a more appropriate image for the setting of the future opera. The sketch representing the seaside the fisherman is pulling a magnificent boat to the shore, whose figure is outlined.

One way or another this Čiurlionis family idea was not realised, and in M.K. Čiurlionis's letters available presently there are no more references to "Jūratė".

Lithuanian theatre directors returned to this theme in the beginning of the 30s. The legend of amber was used for the first Lithuanian national ballet. The libretto based on Maironis's ballad was written by the opera soloist Marija Lipčienė; the main emotional paraphrases of the romantic ballet are remarkable here. The opposition of the two worlds – the earthly and fantastic, love between the human and non human beings – a mermaid in this case and the impossibility of that love are very typical to the repertoire of the romantic ballet. Such a dramatic conflict is charac-

teristic also of the ballet "Mermaid" by Cezare Pugni, produced by Jules Perot in London 1843. Although there is no proof that the old romantic ballet would have made any influence for "Jūratė and Kastytis". The libretto of "Jūratė ir Kastytis" is naive: Kastytis returns from the sea, he is suffering from longing, he goes to the sea again and meets Jūratė –

white like the foam of the waters, with long blond plaits. Suddenly his eyes sparkle with unspeakable power and he, full of giant force, rushes to Jūratė. A feast is taking place at the bottom of the sea, Kastytis sees Jūratė even more chaste and beautiful, falls to her feet and happy stares at her with his eyes flamboyant with love.

The happy moments are interrupted by Thunder; the wave creature lure Kastytis to the shore and kiss him to death; and *all nature is mourning together with Jūratė*¹³. The music for the performance was written by Juozas Gruodis, choreographed by Nikolay Zverev, setting and costumes by Adomas Galdikas. The performance was on show together with two other quite different works – "The Swirl of Dance" by Vytautas Bacevičius and "Matchmaking" by Balys Dvarionas. The critics focused

most on "Jūratė and Kastytis" from all the three performances – the audience liked the romantic music by J. Gruodis and of course, the melodramatic story itself. Although the duration of the performance was only 35 minutes, the critics appreciated its Lithuanian character, the choreographer's efforts to create the plastic imagery of the performance based on Lithuanian dance:

P. Zverev in this ballet succeeded to give something Lithuanian. For e.g. one can feel Lithuanian character in the Palanga boys and girls' dance. There are even very beautiful dances here. <...> The general impression of this performance is very good. Beautiful, poetic, musical.

On the other hand, the inconsistency in the dramaturgy of this performance was remarked upon, the problems of the proportions between the musical and choreographic parts, which were obvious also in the later productions of this ballet:

However, one has to note that there is some disharmony in the composition of the ballet. The first and the third scene are too short, the musical brakes, whatever their value, are too long. Thus the choreographic im-

*pression is a bit waning and is overwhelmed by the musical impression*¹⁴.

The setting and costumes of the performance are close to the decorative style of the Art World setting, although in the first scene – Kastytis's hut at the sea – there are features of the more strict and rhythmic Art Deco: with stylised waves, decorative groups of white clouds and the pine tree forest framing the stage. For the submarine amber palace the artist used more painterly style. He did not emphasise the amber palace, but focused on the fantastic submarine vegetation. The costumes for Jūratė are very ingenious: smart outline, abundant decorative accessories – necklaces, diadems, interesting details of the sleeves. The main roles in this ballet were performed by the then soloists of the State Theatre ballet: Vera Nemtchinova and Anatoly Oboukhov, and after they left Lithuania in 1935, they were replaced by Marija Juozapaitytė and Bronius Kelbauskas, who later started to stage ballets himself.

It is interesting that Bronius Kelbauskas finished his career as a choreographer in 1965 with the ballet "Jūratė and Kastytis" by J. Gruodis. The premiere took place

on the 11th of July. The conductor Chaimas Potašinskas composed a ballet of three acts and five scenes from J. Gruodis's music. The ballet lasted one hour 50 minutes. The libretto based on Maironis's ballad was edited by the choreographer himself. In this version the theme of the estrangement between the main hero and his environment, typical to romantic ballets, is very important. There are motives, present in other classical ballets, for instance, in "The Swan Lake" by Piotr Chaikovsky. B. Kelbauskas in his libretto emphasises Kastytis's timidity, loneliness – he *is shy, confused does not know how to thank the blondes, does not dare to look into the girls' eyes*. When he sees Jūratė, he forgets his home – *some unusual, immense power draws the young man to Jūratė and he abandons himself to the destiny and disappears in the waves*¹⁵.

The setting was designed by Juozas Jankus. The amber palace was ornamental, decorated with rhythmical combinations of graphic lines. It is difficult to say today how the final of the performance was staged – the fall of the amber palace.

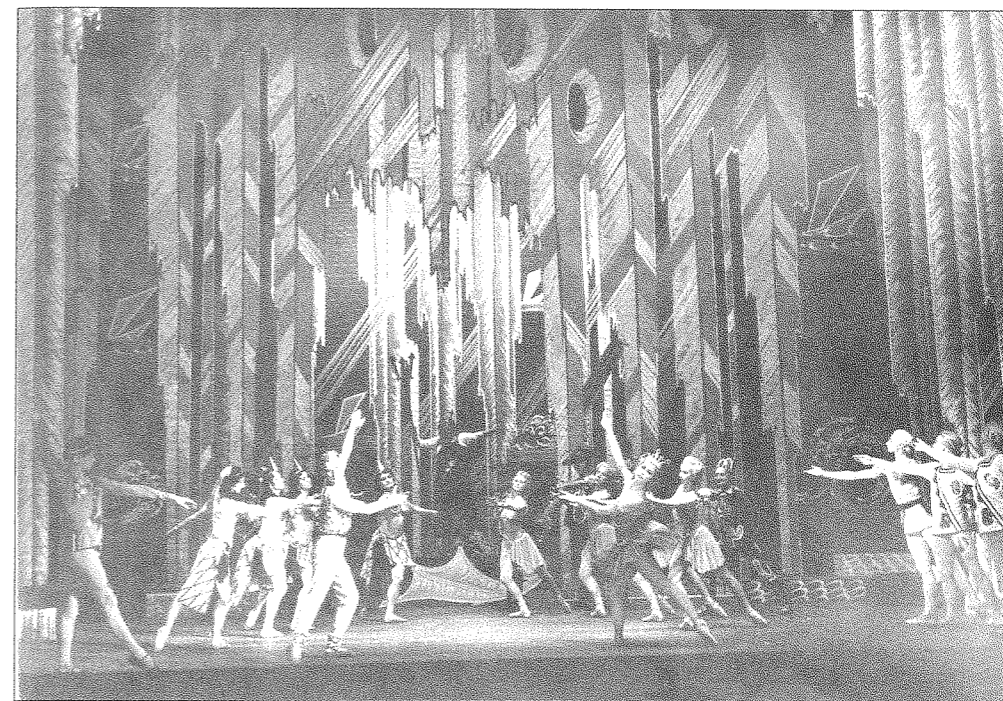
In the ballet "Jūratė and Kastytis" like in his other works the choreographer focused on dance, solved the main dramatic turns by using choreography. The dancers claimed that the choreography was powerful, especially the adagio in the third act. The performance should be considered as an important example of Lithuanian choreographic romanticism – this was many times emphasised in the discussion of the performance. The main roles were performed by Genovaitė Sabaliauskaitė, Tamara Sventickaitė, Leokadija Aškelovičiūtė (Jūratė), Henrikas Kunavičius, Henrikas Banys and Raimundas Minderis (Kastytis).

The performance staged by B. Kelbauskas did not last long; after little more than twenty years, in the beginning of the year 1978 the Opera and Ballet Theatre was discussing again the production of "Jūratė and Kastytis". The conception of the performance was prepared by the choreographer Alfredas Kondratavičius: a prologue and four scenes one act performance (B. Kelbauskas's version had three acts). He did not dramatise, but attempted to emphasise the main theme in the classic romanticism – the tragedy of the clash between a man and the supernatural world. The music was edited by the conductor Jonas Aleksa. According to him, he would have added to the 1933 version some works by J. Gruodis to make a one hour performance. As the set designer was invited Liucija Čarneckaitė wanted to use projections (the sinister face

of Thunder had to be projected on the screen), other technical effects. However this work was finished by V. Brazdylis (the premiere took place 7 December 1978). Perhaps because of the lack of time the performance was not very successful, did not last long in the repertoire, but there the rationality, lyricism, avoidance of empty decorative plastic means characteristic to V. Brazdylis's choreography became remarkable.

The life of the legend of amber on the opera stage is related to the name of Kazimieras Viktoras Banaitis, who worked in emigration. K. Banaitis started to think about the opera on this subject in 1932, then he wrote several scenes for the opera based on a libretto by Bronė Buivydaite, who wrote it according to Maironis's ballad. However he returned to this work only in the 50s. The music was finished in 1955, however published only in 1971. Although the composer himself did not care that opera was staged (he just wanted to publish the score with English and German translations). However in 1972 the conductor Aleksandras Kučiūnas organised a production of this opera by the Chicago Lithuanian Opera Theatre (the premiere took place 29 April in Chicago's St. Mary Higher School). A. Kučiūnas shortened K.V. Banaitis's music – the duration was around an hour and a half. The author of the libretto B. Buivydaite (differently from the earlier ballet interpretations of this story) created a typical opera love triangle: next to Kastytis and Jūratė, there was Rūtelė – the earthly love of Kastytis: *The sea goddess Jūratė bewitched Kastytis and took him away from his family and distracts from the "earthly" girlfriend*¹⁶. There is also Kastytis's father in the libretto who disappeared in the performance – he curses Kastytis. It is understandable that here, like in other works on this subject, the legend of amber was not very important – the crash of the amber palace was used as an effective finale of the performance, producing a tragic atmosphere. The setting was designed by Adolfas Valeška:

The setting was too overloaded; it is hardly possible to avoid this in such a piece and the stage of this size. Adolfas Valeška's setting was sparkling with fantastic and interesting colours. There were various opinions about them; some were expecting a different seabed. In the first two scenes the action takes place at the seaside; only in Kastytis's visions the depths of the sea appear in the background of the stage. The third act in the amber palace at the bottom of the sea has to hardly represent the bottom of the sea as we see it on television, when it shows divers working. Here the



Scene from Juozas Gruodis' ballet "Jūratė and Kastytis". 1959.
Choreographer Bronius Kelbauskas. State Academic Opera and Ballet Theatre, Vilnius.
Photography from the Lithuanian Theatre, Music and Cinema Museum

*artist's imagination has all freedom, restricted however, by the small size of the stage. The fishermen's costumes were interesting, the connoisseurs should decide about their authenticity or Lithuanian character*¹⁷.

The main characters were performed by Dana Stankaitytė (Jūratė) and Stasys Baras (Kastytis), choreographed by Aldona Valeišaitė.

After around twenty years K.V. Banaitis's opera was staged at the Kaunas Musical Theatre. The premiere took place 16 March 1996 with the help of Chicago Lithuanian Opera artists, conducted by Julius Geniušas, directed by Gintas Žilys, the setting and costumes were designed by Janina Malinauskaitė, choreographed by Jurijus Smoriginas. The makers of this performance were more precisely following B. Buivydaite's libretto; here the opposition between the earthly and divine worlds was emphasised: there is also Rūtelė – the rival of Jūratė, and Kastytis's father, cursing Kastytis, when he and Jūratė disappear in the waves, and the Mother, who tries to dissuade her son from this deed. In this performance the amber palace is the dwelling of the divine Jūratė, where eternally

young seamaids are celebrating Jūratė and Kastytis's wedding, and which then collapses, when Thunder decides to revenge for the goddess's love to the mortal fisherman, although Thunder himself does not have a vocal role here (in the version of the Chicago Lithuanian Opera this character existed, performed by Jaunutis Puodžiūnas). Other roles were performed by Sabina Martinaitytė and Giedrė Juknevičiūtė (Jūratė), Virgilijus Noreika and Vaidas Vyšniauskas (Kastytis) and Aušra Cicėnaitė and Gražina Miliauskaitė (Rūtelė).

At the moment there are no performances related to the legend of amber in the repertoires of any Lithuanian theatres. Their short lives are caused by the unfinished composition of the ballet and opera themselves, the inconsistency of their artistic quality and finally the unfavourable contemporary theatre situation (especially for romantic melodrama). The story of Jūratė and Kastytis as well as the amber palace could be reborn by writing a new piece, which would not attempt to illustrate the story, but try to see the classical conflict of the earthly and unearthly worlds differently.

Translated by Agnė Narušytė

BEGRIFF "KITSCH" IN ERZEUGNISSEN AUS BERNSTEIN (1946-1960)

Jurgita Ludavičienė

KUNSTAKADEMIE VILNIUS (LITAUEN)



Scene from Juozas Gruodis' ballet "Jūratė and Kastytis". 1959. Choreographer Bronius Kelbauskas. State Academic Opera and Ballet Theatre, Vilnius. Photography from the Lithuanian Theatre, Music and Cinema Museum

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- ¹ Ovid, *Metamorphosis*, II, song 365
- ² L.A. Jucevičius. *Raštai*. Vilnius, 1959, p. 425
- ³ *Ibid*, p. 430
- ⁴ *Ibid*
- ⁵ *Ibid*, p. 434
- ⁶ *Ibid*, p. 431
- ⁷ Sofija Čiurlionienė-Kymantaitė. *Palangos jūra*. *Raštai*, volume one, Vilnius, 1986, p. 13
- ⁸ *Ibid*, p. 55
- ⁹ M.K. Čiurlionis. *Laiškai Sofijai*. Vilnius, 1973, p. 33
- ¹⁰ *Ibid*, p. 56
- ¹¹ *Ibid*, p. 81
- ¹² *Ibid*, p. 89
- ¹³ *Jūratė ir Kastytis*. *The programme for the performance*. State Theatre, 1933
- ¹⁴ V. Snt-tė. *Baleta premjera // Lietuvos aidas*, 1933 05 23
- ¹⁵ *Jūratė ir Kastytis*. *The programme for the performance*. LSSR State Opera and Ballet Theatre, 1965
- ¹⁶ Vladas Jakubėnas. *Kazimiero Banaičio "Jūratė ir Kastytis" scenoje*. *Draugas*, 1972 05 13
- ¹⁷ *Ibid*

Der Begriff "Kitsch" ist an sich nicht eindeutig; obwohl man diesen Begriff oft im Alltag verwendet, man kann nicht immer klar den Unterschied zwischen Kitsch-Produkt und Kunstwerk definieren. Kitsch in Erzeugnissen aus Bernstein ist allerdings ganz deutlich bemerkbar; besonders klar kann man Kitschmerkmale unter Produktion sehen, die in Kombinat "Dailė" in Litauen 1946-1960 hergestellt wurde. Aber erstmal scheint es sinnvoll, zum Begründung der Betrachtung des "Kitsches" die Entwicklung dieses Begriffes und seine Kriterien zu übersehen.

Nach Erik Forssman, objektiv feststellbare Eigenschaften kitschiger Produkte sind Wiedergabe psycho-physischer Grenzsituationen, Häufungen von Effekten ohne Rücksicht auf Ursachen, Verrückungstechnik¹, Evozierung von Vergangenheit und Ferne. [Forssman E., S. 14] Die adjektivische Ableitung "kitschig" stammt, wie der DUDEN festhält, aus dem 20. Jahrhundert. Gustav Pazaurek im seinen Buch "Guter und schlechter Geschmack im Kunstgewerbe" definiert Kitsch wie folgt: "der äusserste Gegenpol der künstlerisch durchgeistigten Qualitätsarbeit ist geschmackloser Massenschund oder Kitsch, der sich um irgendwelche ethischen, logischen oder ästhetischen Forderungen nicht kümmert, dem alle Verbrechen und Vergehen gegen das Material, gegen die Technik, gegen die Zweck-wie Kunstform vollständig gleichgültig sind, der nur eines verlangt: das Objekt muss billig sein und dabei doch wenigstens möglichst dem Anschein eines höheren Wertes erwecken" [Pazaurek G., S. 349]. Die

Typologie nach Abraham Moles weist die Prinzipien der Inadäquatheit, der Anhäufung, der Synästhesie, der Mittelmässigkeit und des Komforts aus. Karlheinz Deschner stellt radikal Kitsch der Kunst gegenüber: "Kitsch ist eine Art entgleiste "Kunst"; forcierte Schwarzweissmalerei, hysterisch übertrieben, unwarhaftig. In gewisser Hinsicht kann Kitsch (...) als Antipode der Kunst erkannt und begriffen werden." [Deschner K., S. 23]

Spezifisches Kitsch-Produkt konfrontiert uns gerne mit solchen Grenzsituationen, wie Liebe, Tod und Krieg, am liebsten - mit mehreren gleichzeitig, weil die Häufung von stimulierenden Faktoren grössere Wirkung verspricht. Ausserdem, Kitsch-Autor verwendet gern bewährten Klischees, weil neue originelle künstlerische Erfindungen Selbstgenuss des Kitsch-Konsumenten nur stören würde. "Kitsch will nicht unser Urteilsvermögen aktivieren sondern unser Herz gefangennehmen, und das geschieht am besten mit den alten, ewig neuen Rührmitteln" [Forssman E., S. 9]. Karlheinz Deschner unterscheidet drei Hauptaspekte von Kitsch: gottgefälligen, vaterländischen und erotischen.

¹ Damit meint man noch den in der Musik konstatierten "Methode", "etwa wenn ein Volkslied im Konzertsaal von einem Opersänger mit Klavierbegleitung vorgetragen wird. Damit wird ein Hochkunst-Effekt angestrebt, welcher die Sache selbst verfälscht. Die Herauslösung eines Kunstwerkes aus seinem spezifischem Kontext und seine Überführung in ein anderes Medium kann zu einer Verfremdung führen, die (...) leicht im Kitsch enden kann." (E. Forssman *Die Kunstgeschichte und die Trivialkunst* S. 12)