

Rita Treija

Biblical Quotations in Latvian Cemetery Epitaphs

Religious and Sacred Poetry : An International Quarterly of Religion, Culture and Education 2/2, 187-204

2014

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

RITA TREIJA (Riga, Latvia)
e-mail: rita.treja[at]lulufmi.lv

Biblical Quotations in Latvian Cemetery Epitaphs

1. Introduction¹

Gravecare and tending traditions have a significant place in Latvian culture, which is proved by the fact that these traditions have been included in the Latvian Cultural Canon established in 2008.² In summer, the so-called Cemetery Festivals (in Latvian *Kapusvētki*) are very popular, taking place all over Latvia, and in autumn, memorial candle eves are celebrated (in Latvian *Svecīšu vakars*). It is a custom to visit the relatives' graves on a regular basis, to maintain them in good order, to decorate them with fresh flowers and shrubs and to look after the graves in the way that is related to traditions in decorative and landscape gardening. Gravestones and epitaphs written on them obviously have their place in the cemetery landscape.

The memorial inscriptions on Latvian gravestones have been researched very sporadically up to this time and no scholarly monograph on the Latvian epitaph texts has been published so far. The present study is based on a wide material of the Latvian memorial inscriptions covering the time period from the 19th to the 21st century. The bulk of materials obtained come from the Archives of Latvian Folklore, Institute of Literature, Folklore and Art, University of Latvia (collection LFK [2101]), as well as the author's private collection.

An epitaph (Latin *epitaphium* <Greek *ἐπιτάφιος* 'over the grave'; *ἐπιτάφιος* (*λόγος*) 'oration over the grave'³) is an inscription on the memorial sign in the burial place,⁴ a gravestone, a memorial tablet, a tombstone, a cross, etc. An epitaph is also a genre of poetry on its own beyond the cemetery culture. It is a remembrance

¹ This research has been supported by the European Social Fund within the project "Cultures within a Culture: Politics and Poetics of Border Narratives".

² Mellēna M., *Grave Tending and Cemetery Festivals*, <http://kulturaskanons.lv/en/1/4/142/> [access: 27.03.2014].

³ Вейсман А. Д., *Греческо-русский словарь*, Греко-латинский кабинет Ю. А. Шичалина, Москва 1991, с. 509.

⁴ *Svešvārdu vārdnīca*, Jumava, Rīga 1999, 202. lpp.

poem dedicated to the dead person, usually a brief composition to honour the deceased mentioning their merits and virtues during their lifetimes⁵.

The origins of both modes of epitaphs, the inscription and the remembrance poem, can be found in ancient Greece. This poetic genre, borrowed from Antiquity, was resurrected in Western Europe in the Middle Ages, bloomed in the Classical Period, was practiced in Romanticism and later on as well.⁶ Poetic epitaphs were influenced by cultural and literary processes in every period and therefore the features of Classicism, Sentimentalism, Romanticism, Socialist Realism and even Postmodernism can be found in the poetics of the epitaph texts.⁷

Due to the fact that epitaphs appear both in fiction and in memorial inscriptions, Russian literary scholars Tat'jana Car'kova and Sergej Nikolaev have divided the genre in two subgenres according to their location in the respective cultural field: 1) literary or 'fiction' epitaphs (which exist only within the boundaries of a poetic work); 2) real epitaphs (which can be read only at a particular burial place).⁸ The core function of both the 'fictitious' and the real epitaphs is a form of commemoration established by written means. There is migration between the epitaphs in fiction and the real epitaphs. Sometimes the poets have been inspired by the real epitaphs and have used certain motives in their works in the genres of epitaph, prayer, elegy and others. However, a more common procedure is borrowing literary quotations for real epitaphs. As has been noted by Tat'jana Car'kova, transforming creative works into clichéd cemetery epitaphs was a popular phenomenon in the 19th and 20th centuries.⁹ Although there is a variety of subgenres and forms of poetry used for cemetery epitaphs, sometimes the epitaph text from fiction and its variations become an often-cited epitaph text in cemeteries. When the real epitaphs borrow the texts from the 'fiction' epitaphs, the context of the poetry and the actual addressee of the epitaph change. The 'fiction' epitaphs represent the poetry of authors, whereas the real epitaphs must be viewed as a folk text of a traditional culture with its own artistic system where one of the typical techniques is quoting. The Bible and religious lyrics are among the most favoured sources of quotations for the real epitaphs both in Latvia and other Christian regions, as it has been revealed in various collections and studies of inscriptions¹⁰.

⁵ Kursīte J. *Dzejas vārdnīca*, Zinātne, Rīga 2002, 141. lpp.

⁶ Eadem, 141. lpp.

⁷ Панченко И., *Судьба забытого жанра (интервью с доктором наук Т. С. Царьковой)*, "Новый Журнал", 2002, № 227, с. 250.

⁸ Николаев С. И., Царькова Т. С. *Три века русской эпитафии*, [в:] *Русская стихотворная эпитафия*, Академический проект, Санкт-Петербург 1998, с. 6–10.

⁹ Панченко И., *Судьба забытого жанра (интервью с доктором наук Т. С. Царьковой)*, "Новый Журнал", 2002, № 227, с. 249–250.

¹⁰ Penhallow D. P., *Epitaphal Inscriptions*, „The Journal of American Folklore”, 1892, Vol. 5, No. 19, pp. 305–317; Trabue A. E., *Kentucky Tombstone Inscriptions*, „Register of Kentucky State Historical

The presence of the Bible, folklore, literary criticism and epigraphy as well as individual literary works in Latvian cemeteries is a testimony to the cultural diversity in this specific cultural environment.

2. Historical Background

The tradition of epitaphs in the territory of Latvia goes back to the 16th century. The memorial tablets decoratively and textually elaborated by the knights and clergymen of the Livonian Order differed from the inscriptions on the Latvian burial stones.¹¹ A cemetery as an ensemble of graves of several families is a rather recent phenomenon in the territory of Latvia. Pēteris Šmits admits that Latvians started to introduce joint kinship cemeteries only around the 16th century.¹² It is said that the cemeteries in Riga and in the entire Latvia were very neglected up to the end of the 18th century when the Moravian Church took care of the graves. They started to pay tending visits, decorated the graves with flowers and wreaths. A simple stake was replaced by a wooden cross with an engraved phrase from the Bible.¹³

The epitaph tradition in Latvian cemeteries both in the beginning and in later development stages to a great extent has been influenced by the Baltic German cemetery culture. Gradual consolidation of writing (since the 17th century), growth of national consciousness and the example of the German cemetery culture facilitated the development of Latvian epitaphs. The skilfully made epitaph tablets ordered by Baltic Germans in churches and especially in family burial grounds served as an example to be imitated in Latvian burial grounds. In Latvian epitaphs, the imitation method was chosen; it is contrary to marginalisation, which is another mode of popular culture's existence next to the 'high culture'.¹⁴ However, the dynamic following of this art that is so evident in the Baltic German burial grounds cannot be observed in the cemeteries of Latvian peasants. In turn, the Baltic German culture through imitation simplified the most outstanding patterns of European memorial sculpture and architecture. The models of monuments of Italian Renais-

Society", 1929, Vol. 27, No. 79, pp.393–407; Glāzere R., *Bībele kā latviešu kapsētu epitāfiju avots*, [no:] *Studentu zinātniskie raksti VII: Filoloģija*, LiePA, Liepāja 2003, 55.–63. lpp.; Eckert E., *Markers: Gravestones and the Linguistic Ethnography of Czech-Moravians in Texas*, „East of the West”, Anglo-American University, R. Adriel Vasquez (ed.), <http://www.eotwonline.net/2011/09/01/ethnography-of-czech-moravians/3/> [access: 30.03.2014].

¹¹ Dunsdorfs E., Spekke A., *Latvijas vēsture: 1500–1600*, Daugava, Stokholma 1964, 653. lpp.

¹² Šmits P., *Miršana un bēres*, [no:] *Latvju tautas daiņas*, R. Klaustiņš (sak.), Rīga 1932, 10. sēj., 781. lpp.

¹³ Bormane A., Bormanis V., *Kapsētas Rīgas senajā pilsētvidē*, “Vide: un Laiks”, 1999, Nr. 1., 37. lpp.

¹⁴ Cupchick G. C., Leonard G., *High and Popular Culture from the Viewpoints of Psychology and Sociology of Literature*, John Benjamins Publishing Company, Amsterdam & Philadelphia 2001, p. 423.

sance, reaching the Baltic States via Poland, were simplified and the local German customers and stonecutters adjusted them to their own taste. It is especially evident in the memorial sculptural tablets immured in the altar floors and walls of the country churches.¹⁵ From the Baltic German cemetery tradition Latvians adopted the praxis to dedicate their own words to honour the deceased person, to use quotations from the Bible for the epitaphs, as well as to decorate the graves with flowers.

Latvian grave signs initially consisted of a wooden triangle with a simple inscription, but in the 19th century they were supplemented or replaced with a wooden cross.¹⁶ In the epitaph carvings of the wooden tablets, the so-called naïve calligraphy can be observed: the letters are cut in a pompous handwriting font, which tended to imitate the professional woodcarvings.¹⁷

In Latvia, people started to treat the cemeteries similarly to carefully designed parks in the beginning of the 20th century,¹⁸ and in the 20th century the texts of Latvian epitaphs became more complex, as great attention was paid to the poetics of these verses. At the turn of the 19th century a tendency to demonstrate the social status of the deceased person culminated in Latvian cemetery culture (especially in Riga). The social contrasts between the inhabitants of the centre and suburbs of the city were manifested in the memorial architecture.¹⁹ In 1909, the Director of Riga parks and the landscape architect Georg Kuphaldt turned against the custom to arrange sepulchres, metal fencing and concrete casings in the cemeteries. Under his leadership, the democratisation of cemeteries in Riga was carried out. He replaced the pretentious architecture with hedges and ornamental trees.²⁰ The cemeteries in the cities (and later in the rural areas) were designed as parks. This aesthetic approach in the planning of Latvian cemeteries has been preserved till now.

Because in the extension of cemeteries general landscape requirements had to be obeyed, memorial signs were designed without unnecessary exaggeration. Quite similar crosses, tablets and gravestones were chosen. Artistic originality was only expressed in the form of memorial monuments. Along with the introduction of unified requirements for cemetery architecture, the memorial texts, too, were composed in a traditional manner. Thus, the inscriptions became more and more similar

¹⁵ Dribins L., Spārtis O., *Vācieši Latvijā*, LU Filozofijas un socioloģijas institūta Etnisko pētījumu centrs, Rīga 2000, 132.–133. lpp.

¹⁶ Vide: Bilenšteins A., *Latviešu koka celtnes*, Jumava, Rīga 2001, 174. lpp.

¹⁷ Vide: Broce J. K., *Zīmējumi un apraksti, Zinātne*, Rīga 1996, 2. sēj., 277. lpp.; *Latvju raksti: Ornement letton*, Le livre letton, Paris 1990, 3. sēj., IX.84b; IX.82a; IX.88.

¹⁸ Apsītis V., *Brāļu kapi*, Zinātne, Rīga 1995, 39. lpp.

¹⁹ *Ibidem* 38.–39. lpp. (Vide: etiam: Spārtis O., *Politisko pretenziju un nacionālās pašapziņas izpausmes Rīgas 19. gadsimta un 20. gadsimta sākuma pieminekļos*, "Latvijas Zinātņu Akadēmijas Vēstis", 1998, Nr. 1./2. A., 61. lpp.)

²⁰ *Ibidem*, 39. lpp.

to each other. One and the same epitaph texts migrated from one grave to another making textual patterns. They functioned and still do function both as informative and aesthetic folk text units.

Contemporary Latvian memorial signs in cemeteries are mostly made of polished granite in a rectangular or irregular shape. Marble, sandstone, wood, concrete, iron, cast iron, bronze or zinc details for memorial signs are used on fewer occasions. Although memorial tablets dominate, there are other architectural and sculptural forms, too, such as gravestones, memorial monuments, obelisks, crosses, and imitations of ancient Latvian memorial signs.

On the surface of the memorial sign, usually on one side, an inscription is made to honour the deceased person. The epitaph text is chosen by the customer, whereas the engraving is carried out by the stonecutters. Most often epitaphs are engraved in block capital letters. To a great extent, the graphic location of the text on the memorial sign is adapted to the shape and form of the particular plane.

3. The Bible in Epitaphs

The deceased person is paid tribute with the use of the quotations in the general epitaph text. Intertextual quotations are optional (many memorial signs are very formal, laconic, without quotations), they are an addition to the “passport details” of the inscription, such as the name, surname, the year of birth and death, etc.

The ethics of the real or cemetery epitaphs requires that the author of the poetic part in the inscription – neither famous, nor little known – is not mentioned.²¹ The condition of the anonymity of the author is obeyed in most epitaphs. Anonymous texts migrate from one epitaph to another, and a biblical text, too, despite the fact that it can be recognised by the reader better, is often without any indication to a specific canonical text.

Biblical texts in Latvian epitaphs have been used in various periods of time with different intensity. In the second half of the 19th century almost each epitaph was supplemented with quotations from the New Testament with a promise of resurrection as a positive perspective into life after death. As can be detected from the memorial inscriptions preserved up to nowadays, the thematic choice of the epitaph texts in the first half of the 20th century was varied – along religious motives there was often a praise of the virtues of the deceased person, a remembrance promise or mourning of relatives. During the Soviet occupation usage of biblical texts in Latvian cemeteries sharply decreased: the systematic atheist propaganda

²¹ Царькова Т. С., *К дискуссии о “письменном фольклоре” (Литературные начала в реальной стихотворной эпитафии)*, [В:] *Славянские чтения*, Издательство Латгальского культурного центра, Даугавпилс & Резекне 2000, т. 1, с. 14–15.

had influenced the Latvian cemetery culture very much, both the funeral and grave tending traditions.²² Since the Restoration of the Independence in the 1990s, the Bible became a favourite source of Latvian epitaphs again.

As far as the usage of biblical texts is concerned, four levels can be distinguished according to the distance or alienation from the original source: (1) direct biblical quotations (with and without a reference to the source); (2) individual and liturgical prayers (in an ordinary procedure of the public worship as well as in special funeral and memorial rituals); (3) church songs (usually quoted from song books); (4) usage of biblical characters and motives in other texts (individual prayers, religious poetry, etc.). Beyond the cemetery culture, there is a practical relation among the texts of the distinguished four levels. Biblical quotations are included both in the liturgical prayers and church songs. Often, through combining several biblical quotations a prayer is created. For example, in the first part of the Catholic prayer “Hail Mary!” (in Latin: *Ave Maria!*) two fragments of the Gospel according to St Luke have been merged: the speech of Archangel Gabriel at the moment of annunciation (Luke 1:28) and Elisabeth’s greeting when Maria visits her (Luke 1:42).

In the **direct biblical quotations** fragments from psalms and gospels have been used for epitaphs more or less precisely. The quoted fragments entail eschatological issues expressed in the hope of resurrection. In the retrospection upon life, the significance of divine virtues – faith, hope and love – have been emphasized.

“Tu esi mana cerība, Kungs, mana drošība no pašas manas jaunības. Ps. 71. 5”

[For you give me confidence, O Lord; O Lord, I have trusted in you since I was young. Ps 71: 5]
(LFK 2101, 11 650; Alūksne cemetery)

“Es zinu tavu mīlestību, tavu ticību un tavu pacietību. Jāņa par. gr. 2. 19”

[I know your love, faith, service, and steadfast endurance. Rev. 2. 19]
(LFK 2101, 3405; Smiltene Evangelic Lutheran cemetery)

“Es esmu augšāmcelsšanās un dzīvība, kas man tic, dzīvos, arī ja tas mirs.”

[I am the resurrection and the life, the one who believes in me will live even if he dies.]²³
(LFK 2101, 3565; Baloži cemetery in Jelgava)

Es esmu augšāmcelsšanās un dzīvība. Jēzus

[I am the resurrection and the life. Jesus]²⁴
(LFK 2101, 6912; Liepāja Central cemetery)

²² See a typical example of atheistic propaganda: *Treicis A., Pavadot pēdējā gaitā, [no:]. Svētku varavīksne: Tradīciju gadagrāmata, Liesma, Rīga 1972, 284. lpp.*

²³ Vide: John 11:25.

²⁴ Sk. turpat.

In direct biblical quotations, a variance of the reference source is allowed. Thus, for example, it is possible to introduce grammatical variations adapting the biblical text to the number of the deceased persons:

“Ticību esam turējuši, Tecēšanu pabeiguši.”

[We have kept the faith, We have finished the walk.]²⁵

(LFK 2101, 6856; Liepāja Central cemetery)

The biblical quotation that is most often used and can be found in almost every cemetery is “Mīlesība nekad nebeidzas” [Love never ends] – the definition of love provided by Paul the Apostle (1 Cor. 13:8). This quotation has many variations in the epigraphy of Latvian cemeteries. For instance: “Mīlesība nekad nezudīs” [Love will never end] (LFK 2101, 6719; Liepāja Central cemetery); “Mīlesība nekad nebeidzas, / Tā dzīvo mūsu bērnu dvēselēs” [Love never ends, / It lives in the souls of our children.] (LFK 2101, 16 835; Saulkrasti cemetery).

The quotations of **liturgical prayers** for the epitaph texts have been chosen both from regular Lutheran or Catholic public worship proceedings and from special funeral and memorial services, prayers dedicated to the deceasing person, Catholic prayers and psalm readings at the coffin of the deceased person. The texts of daily prayers in the epitaphs are represented by the Lord’s Prayer – “Tavs prāts lai notiek” [Thy will be done] (LFK 2101, 12 625; Priediena cemetery in Durbe). The priest’s prayer that is spoken when receiving the Holy Communion has been quoted as well:²⁶ “Kristus miesa lai pasargā mani / mūžīgai dzīvei, Kristus asinis lai pasargā mani mūžīgai dzīvei” [May the body of Christ bring me to everlasting life; may the blood of Christ bring me to everlasting life] (LFK 2101, 3765; Zanderu cemetery in Jelgava). In Kalupes cemetery, the poetic part of the epitaph consists of the lines from the Catholic Litany of the Sacred Heart of Jesus:²⁷ “Jezus, mysu dzeive un augšancelsonōs, apsažāloj par mums!” [Heart of Jesus, our life and resurrection, have mercy on us!] (LFK 2101, 10 865; Kalupes cemetery). Quoting the Latvian translation of the introductory parts of the **Requiem** of the Catholic funeral Mass “Requiem aeternam dona eis (defunctis), Domine, et lux perpetua luceat eis!” [Eternal rest, grant unto him/her O Lord and let perpetual light shine upon him/her. May s/he rest in peace.]²⁸ is quite popular, too. For example: “Mūžīgo mieru dod viņiem, Kungs!” (LFK 2101, 17 441; Kurmene cemetery); “Miužēigu mīru viņiem, o Kungs!” (LFK 2101, 15 995; Skuteļi cemetery);

²⁵ Cf. 2 Tim. 4:7: “I have competed well; I have finished the race; I have kept the faith!”

²⁶ *Slavējiet Kungu: Lūgšanu un dziesmu grāmata katoļiem*, Rīgas Metropolijas kūrīja, Rīga 1989, 33. lpp.

²⁷ *Ibidem*, 125. lpp.

²⁸ Alberings A., *Kora skaņdarbu latīņu tekstu tulkojumi. Latīņu – latviešu vārdnīca*, Latvijas Republikas Kultūras ministrijas Skolu centrs, Rīga 1992, 10. lpp.

“Myužei go gaisma lai speid viņai” (LFK 2101, 16 866; Lauči cemetery). As one can see, different textual variations have been created for the translation of the Requiem.

In the poetic part of the epitaphs **individual prayers** of simple structure can also be found: “Dievs, piedod” [Forgive me, God] (LFK 2101, 9227; Rencēni cemetery); “Apžēlojies par mani, Dievs” [Be merciful to me, God] (LFK 2101, 13 294; Šķēļu cemetery in Murmastiene). A peculiar epitaph text has been created at Kalupe cemetery: the relatives of the deceased person are asked to pray for the deceased person’s soul. Besides, it is indicated that the preferable prayer is “The Angelus”: “Lai gul ikš mira! Lydz radnes un pazejstamu por jo dwēseli uprejt “Engels Kunga” [Let him sleep in peace! Asking his relatives and acquaintances to pray for his soul “The Angelus”] (LFK 2101, 10 951; Kalupe cemetery).

In memorial inscriptions, the liturgical **blessing formulae** have been used which are very close to other wish formulae in epitaphs. For example: “Dusiet Dieva mierā!” [Rest in God’s peace!] (LFK 2101, 9279b; Timmu cemetery in Jaunmuiža); “Lai Dievs tevi svētī!” [God bless you!] (LFK 2101, 17 071; Lāčupe cemetery in Riga); “Kristus žēlsirdība lai ir ar jums, dārgie vecāki!” [*Let Christ’s mercy be with you, dear parents!*] (LFK 2101, 16 980; Ziepniekkalna cemetery in Riga); “Miers ar jums!” [Peace be with you!] (LFK 2101, 5707a; Melnsils cemetery); “Lai Dievs sargā jūsu mieru!” [Let God guard your peace!] (LFK 2101, 3278; Bāru Hill cemetery in Pļaviņas).

In Latvian cemetery epitaphs, the lines of **church songs** – usually the initial stanzas – are often quoted. The different repertoire of church songs in the epitaphs reveal the affiliation of the deceased person to a certain Christian confession: the relatives of the deceased person quote the text published in a hymnal of their confession. Examples of Catholic songs in the memorial texts: “Ved mūs pie Dieva, ak Marija!” [Take us to God, oh Maria!] ²⁹ (LFK 2101, 16 642; Dubļukalns cemetery); “Jēzu, Jēzu, Jēzu, gaisma mūžīgā, / Neatstāj, Kungs, mūs nāves tumsībā” [Jesus, Jesus, the eternal light, / Do not leave us, Master, in the darkness of death] ³⁰ (LFK 1201, 16 666; Dubļukalna cemetery). Some examples from a Lutheran hymnal: “Dievs Kungs ir mūsu stiprā pils” [A Mighty Fortress is Our God] with Martin Luther’s text ³¹ (LFK 1201, 10 207; Bērzaune cemetery); “Kādā nu mierā visi tie svētie, / Kas stipri cīnījās to labo cīnīšan’! / Kādā nu mierā...” [What peace to all the blessed, / Who fought fiercely for the good! / What peace...] ³² (LFK 1201, 11 989a; Alūksne cemetery); “Augšā aiz zvaigznēm tu gaisma reiz kļūsi” [Up there

²⁹ Vide: *Slavējiet Kungu ...*, 553. lpp.

³⁰ Vide: *ibidem*, 540. lpp.

³¹ Vide: *Dziesmu grāmata latviešiem tēvzemē un svešumā*, Latviešu Eņģeliski Luteriskās Baznīcas Amerikā apgāds un Latvijas Eņģeliski Luteriskās Baznīcas apgāds, 1992, 1. dziesma.

³² Vide: *ibidem*, 553. dziesma

behind the stars you will become a light]³³ (Alūksne cemetery); “Tā sirds nav pazaudēta, / Kas Kristus novēlēta” [That heart is not lost, / Which is dedicated to Christ]³⁴ (LFK 1201, 11 807; Alūksnes cemetery). Also, common song stanzas shared by the Catholics and Lutherans are quoted: “Tuvāk pie Dieva kļūt / Sirds ilgojas” [To be closer to God / The heart is yearning]³⁵ (LFK 1201, 13 360; Ķinderu cemetery in Cesvaine).

Usage of biblical characters and motives in the epitaph texts is characteristic of the largest group of memorial inscriptions. Revealing a high degree of alienation from the original, that is, from the Bible, the epitaphs of this group present abundant variety both in terms of contents and length of text. For example:

“Ardievu, iznīcīgā pasaule!
Mēs steidzamies uz dzimteni,
Uz mājām, kur eņģļi izglābto dvēseli sveic.
Tik debesīs dvēsele laimē var zelt,
Tik mūžībā miers ir svēts.
Tur sāpes vairs nespiedīs mūs,
Miers svēts būs tur.
Mēs steidzamies,
Pestītājs rokas pretī mums sniedz.”

[Farewell, the decaying world! / We are rushing to the homeland, / To home where angels greet the saved soul. / Only in heaven the soul can flourish in happiness, / Only in eternity peace is sacred. / There we will be free of pain, / Peace will be sacred there. / We are rushing, / The Saviour reaches out his hands to us.]

(LFK 1201, 16 475; Skulte cemetery)

“Kā plaukstošs ziedlīnš tu jau vīti salnā
“Un mirstot teici to: “Kur āmen?”
Nu, dārgo mīlulī, lai Dievs dod skatīt
Tev godību, kur mājō Tas, kā vārds ir Āmen.
Tur eņģļu pulciņā skan tava balstiņa
Ar debess koklēm apskaidrotās rociņās,
Bet mūs Dievs uztur ticībā un mīlestībā,
Līdz nākam Tēva mājās, kur atkal tiksimies.”

[As a flower in bloom you withered in frost / And, when dying, you said: “Where is amen?” / Now, my dear sweetie, let the God make you see / The glory, where the one, whose name is Amen, lives. / There among angels your voice will be heard / With heavenly kokles³⁶ in the little enlightened hands, / But God keeps us in faith and love, / Until we return to our Father’s home, where we shall meet again.]
(LFK 1201, 16 706; Saulkrasti cemetery).

³³ Vide: ibidem, 543. dziesma.

³⁴ Vide: ibidem, 579. dziesma.

³⁵ Vide: ibidem, 502. dziesma; *Slavējiet Kungu ...*, 539. lpp.

³⁶ *Kokles* is a traditional Latvian string instrument.

Poetry that is based on the Christian world perception and abounds with various biblical motives and characters can be qualified as religious poetry. In Latvian cemetery epitaphs religious poetry was widely used in the first half of the 20th century (in memorial inscriptions, “our greatest religious poets” were then drawn upon for the texts most often: Jānis Poruks (1871–1911), Augusts Saulietis (1869–1933), Ludis Bērziņš (1870–1965), Anna Brigadere (1861–1933)³⁷). Religious poetry can be found in the epitaphs later, too. Biblical allusions can be easily recognized due to a specific mode of expression and characters. The Latvian translations of the Bible from the 17th century up to the present times have been rooted in a particular linguistic and cultural tradition, which has made the Bible different from other texts in the Latvian language over the centuries.

4. Other Sources of Quotations

Next to biblical texts the most popular sources of quotations for epitaphs in Latvian cemeteries are Latvian folksongs and poetry, as well as aphoristic sentences. On the basis of their observations in Rīga Meža cemetery in the 1980s, the Polish philologists – Jacek and Stanisław Franciszek Kolbuszewski have come to the conclusion that Latvian poetic epigraphy manifests a high level artistry and at the same time reveals close connections with both Latvian literary poetry and Latvian folk poetry.³⁸

Latvian folksongs have been cited fully and partially – as trochaic or dactylic quatrains and distiches. The poetry chosen for memorial inscriptions on grave-stones thematically represents mostly folksongs about death, funeral rites, the songs from the orphans’ cycle,³⁹ as well as songs about relationships between parents and children. In certain epitaphs on soldiers’ grave-stones war songs have been quoted (they have been transformed into the so-called fatherland’s songs).

Folksongs, similarly to biblical texts and poems, have been modified in epitaphs in various ways (although there have been cases of completely accurately quoted excerpts from folksongs). Modifications of the texts of folksongs can be minimal, with the so-called text vibration – “insignificant, inessential changes that are focused on the content of a certain song”.⁴⁰ A tendency to create new versions

³⁷ Vītols A., *Mūsu reliģiskā lirika*, [no:] *Reliģiski–filosofiski raksti*, A. Gulbja apgādībā, Rīga 1925, 1. sēj., 65. lpp.

³⁸ Kolbuševski J., S. F., *Folklorizētā poētiskā epigrāfika Rīgas Meža kapos*, [no:] *Latviešu valodas kultūras jautājumi*, Avots, Rīga 1985, 21. laid., 49. lpp.

³⁹ Vide: Barons K., Visendorfs H., *Latvju dainas*, Pēterburga 1909, 3. sēj., 878.–963. lpp.; *Latviešu tautasdziesmas*, Zinātne, Rīga 2000, 7. sēj., 329.–919. lpp.

⁴⁰ Melne E., *Tautasdziesmu variācijas (teksta vibrācija)*, “Latvijas PSR Zinātņu Akadēmijas Vēstis”, 1987, Nr. 10, 88. lpp.

of the text by using folksongs as a source text can also be noted in memorial inscriptions. On such occasions the metrics of the classical folksongs have been followed and the formulae of words have been imitated. Such falsification of a folkloristic text as a method of creating the poetic part in memorial inscriptions combines the intention to use the forms of classical folksongs and a personal text, which very often is oversaturated with sentimentality. The term ‘fakelore’ coined by American folklorist Richard Mercer Dorson can be referred to such analogues of folklore.⁴¹

Poetry is the dominating source of the poetic part in the epitaphs of Latvian cemeteries. In the memorial inscriptions of the 20th century quotations from poetry exceed the usage frequency of biblical texts and folksongs. The memorial inscriptions have a direct relation to Latvian literary heritage and especially lyrical poetry. Usually a fragment of a longer poem is included in epitaphs – some lines or a stanza. Quotations from the works of Latvian poets and adoptions from other epitaphs facilitate the formation of new memorial inscriptions over and over again. Thus, both accurate poetry quotations and transformed texts exist side by side.

Although due to the fact that the condition of anonymity is followed in the genre of epitaphs and thus it is not possible to determine the source of quotations completely accurately, it can be noted that a considerable part of memorial inscriptions has been included in the compilations of mourning lyrics.⁴²

Poems, which have been selected as sources of quotations in epitaphs, form an extensive repertoire of cemetery lyrics.⁴³ In epitaphs the poetry of some authors is especially favoured and often quoted. Fricis Bārda (1880–1919) and Ārija Elksne (1928–1984) are among the authors who have been cited most in the memorial inscriptions on gravestones.

From time to time the texts of poetry or songs appear in the memorial inscriptions. The texts have been borrowed from the popular songs of the time. Most of the quoted songs can be qualified as popular songs (*ziņģes*) (“(..) popular songs (*ziņģes*) are poetry created by poets of various periods of time for singing

⁴¹ Dundes A., *The fabrication of Fakelore*, [in:] *Folklore Matters*, University of Tennessee Press, Knoxville 1989, p. 52.

⁴² *Bēru dziesmas visādām vajadzībām sētā un kapsētā ar mazu pielikumu. Sagādātas un sacerētas no Fr. Mālberga, A. Švābes apgādienā, Jaunjelgava 1893; Mūžība: Reliģiskās dzejas antoloģija, Latvju Grāmata, Rīga 1943; Atvadoties: Dzejas rindas bērēm, Zvaigzne, Rīga 1974; Piemiņu dēstiet kā maigu puķi: Dzejas rindas bērēm, Avots, Rīga 1981; Zemes vārtos: Dzejas rindas bērēm un mirušo piemiņai, Avots, Rīga 1983; Brīdis un mūžība: Dzejas rindas bērēm un mirušo piemiņai, Avots, Rīga 1984; Repertuārs padomju tradīcijām, Em. Melngaiļa Tautas mākslas nams, Rīga 1970; Sadzīves dziesmas, Em. Melngaiļa Tautas mākslas nams, Rīga 1962 (1965; 1969; 1970; 1976); *Sirds apkļususi... Atvadvārdi*, Zvaigzne ABC, Rīga 2004.*

⁴³ Vide: Treija R., *Dzeja kapsētā*, “Karogs”, 2005, Nr. 11, 127.–137. lpp.; Treija R., *Latviešu kapsētu epitāfju tekstu struktūra*, “Letonica”, 2006., Nr. 14., 259.–284. lpp.

purposes; popular songs are highly regarded, sung and loved by people⁴⁴). They can be found in the compilations of national songs.⁴⁵ There is a special repertoire of songs cited in epitaphs, which have an encoded significance in relation to particular political circumstances, for example, the Revolution of 1905 and the Third Awakening of Latvia, which has been called the Singing Revolution.

Thus, one can see the vivid textual creativity of the epitaphs, which proves that the tradition of memorial inscription in Latvia is not fixed. On the contrary, it is fluid and keeps the track of time and change.

Abstract (Summary)

The article is part of a wider study on Latvian cemetery epitaphs which is being carried out by Rita Treija at the Institute of Literature, Folklore and Art, University of Latvia. The source of the study is a wide material of the Latvian tombstone inscriptions covering the time period from the 19th to the 21st century. The bulk of materials obtained comes from the Archives of Latvian Folklore as well as the author's private collection. The author seeks to analyse the multilayered nature of the memorial inscriptions on gravestones both from a philologist's and folklorist's perspective, focusing mainly on the use of biblical quotations and allusions in the epitaph textual tradition.

The textual analysis of Latvian cemetery epitaphs shows that the Bible is an important source of reference used both directly and indirectly in the composition of the memorial texts for the deceased. There are four levels that can be distinguished according to the distance from the original source: (1) direct biblical quotations (with or without references to particular verses of the Scripture); (2) liturgical prayers (excerpted from the ordinary procedure of the public worship, as well as from special funeral and memorial rituals); (3) church songs (quoted from the Roman Catholic or Evangelical Lutheran hymnals); (4) usage of biblical characters and motives in other texts (such as individual prayers, religious poetry, etc.).

The presence of biblical quotations and allusions in the epitaphs provides a certain repertoire of gravestone texts. However, besides the manifestations of the religious identity, the material of the Latvian memorial inscriptions shows that there are other approaches in creating epitaph texts, such as quoting Latvian folksongs, mourning lyrics, popular songs, etc.

⁴⁴ Viksna M., *Ziņģe un folklorizēšanās*, "Latvijas PSR Zinātņu Akadēmijas Vēstis", 1987, Nr. 10, 62. lpp.

⁴⁵ E.g.: *Mārtiņa dziesmu grāmata*, SIA "Kopa", Rīga 1991; *Mārtiņa dziesmu grāmata*, Linkolna 1989, 2. grām.

The results of the analysis can be applied in comparative epitaph studies as a Latvian example. The issues discussed in the article may be useful in cultural and folk religion studies, too.

Keywords:

Latvian cemeteries, epitaphs, biblical quotations, religious poetry, intertextuality

Bibliography

Bibliography in Latin Alphabet

Primary Literature (Documents):

LFK [2101] – the collection of Latvian cemetery epitaphs at the Archives of Latvian Folklore, Institute of Literature, Folklore and Art, University of Latvia.

Secondary literature:

Alberings A., *Kora skaņdarbu latīņu tekstu tulkojumi. Latīņu – latviešu vārdnīca*, Latvijas Republikas Kultūras ministrijas Skolu centrs, Rīga 1992.

Apsītis V., *Brāļu kapi*, Zinātne, Rīga 1995.

Atvadoties: Dzejas rindas bērēm, Zvaigzne, Rīga 1974.

Baltiņa M., *Bībeles tulkojums – valoda laikā un kultūrtelpā*, [in:] *Kristietība pasaules kultūrā: Zinātniskā konference*, Vārds, Rīga 2000, pp.30–34.

Barons K., Visendorfs H., *Latvju dainas*, Pēterburga 1909, 33. sēj. [Völ. 33]

Bēru dziesmas visādām vajadzībām sētā un kapsētā ar mazu pielikumu. Sagādātas un sacerētas no Fr. Mälberga, A. Švābes apgādienā, Jauņielgava 1893.

Bilenšteins A., *Latviešu koka celtnes*, Jumava, Rīga 2001.

Bormane A., Bormanis V., *Kapsētas Rīgas senajā pilsētvidē*, “Vide un Laiks”, 1999, Nr. 1, pp. 34–37.

Brūdis un mūžība: Dzejas rindas bērēm un mirušo piemiņai, Avots, Rīga 1984.

Broce J. K., *Zīmējumi un apraksti*, Zinātne, Rīga 1996, 2. sēj. [Völ. 2]

Cupchick GC., Leonard G., *High and Popular Culture from the Viewpoints of Psychology and Sociology of Literature*, John Benjamins Publishing Company, Amsterdam & Philadelphia 2001.

Dribins L., Spāriņis O., *Vācieši Latvijā*, LU Filozofijas un socioloģijas institūta Etnisko pētījumu centrs, Rīga 2000.

Dundes A., *The fabrication of Fakelore*, [in:] *Folklore Matters*, University of Tennessee Press, Knoxville 1989, pp. 40–56.

Dunsdorfs E., Spekke A., *Latvijas vēsture: 1500–1600*, Daugava, Stokholma 1964.

Dziesmu grāmata latviešiem tēzēmē un svešumā, Latviešu Evāņģeliski Luteriskās Baznīcas Amerikā apgāds un Latvijas Evāņģeliski Luteriskās Baznīcas apgāds, 1992.

Eckert E., *Markers: Gravestones and the Linguistic Ethnography of Czech-Moravians in Texas*, „East of the West”, Anglo-American University, R. Adriel Vasquez (ed.), <http://www.eotwonline.net/2011/09/01/ethnography-of-czech-moravians/3/> [Access 15.04.2014].

- Glāzere R.**, *Bībele kā latviešu kapsētu epitāfiju avots*, [in:] *Studentu zinātniskie raksti VII: Filoloģija*, LiePA, Liepāja 2003, pp. 55–63.
- Kolbuševski J.S.F.**, *Folklorizētā poētiskā epigrāfika Rīgas Meža kapos*, [in:] *Latviešu valodas kultūras jautājumi*, Avots, Rīga 1985, 21. laid. [issue 21], pp. 45–54.
- Kursīte J.**, *Dzejas vārdnīca*, Zinātne, Rīga 2002.
- Latviešu tautasdziesmas*, Zinātne, Rīga 2000, 7. sēj. [Vol. 7]
- Latvju raksti: Ornament letton, Le livre letton*, Paris 1990, 3. sēj. [Vol. 3]
- Mārtiņa dziesmu grāmata*, Linkolna 1989, 2. grām. [2nd book]
- Mārtiņa dziesmu grāmata*, SIA “Kopa”, Rīga 1991.
- Mellēna M.**, *Grave Tending and Cemetery Festivals*, <http://kulturaskanons.lv/en/1/4/142/> [Access 15.04.2014].
- Melne E.**, *Tautasdziesmu variācijas (teksta vibrācija)*, “Latvijas PSR Zinātņu Akadēmijas Vēstis”, 1987, Nr. 10, pp. 86–90.
- Mūžība: Reliģiskās dzejas antoloģija*, Latvju Grāmata, Rīga 1943.
- Penhallow D.P.**, *Epitaphal Inscriptions*, „The Journal of American Folklore”, 1892, Vol. 5, No. 19, pp. 305–317.
- Piemīņu dēstiet kā maigu puķi: Dzejas rindas bērēm*, Avots, Rīga 1981.
- Repertuārs padomju tradīcijām*, Em. Melngaiļa Tautas mākslas nams, Rīga 1970.
- Sadzīves dziesmas*, Em. Melngaiļa Tautas mākslas nams, Rīga 1962 (1965; 1969; 1970; 1976).
- Sirds apkļususi... Atvadvārdi, Zvaigzne ABC*, Rīga 2004.
- Slavējiet Kungu: Lūgšanu un dziesmu grāmata katoļiem*, Rīgas Metropolijas kūrīja, Rīga 1989.
- Šmits P.**, *Miršana un bēres*, [in:] *Latvju tautas dainas*, R. Klaustiņš (sak.), Rīga 1932, 10. sēj., [Vol. 10] pp. 769–788.
- Spārītis O.**, *Politisko pretenziju un nacionālās pašapziņas izpausmes Rīgas 19. gadsimta un 20. gadsimta sākuma pieminekļos*, “Latvijas Zinātņu Akadēmijas Vēstis”, 1998, Nr. 1/2. A, pp. 53–68.
- Svešvārdu vārdnīca*, Jumava, Rīga 1999.
- Trabue A.E.**, *Kentucky Tombstone Inscriptions*, [in:] *Register of Kentucky State Historical Society*, 1929, Vol. 27, No. 79, pp. 393–407.
- Treicis A.**, *Pavadot pēdējā gaitā*, [in:] *Svētku varavīksne: Tradīciju gadagrāmata*, Liesma, Rīga 1972.
- Treija R.**, *Dzeja kapsētā*, “Karogs”, 2005, Nr. 11, pp. 127–137.
- Treija R.**, *Latviešu kapsētu epitāfiju tekstu struktūra: Galvenās aprises*, “Letonica”, 2006, Nr. 14, pp. 259–284.
- Vikna Māra**, *Zinģe un folklorizēšanās*, “Latvijas PSR Zinātņu Akadēmijas Vēstis”, 1987, Nr. 10, pp. 56–62.
- Vītols A.**, *Mūsu reliģiskā lirika*, [in:] *Reliģiski-filosofiski raksti*, A. Gulbja apgādībā, Rīga 1925, 1. sēj. [Vol. 1], pp. 63–77.
- Zemes vērtos: Dzejas rindas bērēm un mirušo piemiņai*, Avots, Rīga 1983.

Bibliography in the Cyrillic Alphabet:

- Вейсман А.Д.**, *Греческо-русский словарь*, Греко-латинский кабинет Ю. А. Шичалина, Москва 1991.
- Николаев С.И., Царькова Т.С.**, *Три века русской эпитафии*, [в:] *Русская стихотворная эпитафия*, Академический проект, Санкт-Петербург 1998.
- Панченко И.**, *Судьба забытого жанра (интервью с доктором наук Т. С. Царьковой)*, “Новый Журнал”, 2002, № 227.

Царькова Т.С., *К дискуссии о “письменном фольклоре” (Литературные начала в реальной стихотворной эпиграфии)*, [в:] *Славянские чтения*, Издательство Латгальского культурного центра, Даугавпилс & Резекне 2000, т. 1, с. 13–24.

Bibliography transliterated from Cyrillic into Latin Alphabet:

Vejsman A.D., *Grečesko-russkij slovar'*, Greko-latinskij kabinet Ū.A. Ščalina, Moskva 1991.

Nikolaev S.I., Car'kova T.S., *Tri veka russkoj èpitačii*, [v:] *Russkaâ stihotvornaâ èpitačia*, Akademičeskij proekt, Sankt-Peterburg 1998.

Pančenko L., *Sud'ba zabytogo žanra (interv'û s doktorom nauk T.S. Car'kovoju)*, “Novyj Žurnal”, 2002, № 227.

Car'kova T.S., *Kdiskussii o „pis'mennom fol'klоре” (Literaturnyje načala v real'noj stihotvornoj èpitačii)*, [v:] *Slavânskie čtenia*, Izdatel'stvo Latgal'skogo kul'turnogo centra, Daugavpils & Rezekne 2000, t. 1, s. 13–24.

Information about the Author:

Information about the Author (in English):

Rita Treija, PhD [Dr. philol.], is a folklore researcher at the Institute of Literature, Folklore and Art, University of Latvia in Riga (Rīga). Her master thesis was entitled *Anna Bērzkalne sarakstē ar Oskaru Loritsu* [Anna Bērzkalne in Her Correspondence with Oskar Looirts] (University of Latvia, Faculty of Philology, Riga, 2008). In her doctoral thesis *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* [Anna Bērzkalne's Activities in Latvian Folkloristics in the Context of International Communication] (University of Latvia, Faculty of Humanities, Riga, 2013), she continued her studies of the history of folkloristics in the 1920s and 1930s. Her monograph on the eminent Latvian folklorist Anna Bērzkalne (1891-1956) is to be published in 2017. She is one of the authors of the collective monograph *Latviešu folkloristika starpkaru periodā* [Latvian Folkloristics in the Interwar Period] (Riga, 2014). Since 2013, she has also been Head of the Archives of Latvian Folklore which is one of the three departments of the Institute of Literature, Folklore and Art, University of Latvia. She is a member of several international professional organizations, including the International Ballad Commission, the International Society for Ethnology and Folklore (Société Internationale d'Ethnologie et de Folklore, SIEF), and the Network of Nordic and Baltic Tradition Archives. Her research interests include: folk religion, written forms of folklore, history of folkloristics, digital humanities, and cultural politics. Her e-mail address is: rita.treija[at]lulpm.lv

Informacja o autorce po polsku / Information about the Author in Polish:

Rita Treija, PhD [doktor filologii], jest badaczką folkloru w Instytucie Literatury, Folkloru i Sztuki w Uniwersytecie Łotewskim w Rydze (Rīga). Swoją pracę magisterską napisała na temat: *Anna Bērzkalne sarakstē ar Oskaru Loritsu* [Anna Bērzkalne w swej korespondencji z Oskarem Looirts'em] (Uniwersytet Łotewski, Wydział Filologiczny, Ryga 2008). W swojej dysertacji doktorskiej pt. *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* [Działalność Anny Bērzkalne w łotewskiej folklorystyce w kontekście komunikacji międzynarodowej] (Uniwersytet Łotewski, Wydział Humanistyczny, Ryga 2013) kontynuowała swe dziedziczne studia historyczne nad folklorystyką lat dwudziestych i trzydziestych 20 wieku. Jej monografię na temat wybitnej, łotewskiej folklorystki – Anny Bērzkalne (1891-1956) przewidziano do publikacji w 2017 r. Jest współautorką monografii zbiorowej *Latviešu folkloristika starpkaru periodā* [Folklorystyka łotewska w okresie międzywo-

jennym] (Ryga 2014). Od 2013 jest także dyrektorką Archiwum Folkloru Łotewskiego, które jest jednym z trzech zakładów Instytutu Literatury, Folkloru i Sztuki w Uniwersytecie Łotewskim. Jest członkinią wielu międzynarodowych organizacji zawodowych, włącznie z Międzynarodową Komisją Balladową (International Ballad Commission), Międzynarodowym Towarzystwem Etnologii i Folkloru (the International Society for Ethnology and Folklore, Société Internationale d'Ethnologie et de Folklore, SIEF) oraz Siecią Tradycyjnych Archiwów Nordyckich i Bałtyckich (the Network of Nordic and Baltic Tradition Archives). Jej zainteresowania badawcze obejmują: religię ludową (religijność ludową), pisane formy folkloru, historię folklorystyki, komputeryzację humanistyki (informatyzację humanistyki) i politykę kulturalną. E-mail: rita.trejja[at]lulfmi.lv

[Polski przekład: Marek Mariusz Tytko]

Informace o autorce v češtině / Information about the Author in Czech:

Rita Treija, PhD., je badatelkou folkloru v Ústavu literatury, folkloru a umění Lotyšské univerzity v Rize. Obhájila magisterskou diplomovou práci na téma *Anna Bērzkalne sarakstē ar Oskaru Loritsu* („Anna Bērzkalne ve své korespondenci s Oskarem Loořitsem“) na Filologické fakultě Lotyšské univerzity v Rize (2008). Ve své doktorské disertaci *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* (Činnost Anny Bērzkalne v lotyšské folkloristice v kontextu mezinárodní komunikace) obhájené na Humanistické fakultě Lotyšské univerzity v Rize (2013) pokračovala ve svých odborných historických studiích folkloristiky 20. a 30. let 20. století. Od r. 2013 je také ředitelkou Archivu lotyšského folkloru, který je jedním ze tří kateder Ústavu literatury, folkloru a umění Lotyšské univerzity v Rize. Je členkou řady mezinárodních profesních organizací, včetně Mezinárodní komise pro baladu (International Ballad Commission), mezinárodního sdružení pro etnologii a folklor (The International Society for Ethnology and Folklore, Société Internationale d'Ethnologie et de Folklore, SIEF) a Sítě tradičních nordických a baltických archivů (The Network of Nordic and Baltic Tradition Archives). Její badatelské zájmy obsahují lidovou religiozitu, psané formy folkloru, dějiny folkloristiky, digitalizaci humanitních věd (informatizaci humanitních věd) a kulturní politiku. E-mail: rita.trejja[at]lulfmi.lv

[Český překlad: Libor Martinek]

Informácie o autorke v slovenčine / Information about the Author in Slovak:

Rita Treija, PhD., je folklómovou bádatelkou v Ústave literatúry, folklóru a umenia Lotyšskej univerzity v Rige. Magisterskú diplomovú prácu obhájila na tému *Anna Bērzkalne sarakstē ar Oskaru Loritsu* („Anna Bērzkalne vo svojej korešpondencii s Oskarom Loořitsom“) na Filologickej fakulte Lotyšskej univerzity v Rige (2008). Vo svojej doktorskej disertácii *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* (Činnosť Anny Bērzkalne v lotyšskej folkloristike v kontexte medzinárodnej komunikácie) obhájenej na Humanistickej fakulte Lotyšskej univerzity v Rige (2013) pokračovala vo svojich odborných historických štúdiách folkloristiky 20. a 30. rokov 20. storočia. Od r. 2013 je riaditeľkou Archivu lotyšského folklóru, ktorý je jedným z troch kateder Ústavu literatúry, folklóru a umenia Lotyšskej univerzity v Rige. Je členkou rady medzinárodných profesných organizácií, vrátane Medzinárodnej komisie pre baladu (International Ballad Commission), Medzinárodného združenia pre etnológiu a folklór (The International Society for Ethnology and Folklore, Société Internationale d'Ethnologie et de Folklore, SIEF) a Sieť tradičných nordických a baltických archívov (The Network of Nordic and Baltic Tradition Archives). Jej bádatelské záujmy obsahujú ľudovú religiozitu, písané formy folklóru, dejiny folkloristiky, digitalizácie humanitných vied (informatizácie humanitných vied) a kultúrnej politiky. E-mail: rita.trejja[at]lulfmi.lv

[Slovenský preklad: Ivica Hajdučeková]

**Информация об авторе по-русски / Справка об авторе на русском языке /
Information about the Author in Russian:**

Рита Трейя – PhD [доктор филологии], исследователь фольклора в Институте литературы, искусства и фольклора в Латвийском университете в Риге. В 2008 г. защитила магистерскую работу «*Anna Bērzkalne sarakstē ar Oskaru Loritsu*» («Анна Берзкальне в её переписке с Оскаром Луритсом») в Латвийском университете на факультете филологии (Рига, Латвия). В своей докторской диссертации «*Annas Bērzkalne sdarbība latviešu folkloristikā starptautisko sakaru kontekstā*» («Деятельность Анны Берзкальне в латышской фольклористике в контексте международной коммуникации», Латвийский университет, факультет гуманитарных наук, Рига, 2013) она продолжила изучение истории фольклористики в 1920-1930-х годах. Монография о выдающейся латышской фольклористке Анне Берзкальне (1891-1956) выйдет предположительно в 2017 году. Рита Трейя – соавтор коллективной монографии «*Latviešu folkloristika starpkaru periodā*» («Латышская фольклористика междувоенного периода», Рига 2014). С 2013 года – директор Фольклорного архива Латвии, который является одним из трёх учреждений Института литературы, искусства и фольклора в Латвийском университете. Член многих международных общественных организаций, в частности Международной балладной комиссии (International Ballad Commission), Международного общества этнологии и фольклора (the International Society for Ethnology and Folklore, Société Internationale d'Ethnologie et de Folklore, SIEF), Объединения традиционных северных и балтийских архивов (the Network of Nordic and Baltic Tradition Archives). Её научные интересы охватывают народную религиозность, письменные формы фольклора, историю фольклористики, компьютеризацию / информатизацию гуманитарных наук и культурную политику. E-mail: rita.trejja[at]lulfmi.lv

[Русский перевод: Надежда Георгиевна Колошук]

**Інформація про автора / Довідка про автора українською мовою /
Information about the Author in Ukrainian:**

Рита Трейя – PhD [доктор філології], дослідниця фольклору в Інституті літератури, мистецтва і фольклору у Латвійському університеті в Ризі. У 2008 р. захистила магістерську працю «*Anna Bērzkalne sarakstē ar Oskaru Loritsu*» («Анна Берзкальне в листуванні з Оскаром Луритсом») у Латвійському університеті на факультеті філології (Рига, Латвія). У своїй докторській дисертації «*Annas Bērzkalne sdarbība latviešu folkloristikā starptautisko sakaru kontekstā*» («Діяльність Анни Берзкальне в латиській фольклористиці у контексті міжнародної комунікації», Латвійський університет, факультет гуманітарних наук, Рига, 2013) вона продовжила вивчення історії фольклористики у 1920-1930-х роках. Монографія про видатну латиську фольклористку Анну Берзкальне (1891-1956) запланована на 2017 рік. Рита Трейя – співавтор колективної монографії «*Latviešu folkloristika starpkaru periodā*» («Латиська фольклористика міжвоєнного періоду», Рига 2014). Від 2013 року – директор Фольклорного архіву Латвії, котрий є одним із трьох закладів Інституту літератури, мистецтва і фольклору в Латвійському університеті. Член багатьох міжнародних громадських організацій, зокрема Міжнародної баладної комісії (International Ballad Commission), Міжнародного товариства етнології та фольклору (the International Society for Ethnology and Folklore, Société Internationale d'Ethnologie et de Folklore, SIEF), Об'єднання традиційних північних та балтійських архівів (the Network of Nordic and Baltic Tradition Archives). Її наукові інтереси охоплюють народну релігійність, письмові форми фольклору, історію фольклористики, комп'ютеризацію / інформатизацію гуманітарних наук та культурну політику. E-mail: rita.trejja[at]lulfmi.lv

[Український переклад Надія Георгіївна Колошук]

Звесткі пра аўтараў (на-беларуску) / Information about the Author (in Belarusian):

Рыга Трэй, PhD [кандыдат філалагічных навук], даследчыца фальклору ў Інстытуце літаратуры, фальклору і мастацтва Латвійскага ўніверсітэта (Рыга). Сваю магістэрскую працу напісала па тэме: *Anna Bērzkalne sarakstē ar Oskaru Loritsu* [Ганна Берзкалнэ у сваёй перапісцы з Оскарам Лорытсам] (Латвійскі ўніверсітэт, філалагічны факультэт, Рыга 2008). У сваёй кандыдацкай дысертацыі *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* [Дзейнасць Ганны Берзкалнэ ў латышскай фалькларыстыцы ў кантэксце міжнароднай камунікацыі] (Латвійскі ўніверсітэт, гуманістычны факультэт, Рыга 2013) працягвала свае гістарычныя даследаванні ў галіне фалькларыстыкі дваццатых і трыццатых гадоў 20 стагоддзя. Выданне яе манаграфіі аб вядомай латышскай фалькларыстыцы — Ганне Берзкалнэ (1891 — 1956) запланавана ў 2017 г. З’яўляецца суаўтарам калектыўнай манаграфіі *Latviešu folkloristika starpkaru periodā* [Латышская фалькларыстыка ў міжваенны перыяд] (Рыга 2014). З 2013 дырэктар Архіва латышскага фальклору, адной з трох структурных адзінак Інстытута літаратуры, фальклору і мастацтва Латвійскага ўніверсітэта. Член шматлікіх міжнародных прафесійных арганізацый, уключна з Міжнароднай камісіяй па даследаванні народных песень і балад (International Ballad Commission), Міжнародным таварыствам этналогіі і фальклору (the International Society for Ethnology and Folklore, Société Internationale d’Ethnologie et de Folklore, SIEF) таксама сеткай традыцыйных народных і балтыйскіх архіваў (the Network of Nordic and Baltic Tradition Archives). Яе навуковыя інтарэсы ахопліваюць народную рэлігію (народную рэлігіюнасць), пісьмовыя формы фальклору, гісторыю фалькларыстыкі, кампутарызацыю гуманістыкі (інфарматызацыю гуманістыкі) і культурную палітыку. Э-mail: rita.treija[at]lulfm.lv

[Тлумачэнне на беларускую мову: Eugeniusz Pańkow i Olga Pańkova]

Informācija par autori / Information about the Author (in Latvian):

Dr. philol. Rita Treija ir folkloras pētniece Latvijas Universitātes Literatūras, folkloras un mākslas institūta (Rīga). Viņas maģistra darbs bija *Anna Bērzkalne sarakstē ar Oskaru Loritsu* (Latvijas Universitātes Filoloģijas fakultāte, Rīga, 2008). Promocijas darbā *Annas Bērzkalnes darbība latviešu folkloristikā starptautisko sakaru kontekstā* (Latvijas Universitātes Humanitāro zinātņu fakultāte, Rīga, 2013) turpināja 20. gadsimta 20. un 30. gadu folkloristikas disciplīnas vēstures studijas. 2017. gadā ir sagaidāma autore monogrāfija par ievērojamo latviešu folkloristi Annu Bērzkalni (1891–1956). Viņa ir viena no kolektīvās monogrāfijas *Latviešu folkloristika starpkaru periodā* (Rīga, 2014) autoriem. Kopš 2013. gada Rita Treija vada vienu no trim Latvijas Universitātes Literatūras, folkloras un mākslas institūta nodaļām – Latviešu folkloras krātuvi. Viņa ir vairāku starptautisku profesionālu organizāciju biedre, to vidū Starptautiskā Balāžu komisija (International Ballad Commission), Starptautiskā Etnoloģijas un folkloras biedrība (SIEF, Société Internationale d’Ethnologie et de Folklore) un Ziemeļvalstu un Baltijas tradīciju arhīvu tīkls (Network of Nordic and Baltic Tradition Archives). Viņas pētnieciskajās interesēs iekļaujas: tautas reliģiozitāte, folkloras rakstītās formas, folkloristikas vēsture, digitālās humanitārās zinātnes un kultūras politika. Viņas e-pasta adrese ir: rita.treija[at]lulfm.lv