

## СЕКЦІЯ XVII. ФІЛОЛОГІЯ ТА ЖУРНАЛІСТИКА

### GERMAN ROMANTICISM THROUGH THE PRISM OF CHURCH ART

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The age of romanticism opens a new stage in the development of the literature. Subjectivity, individualism, lyricism as the main characteristics of the romantic style, more "fit" not created monumental compositions but it's significant for secular literary created works.

One of the important features of church art of the poets- romantics, who deliberately expanded its limits, courageously using the cultural heritage of different Christian denominations was the fact of romantics' being out of the confession. A striking example of the Catholic-Protestant mutual interaction in poetic and musical-poetic creativity has become a figure of the romantic poet of the XVIIIth century Friedrich Gottlieb Klopstock (1724 -1803). [2, 83]

The poet appeared in the German literature in the late 40-s of the XVIII-th century. Like many romantic poets the Christian theme appeared to be close to him, that's why F. Klopstock still in school has started working at the religious poet "Der Messias". In 1745 he entered the Theological Faculty of University of Jena, but later decided to transfer to Leipzig University (1746-1748). In 1747 Klopstock in the circle of his friends -poets read the first songs of "Der Messias". Reading has strongly impressed the listeners. In 1748 the first three songs of "Der Messias" appeared in "Bremen materials" [3, 194]

In April 1757 the poet resided in Denmark as a guest of King Friedrich V and received Minister Bernstorff's annual grant before finishing the work at "Der Messias". Friedrich Klopstock was recognized as the head of the German poetic group in Copenhagen. In parallel with the "Der Messias" he wrote dramas according to the Biblical content: "The Death of Adam" (1757), "Solomon" (1764), "David" (1773), the famous ode "The Fest of Spring" ("Die Fruhlingsfeier", 1775) and others. In the late 50-s Klopstock collaborated with the German magazine "The Observer" ("Der Nordische Abseher") (1758-1760), which was published in Copenhagen by his friend Kramer, who at that time was a priest at the Court of the Danish King Friedrich V. The magazine was religious in content and set a goal to help strengthening of morality. The most important articles of the famous poet: "Language of poetry", "Thoughts about the nature of poetry" and others firstly appeared in this magazine.

Worth consideration is the fact that at the end of the 60-s Klopstock sent the acting Emperor Joseph II the project of creation the Institute or Academy of the general purpose. The main aim of this establishment was rallying the figures of science, literature and art, the popularization of the achievements and material support of scientists and poets. The famous poet believed that all Germans, Catholics and Protestants are subjected to the Emperor and should enjoy the same rights. Friedrich Gottlieb Klopstock connected some great hopes with

this project; however, the poet's efforts proved to be unsuccessful. The project was rejected and never embodied.

The thought to write an epic poem on the Bible material was born in the poet's heart who was close to the pietist movement under the influence of John Milton's "Lost paradise". Unlike the latter, Klopstock showed great curiosity for the fates of ordinary people. In some episodes appeared a direct protest of the poet against the feudal oppression. The main topic of "Der Messias" corresponded to the Gospel story about the last days of the earth life of Jesus Christ (the Messiah), from praying at the Mount of Olives to his death at the Cross (song X). In the second part, the poet tells about the events after the death of Christ, about the appearance of Christ before the pupils and the people. The poem ends with the triumph of Jesus Christ – his ascension into the heaven. Strictly following the Gospel story the poet creates religious space framing around earth events. F. Klopstock has used the content of the Gospel and Old Testament. The actions in "Der Messias" by F. G. Klopstock often are transferred to the heaven, as well as to the hell. To Christ as to every person, the famous poet has put Seraphims and Angels who acted in the poem more actively than in the Bible. The main topic of F. G. Klopstock's ecclesiastical work is Christ's having taken a fair solution to atone the sins of people through the emotional sufferings of Jesus Christ.

We can conclude that "Der Messias" is not so the epic, but the anthem of the "saved humanity". Interesting is the artistic-literary interchange of the work: the poem was created in the style of classic verse of antique epoch – gekzаметre. For the first time in the German poetry Klopstock decides to refuse from rhyme to give the poem solemn festive sounding. The characteristic features of the poet's creativity were attempts to find special, different from the prose language, emotionally- shaped and musical poetic language. But the success of "Der Messias" was not long; "Der Messias" of the end of the XVIII th century with the development of the German literature has been rejected in the past.

Among the religious works of the poet a special place belongs to the "Spiritual songs" ("Die Geistliche Lieder", 1757-1769), which include the following works: "Weihnachtslied" ("The Christmas Song"), "Das Abendmahl" ("Supper"), "Um Gnade" ("At the Mercy of the Winner"), "Der Tod" ("Death"), "Sinai und Golgotha" ("Sinai and Calvary Chapel"), "Dem Vater und dem Sohn" ("To Father and Sohn"). F. G. Klopstock has also written a collection of poems, which were called "The New Protestant poetry" ("Das Neue Protestantische Gesangbuch") [3, 31-32].

On the contrary to the majority of the German writers of the XVIII -th century, F. G. Klopstock, as Gegel said: "first felt in his time the particular self -dignity of the singer". The main Klopstock's creativity remained and will remain always poetry, which he considered to be the highest value in life.

### References:

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