

VYTAUTAS MAGNUS UNIVERSITY
INSTITUTE OF THE LITHUANIAN LANGUAGE

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**LEONARDAS ANDRIEKUS‘ LIFE AND CREATION:
PERSONALITY AND CHRISTIAN UNIVERSALISM**

Summary of Doctoral Dissertation
Humanities, Philology (04 H)

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The defence of the dissertation will be open to public. It is to be held at a public meeting of the Council of Philological Sciences of Vytautas Magnus University and the Institute of the Lithuanian Language in Marija Gimbutiene hall (room 211) of the Faculty of Humanities (Vytautas Magnus University) at 12 p.m. (noon) on May 28, 2013. Address: K. Donelaicio st. 52, LT-44248, Kaunas, Lithuania. Phone: +370 37 327 830, fax: +370 37 323 689

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Those interested may acquaint themselves with the doctoral dissertation in the M. Mazvydas National Library and in the Library of the Lithuanian Language in Vilnius, as well in Vytautas Magnus University Library in Kaunas.

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INTRODUCTION

During the last twenty Lithuania's independence years some of Exodus writers have been popularized and famed more than others a little less. A poet, public figure, priest, Franciscan monk Father Leonardas Andriekus OFM (Ordo Fratrum Minorum - Order of Little Brothers) according to the birth certificate Kazimieras Andriekus (1914-2003) was among the latter.

The beginning of Andriekus real life way to the national and the universal values, their accumulating and generating origins was in his rural environment and descent. In his native land, Barstyciai, Andriekus took his primary elementary perception about Christianity and national culture which was given by his parents, the environment and the Church. Will nationalism and Christian universalism elements match in Andriekus personality or will suppress each other it depended on future Andriekus' life.

Andriekus sought for knowledge from his youth. He wanted to get education and was working towards this aim directly. He studied in Seda progymnasium, Kretinga Franciscan boys' high school, and different seminaries in Europe and St. Anthony's university in Rome. It can be stated that moving into the clergy caste - monasticism and priesthood - at first was accompanied by understanding and assimilation of Christian universalism. This absorption prepared Andriekus for further self-realisation of his personality: spread of Christian universalism ideas in the society. Andriekus monastic vows and priestly ordination to his work provided a wide range of national and Christian universalism expression of the scale and deep meaning.

Only the beginning of Andriekus service activities in 1964-1970 was not associated with any other liabilities in the public and cultural positions. Since 1970 till 1980 during the period when Andriekus was the chairman of the Lithuanian Writers' Society (hereinafter – LWS) in 1970-1973 and 1979-1982 he served as a senior monk of Brooklyn (New York) Franciscan monastery, 1973-1976 – as a senior monk of Kennebunkport Franciscan monastery, 1973-1979 – a an administrator of Kennebunkport Franciscan summer resorts. The end of his ministry coincided with the end of his leadership by cultural activities - the cultural magazine “Aidai”. Andriekus became the editor-in-chief of the magazine “Aidai” in the second half of 1980 and also almost a couple years he was the senior monk of Brooklyn Franciscan monastery. It

can be stated that the twelve-year period when he was the chairman of LWS and started to work as an editor-in-chief of the "Aidai" was closely associated with the activities of his ministry so his skills and energy constantly had to be divided between two operating bars: ministry and social as well cultural activities.

Approximately 52 years Andriekus lived in emigration until an opportunity to visit motherland appeared. For the first time he visited his homeland in September of 1989 after the mentioned period. For the second time Andriekus arrived to motherland in 1993. Since 1995 he settled at Kennebunkport monastery. The poet was planning to visit Lithuania one more time, but he had not come there anymore. Andriekus spent the last years of his life together with few other priests at Bishop Matulaitis' Nursing Home in Putnam (Connecticut State, USA). Four days before his death he had a stroke and after it he did not recover anymore. Andriekus died 20 May, 2003. He was buried in Brooklyn, St. John's Cemetery – in the part of Lithuanian Franciscans.

A long period of emigration life encouraged Andriekus to participate in social and cultural activities as well to engage in literary works. During his life Andriekus published 10 books of poetry: seven selections were in Lithuanian: „Atviros marios“ (1955), „Saule kryziuose“ (1960), „Naktigone“ (1963), „Po Dievo antspaudais: Vytauto didžiojo godos“ (1969), „Uz vasaros vartu“ (1976), „Atmink mane, Rupintojeli“ (the second version of the selection „Saule kryziuose“, 1985), „Balsai is anapus“ (1988), one book of the selected poems also in Lithuanian: „Pasilikau tik dangu melyna“ (1991), two books in English: "Amen in amber" (1968) and "Eternal Dream: Selected Poems" (1980).

Lithuanian OFM archive is very important because previously unpublished Andriekus' texts of various types are stored there. The other part – the smaller one - of the archival documents related to Andriekus' personality is found in other Lithuanian archives: Maironis Museum of Lithuanian Literature (hereinafter - MMLL) and Lithuanian Emigration Institute of Vytautas Magnus University (hereinafter – LEI VMU) archives. There were mostly found sources related to Andriekus' presidency to Lithuanian Writers' Society in MMLL archive. In LEI VMU archive there was found a number of documents relating to the activities concerning the cultural magazine "Aidai" when Andriekus was its editor-in-chief.

The scientific problem of the research. Andriekus' life and work were analysed in some aspects. His life has been studied less than his creation as the periods of his childhood and youth, beginning of the management to LWS and several other aspects of the life are reflected the most. More attention was drawn to the studies of his creation. Andriekus' creation analysed in the aspects of divinity and humanity dissemination, reflections of Lithuanian history and theocentric aspect. According to the theology of culture Andriekus' life and work were not analysed from the positions of the Christian universalism. In the Thesis it will be revealed Andriekus' Christian values, Christian universalism relationship with national values and the Lithuanian Diaspora culture. In the study it will be highlighted the influence of the theology of culture on Andriekus' social and cultural activity as well the influence of the theology of literature on his poetry.

Working hypothesis. Andriekus' life was closely linked not only with the ministry, but also with the forms of cultural expression. First of all, being a nun and a priest, he directed his life for realization of the Christian faith in the church caste. Also, he perfectly realized himself in the cultural sphere relating his, as *homo religiosus*, life with literary creation, his work as a leader in public positions and cooperation in press. Deliberations about *the theology of culture* started by Maceina were important for him. Therefore, in the work there has been raised the hypothesis that relating his ministry with the cultural - social and literary - activities Andriekus represented and realized the current of *the theology of culture* formed in the middle of the twentieth century: the conception of *the theology of culture* served him in his public-cultural activities and creation.

The object of the work. In the Thesis, in accordance with the principles and methods of analysis of the modern culture and theologies of literature, there are being studied Andriekus' personality and creation. It is being discussed the German theologian and philosopher of the Christian existentialism Paul Tillich's and Lithuanian philosopher Maceina's influence of *the theology of culture* on Andriekus' cultural activities. Publicly available and previously unavailable to the public literary and cultural texts, speeches, sermons and letters are also being analysed.

Andriekus' life was related not only with religion but also with culture in a broad sense, so in the work there is being studied the connection between culture and theology: 1) formation of the Christian worldview: influence of the Christian

universalism on the chosen path of life; 2) Christian education of a personality: influence of the Christian education institution on a personality development and 3) the influence of the universal Christian personality on social activities and development of the cultural journal.

Andriekus' poetry was closely concerned with the forms of the religious expressions therefore in the work there is being traced the connection between literature and theology. In his poetry there are being analysed the following topics: 1) expression of the conception of the theological time, 2) dissemination of sacred spaces, 3) significance of existence directing the individual toward eternal life, 4) the specifics of the preparation for death, death, personal transformation, end of the world and the eschatological specific of eternal life.

The purpose of this work, following the theology of culture and literature, is to research Andriekus' personality, his cultural activities and literary creation.

Set the following tasks:

- to define the particularity of *the theology of culture* as interdisciplinary theory and the basic research;
- in accordance with *the theology of culture* to research expressions of Christian universalism in Andriekus' life which its forms of expression achieved in activities as a Rector of St. Anthony's High School, a chairman of Lithuanian Writers' Society and lead the culture magazine "Aidai" activities;
- on the basis of *the theology of culture* to analyse *Kairos* and *Chronos* time, sacral spaces, significance of human existence and the death as projection of eternity in Andriekus' poetry;
- to reveal the metaphysical aspects in Andriekus' literary creation.

Earlier studies. During the soviet period in Lithuania little attention was drawn to Andriekus' life and creation. This attention was bigger in emigration than in homeland. In Lithuania the interest in his personality grew after the restoration of its independence in 1990, when his poetry became freely available to Lithuanian readers. Up to this time Andriekus' monograph study of his life and creation has not been performed, but some aspects of his life and creation were being analysed. These aspects can be divided into six main groups: 1) Andriekus' life studies (Pakalniskis, 1994b;

Svėrebas, 1994; Cepienė, 2004; Grykštaitė, 2006; Kolevinskiene, 2009), 2) studies of epistolary genres (Pakalniskis, 1994a; Kuiziniene, 2003), 3) studies of Andriekus creation in aspects of divinity and humanity dissemination (Zakarauskas, 2000; Zalyš, 2005), 4) research of Andriekus creation in theocentric aspect. The researchers of this aspect state that the poet's creation is penetrated with folklore longings of the Pensive Christ. In Andriekus' poetry there has been emphasized God's function as a Pensive Christ. The following sub-themes of the theocentric aspect can be divided: a) Pensive Christ in Andriekus' poetry is not detached from Lithuanian landscape (Vaiciulaitis, 1961; Girnius, 1968) b) patience and passion of the Pensive Christ is emphasized in poet's works (Vaiciulaitis, 1961; Girnius, 1968, Gaucys, 1979); c) Pensive Christ is associated with destiny of the Lithuanian nation (Vaiciulaitis, 1961, Gaucys, 1979; Stankus-Saulaitė, 1986), d), Lithuania is perceived as Pensive Christ's land (Ambrazevičius-Brazaitis, 1985; Pakalniskis, 1990) e) conversations with Pensive Christ (Antanaitis, 1986; Sesplaukis-Tyruolis, 1986; Bukontas, 1992). 5) The studies of Lithuanian history reflections in Andriekus poetry. It can be stated that Andriekus is one of the successors of "vytautine" poetry (Antanaitis, 1970; Barenas, 1970; Kazakevičius, 1970; Naujokaitis, 1970; Vaiciulaitis, 1970). This statement is based not only on his poetry selection "Po Dievo antspaudais: Vytauto didžiojo godos" (1969), but also on his poetry selection "Balsai iš anapus" (1988), although in the latter does not dominate the "vytautine" topic. Beside Andriekus' "vytautine" poetry there also exists his poetry about other Lithuanian governors and dukes, who reveal in the collection „Balsai iš anapus" (Antanaitis, 1989; Barenas, 1988; Ciplijauskaitė, 1991). 6) The discussion about the artistic value in Andriekus' poetry. While Andriekus' poetry is appreciated, first of all we talk about the relationship of his poetry with theology and liturgy. Some evaluators of the poet's creation state that there are too much theology and liturgy in it. (J, 1964; Areska, 1991; Grinius, 1977; Gostautas, 2003; Juskaitis, 1998; Kazakevičius, 1968; Kubilius, 1996; Maceina, 1985; Naujokaitis, 1970, Zalyš, 2005).

Novelty of the work.

1. "Andriekus' life and creation: personality and Christian universalism"- a thorough monographic work where conceptualization of a personality and Christian universalism has been combined in the story of one individual life. In the thesis there has been applied the method of *the theology of culture* little-used in Lithuania.

Maceina's study "A Christian in the world: role of a secular in salvation history" (1973) is the most thorough work *about theology of culture* written in the Lithuanian language. There have been presented frameworks of *culture's theology* evolution, also defined the specifics, basic methods and principles of this interdisciplinary subject in the thesis. There is being analysed the specifics of *theology of culture*: the reflection of religious experience and reflection of faith experience, which outgoes from revelation's aesthetic evaluation.

2. It is a very important thing for the study, that Andriekus' personal archive has been found in Lithuania OFM archive. The analysis of the sources from the mentioned archive turns us to deeper understanding of Andriekus' personality. In the dissertation for the first time it has been revealed the found archive which deepens the perception of Andriekus' literary, cultural and religious texts. This archive reveals Andriekus' creative and journalistic skills more detailed which in the case archive had not been found would not have been fully disclosed. Not limiting with the OFM archival fund only the valuable primary sources were also sought in MMLL and LEI VMU archival funds. The author of the work has systematized Andriekus' archive which is in the OFM archive. The study and synthesis of the above mentioned archive has extended horizons and value of the analysed topics in the thesis.

The methodology of the study. In order to do more detailed work and effective analysis of Andriekus' life and creations there have been used the biographical, cultural theology, literal theology and correlation methods. Searching an appropriate theoretical base there were chosen Karsavinas' personality theory, philosopher Maceina's considerations and theoretical insights analysing Christian universalism and theology of culture, Ratzinger's eschatology and death concept, Tillich's theology of culture.

The structure of the work. In order to explore Andriekus' life, his cultural activities and poetry in details the study has been divided into three parts. In the first part under title "The concept of Christian universalism" there has been provided a theoretical understanding of the work: there has been analysed the formation of Christian universalism and the conception of a universal personality in Lithuania, the paradigm of culture's theology, the concept of art and literature theology. In the second part under title "Andriekus between confession and culture: towards Christian universalism" there is being researched Andriekus' life since his birth till the magazine

“Aidai” was moved into Lithuania. Initially there has been studied Andriekus’ personality formation and his self-determination to the priesthood, which later led him towards curacy. There have been highlighted Andriekus’ cultural ties with compatriots. There are also being analysed his relations with Lithuanian artists, writers and other representatives of culture. There has been presented his activities when he was a manager of Lithuanian Writers' Society, analysed his relations with the magazine “Aidai” in which he was a collaborator and editor-in chief. In the third part under title “Categories of Christian universalism in Andriekus’ creation” there is being studied Andriekus’ published and unpublished poetry. There has been analysed universal time through the prism of *Kairos* and *Chronos*, sacral spaces, where various Palestinian place-names are associated with Lithuanian place-names, meaningfulness of human existence, which manifests itself as a living existence since birth to death, death as a universal and life crowning thing associated with the afterlife and eternity.

1. Concept of Christian universalism

In the course of the history Christian universalism was understood in quite various and different ways. It would be possible to distinguish several aspects of Christian universalism emphasizing the position of the Second Vatican Council and the understanding of Christ and Paul the Apostle in the respect of Christian universalism specified in the New Testament. These postulates can be divided into six main groups: 1) it is stated to be the salvation of all men; 2) representatives of Christian universalism are joined by belief that they all have one goal and that is why as they do not conflict with the world; 3) in the essence of Christian universalism it is important not a single person but the entirety of people, their presence in society; 4) national and religious engagement is important for Christian universalism, however nationhood is irrelevant; 5) Christian universalism is associated with absoluteness of Christianity; 6) Christian universalism in its essence seeks unity of interreligious; 7) Christian universalism is also inseparable from the ecumenism.

Christian Universalism includes all nations, all races, the individuals of all social classes and genders. Paul the Apostle states that there is nothing different what Christ united inside himself. During his activities the latter did not make a difference among races, genders, professions and beliefs.

Christian universalism is closely related to the theology of culture. The latter in its essence involves three main points: 1) creation of the world as expression of God creative process; 2) fullness of a person mission which is associated with redemption of the world - Christ's salvation activity and 3) the process of transfiguration or the global transformation which will happen in the result of the end of the world.

Theology cannot be separated from culture, which is the basis of humanity. Scripture can be kept a foundation of the theology of culture. A creative process already takes place in Genesis when the first man names various living creatures and in that way prolongs the creative work started by God. In the New Testament we also find some places where Paul the Apostle uses texts of his contemporary writers as well their interpretations in his speeches and letters. Already these facts let us talking about theology of culture. According to Tillich and Maceina, God, having started the creative process, did not complete it to the end – left to finish it for a man. That is why a man is so creative because during the process of his creation he was granted a divine creative power. In the history an individual is designed to create and using his creative potency to build a way towards transfiguration and transformation. From human's creative intentions - good or bad - depend when the time of transfiguration comes. Good and human's spirit rising - estrange all that.

Shift from the theology of culture to the theology of literary can be presented in the following way: theology of culture → theology of arts → theology of literature. This scheme can be applied in respect of other art-oriented theology branches. Theology of literature cannot simply upstart as a result of Christian theology not passing stages of the theology of culture and art.

The thesis that an artist creates using the materials already existing in the world that were created by God can be considered as a basis of the theology of art. Maceina emphasizes that a person creates using already existing materials which were created by God in the periods of creation. A Man does not create a new material from which he would derive his new creations. He simply uses the material created by God to express the divine creative power. It is not given to mankind to create a new material; however people can continue creative work of already existing material. A man can give a new and different form – other than it was before manifestation of a person creative power - to the naturally existing form. Creation of all materials actually existing in the earth and

universe was God's prerogative. Artist's duty is to transform this material into some new form, which has not been in the world yet. In other words, God gave a man some material from which he can continue his creation changing its form - from the primal material creating a work of art or a thing useful or necessary in everyday life.

In the forefront with Paul the Apostle the New Testament gives basis theology of literature. In the New Testament we can find three places related to the literature of that time. These three places justify theological and literary dialogue. They are three sentences in the Bible, which become a base of art or more specifically, a base of literature: Apd 17, 28-29, Tit 1, 12, 1, Kor 15, 33.

Theology of literature researches the relationship between subject of literature and object of theology. Tillich still identifies this relation as absolute faith that asserts between a subject of a believer and object of faith. In respect of theology of literature can be applied a schema of subject-object where the subject of literature correlates with the object of theology. In the light of such relation the literary creation itself is perceived as a creative courage or a fear to create, facing the conception of creative sin. Creative sin arises from the way the object of theology depicted in literature. Sometimes creative sin can take an appearance of traditional sin when creative fear manifests. In fact, creative sin is not a sin in a traditional sense, but creative fear may transform it into. Creative sin also could be described as a creative courage. Theology of literature cannot be separated from theology of art and culture as beginning of theology of literature itself.

2. L. Andriekus between confession and culture: towards Christian universalism

At the begging of the race Andriekus had to make sure that Christian Universalism is common not only for Europe but also for Christians all over the world. He had to face a number of challenges before he established himself in a strange land. Having departed from Lithuania Andriekus felt emigrant's fate which was related with lack of a constant living place and its change, but notwithstanding this he met some Christians who were united by the idea of Christian universalism. His exit route was stretching through Europe down towards Italy. Going to the seminary in Austria, he had to cross Poland and the Czech Republic. Later on - studies in Yugoslavia from which

the last stop in Europe - Italy was reached. As Andriekus' later life showed his expulsion to study in Austria was not the final stop to stay until the end of his life. It was more an extensive look at the world and acquaintance with postulates of Christian universalism which are common not only for Lithuanian Christians but also the Christians of the whole Europe. Subsequent Andriekus' life was associated with the United States of America where he had a possibility to make sure that Christianity is a universal religion which is not bounded not only by the national borders, but also by the oceans.

Andriekus' commitments in the field of social and cultural activities did not disturb his official service. The beginning of his official service was not associated with any other liabilities of his public or cultural position. It was a period of almost seven years when he was working as a Rector of St. Anthony High School and Provincial. Later on all the period of his service was in parallel connected with presidency to the Lithuanian Writers' Society. At the same time in Brooklyn and Kennebunkport Franciscan monasteries Andriekus was appointed a senior monk and administrator of Kennebunkport summer resort. Another couple years of the end of his career coincided with the period of his leading the cultural activities - the magazine "Aidai". It is possible to state that a period of twelve years, when he was a chairman of LWS and had started to serve as an editor-in-chief of "Aidai", was closely connected with his official service therefore he constantly had to partition his capacities and energy to two operating bars: official and social-cultural activities but notwithstanding this his official service was not affected by that.

Andriekus' personality was being formed by interaction with prominent representatives of Lithuanian literature and culture. The first leaders in the field of poetry, who encouraged him to create already being in the U.S., were Aistis and Vaiciulaitis who read several of his poems in the paper "Sv. Pranciskaus varpelis". His first verses were published in "Sv. Pranciskaus varpelis" in 1946. Later on he was encouraged to create by writers Jurgis Jankus and Stasys Santvaras who having arrived into America began to interact with the Lithuanian Franciscans. Working in "Aidai" editorial office he also was encouraged to continue creating by other writers, especially Brazdionis. Having arrived in the U.S. Andriekus communicated not only with the

previously mentioned individuals but also made contacts and was in touch with Maceina, Bradunas, Nyka-Niliunas, Henrikas Ngys, Marius Katiliskis and others.

Andriekus constantly had to change his place of residence. Born in Barstyciai he attended Seda school, Kretinga Franciscan gymnasium. Later on he studied abroad - in Austria, Yugoslavia and Italy, where he defended doctoral thesis. After Italy the last change of the place of residence followed – he moved to live and work in the United State of America. Although Andriekus had to travel a lot and change places of residence but he maintained his communication with God which assistance he always felt. Having arrived in the United States of America he helped a lot of persons of Lithuanian culture and literature to leave the DP camps for the United States. He grounded his activities on the Christian principle to take care of his/her allied.

As a rector of Kennebunkport St. Anthony's High School Andriekus was working since 1964 till 1969. A new provincial appointed in Lithuanian Franciscans' St. Casimir province used to automatically become the rector of St. Anthony's gymnasium since it was in direct subordination of a provincial. St. Anthony's gymnasium worked from 1956 till 1969 – thirteen academic years in total. The gymnasium was opened on 12 September 1956. The gymnasium was founded specially for Lithuanian boys. Founders of the gymnasium were Franciscan Brothers. Initially the gymnasiums was conceived as “a little seminary”, but because of a very small number of candidates shortly after it was reorganized into the gymnasium open to all Lithuanian boys.

In St. Anthony's gymnasium, as in any ecclesiastical or secular institution, different problems used to occur. These problems can be divided into four main groups: 1) laziness and bad learning; 2) harming and beating of younger students of the gymnasium; 3) disobedience to the direction and order of the gymnasium and above all 4) the lack of knowledge of Lithuanian language by the students of the gymnasium. In the press St. Anthony's gymnasium was also blamed for two things: 1) not preparing the students for the colleges of the USA and 2) bad nurturance of Lithuanianess.

At the end of the academic year of 1969 St. Anthony's gymnasium was closed due to financial problems. Franciscans' provincial Father Andriekus announced it in the issue of “Aidai” in June 1969. He stated that for the academic year of 1969/1970 there were only eleven new students registered, which means that the total number of the students was 60, and this number was too little to maintain the gymnasium.

While Andriekus was the rector of St. Anthony's gymnasium, theology of culture and national and religious education was introduced. Representing a direction of theology of culture Andriekus fostered Lithuanian fine arts; it was reflected in the interior of the gymnasium which was set out with pictures of Lithuanian painters. At the same period large opportunities to educate and foster Lithuanian values among the students of the gymnasium emerged. While the students of Lithuanian Franciscans boys' gymnasium studied in English under the educational system of the USA, Lithuanian language, literature and culture were also fostered there. The students of the gymnasium were busy not only during the lessons, but also extra-curriculum activities were well organised so they could choose among a large number of different activities. The educational system of the gymnasium was oriented to national and religious education while preparing students for the colleges of the USA. Andriekus' personality unfolded through a prism of nurturance of theology of culture in the gymnasium. Although problems used to occur in the activity of the gymnasium, like in any institution of secular education, Andriekus used to solve them invoking postulates of Christian universalism. Regardless of the purpose of the gymnasium to prepare a new generation of clergy, only a very small part of the students of the gymnasium chose priesthood. It might have been one of the reasons why the gymnasium had to be closed. A main reason of the closure must have been its debts which were bigger than a wish to prepare a new generation of clerics for Lithuanian emigrants.

Andriekus led the Lithuanian Writers' Society since 1970 till 1980. Being a chairman of the Society he represented Christian values. In the period of his presidency in order to pay for travels he did not use LWS finance but travelled as a Franciscan on friary money. If at the time, when regional meetings with writers were started, Andriekus had gone to the meetings on LWS available funds, whether they would have been sufficient, whereas there were other matters, except trips to the writers' meetings. Inter alia, international relations there were developed, writings and other publications were published, too. So LWS funds were exactly necessary for those matters, therefore, Andriekus, being honest and not abusing his official position, he as much as could tried not to use LWS money for his travels in order to leave it for other Society's matters.

During the period of presidency for LWS Andriekus had a clear vision of the Society and purposefully worked in that direction. About his presidency for LWS he

stated that the years of the activities were interesting as he had to take care about LWS prizes, finance, initiation of new members, publishing writer's papers, congresses of members, intercourse with writers from other countries as well the other matters.

It can be stated that each of the work Andriekus treated as a vocation and service to God. Notwithstanding what kind of work Andriekus did – whether he was a rector of St. Anthony High School or a LWS chairman - he did that led by Christian vocation. Chairing the board Andriekus continued the previous line of LWS board activities but he also brought some certain innovations into the activities of the Society: increased annual membership fee, encouraged writers to bequeath part of their financial resources for PDR uses, organized and participated in the regional meetings of the Society. Andriekus personality positively influenced LWS activities. He sought for tighter cooperation and more immediate intercourse among writers themselves. Notwithstanding during the whole period of his presidency he did not manage to organize general meeting of LWS in a particular geographic locality, however regional writers' meetings brought some immediacy into writers' intercourse plane.

As an editor-in-chief of the magazine "Aidai" Andriekus served since 1980 till 1991. For a long time he was a make-up editor of the mentioned magazine, also served as an editor of literature, review and religion divisions. Andriekus took over edit of the magazine from Girnius since its fourth number in 1980. When Girnius retired from the "Aidai" editor-in-chief office Andriekus who had a big experience in this field was called to hold this office. His competence was not challenged because in the magazine he had worked since his movement into the USA. Earlier, thirty years ago, he served as an editor of the magazine "Sv Pranciskaus varpelis". It cannot be stated that edit of the "Aidai" was a new experience in Andriekus life. Since the time, when the "Aidai" was taken over into the Franciscan disposal, all his life he was associated with that magazine, used to learn from Vaiciulaitis and Girnius who had led the "Aidai" for a long time. He most likely knew the cultural magazine "Aidai" best from the inside than all the others who used to work and cooperate there.

The cultural magazine "Aidai" was focused on literature, science, art and topicality of social life fostering a Christian worldview. The magazine was to educate a conception of Christian culture among Lithuanian emigrants declaring an opinion about all as possible topical national and Christian issues.

Andriekus was widely contributing in the fields of exile periodicals. Notwithstanding that most part of his articles went to the article „Aidai“, because almost all his life was connected with it, but he also used to write different articles into other exile publications. Topics of his articles were different – he used to write on literature, cultural, religious and politics questions. But in consideration of his social – priest and monk – status there is completely understandable that religious topic dominated in most of his articles.

The cultural magazine “Aidai” was dedicated to the wide part of the society but not only for a purely Christian audience. Having got on the boundary of extinction twice it escaped this fate for both times. Even though for the second time, when the “Aidai” was transferred to Lithuania, the authentic “Aidai” had failed, but the magazine did not sink into oblivion.

For Andriekus, who was associated with the “Aidai” from the beginning of its publishing in America, it was hard to think about the magazine close, but whereas his human powers ran down he had to abandon the “Aidai” publishing in America, move it into Lithuania and join with the “Naujasis zidinys”. In its articles and publications the magazine “Aidai” educated and formed Lithuanian Diaspora readers’ taste of high art level. Being not satisfied with only superficial knowledge and current events the aim was to direct a reader's sight towards mine of Lithuanian national culture, literature and history that have the persistent value. In the period of Andriekus leading for the “Aidai” the magazine maintained its previous continuity which was formed when Vaiciulaitis and Girnius edited it. The cultural magazine “Aidai” in America was that publication to which other Catholic-oriented publications had to align not alienated from the cultural human needs.

Andriekus was an open-minded person what becomes clear from his versatile personality. First of all, we can see his aspiration knowledge in his young age. He did not want to remain limited by rural problems but wanted to cognise the world. Having started exploring the world from Barstyciai and Kretinga he expanded his horizon in Europe and America. He was not a sullen priest and monk in the strict engaged sense of religiosity, but as a representative of the theology of culture he expanded his horizons by passing through various cultural streams - art, journalism, literature and social work. This is apparent from his official, cultural, social and literary life.

3. The categories of Christian universalism in L. Andriekus' creation works

Researchers of earlier Andriekus' creation have observed his inclination to treat the time as two different concepts in the poetry: qualitative and quantitative. Not only *Kairos* time but also *Chronos* time, associated with human activity expressions, occupies a large part of the time in Andriekus poetry. *Chronos* time is the earth history from its creation to the last times, until the end of times, until the end of the world. The end of times is the part of *Kairos* time. Therefore, all other time, if it is not crossed by the vertical of *Kairos* time, is *Chronos* or *Profanum* time. All personal human life from birth to death is also imbued with *Chronos* and *Profanum* time, if it does not intersect with *sacrum* time, which leads to *Kairos* time.

Andriekus' poetry is continuously imbued with *Kairos* time, which in Earth historical time is bound to *Chronos* time with the help of Christ incarnation. Equivalent of a moment for Andriekus lyrical subject is eternity. The latter is associated with *Kairos* time. Eternity of *Kairos* time is like the moment of *Chronos* time. Andriekus links the presence in *Chronos* time with the person's fate which is turned towards fruition of *Kairos* time. *Chronos* time in Andriekus' creation is identified with the earthly life of the person, seasons or long periods either epochs. A man on the Earth is designated to be in *Chronos* time, but his aspiration is fullness of *Kairos* time. Both quantitative and qualitative time is important in Andriekus' works, but the fruition of *Kairos* time expresses his poetry the most delicately.

There are routed parallels between Palestinian sacred and Lithuanian concrete water bodies in Andriekus poetry. The lake of Gennesaret is paralleled with the Baltic Sea and Kedron valley with the steam of Cedronas. Sacredness of water in Andriekus poetry draws the human gaze into eternity in the new land. Sacralisation of plain water by any event shows that having changed the earth by God, it will not be longer unsacred water. The water of life will flow from the throne of God in the new earth and this water will provide everybody with the divine life.

Sacred sites in Andriekus' poetry can be divided into areas from the Old and New Testaments. There are mentioned Elah Valley and the Promised Land from the Old Testament; Galilee, the Wailing Wall and the Valley of Jehoshaphat, also known as Kedron valley – from the New Testament.

Images of mountain take an important place in Andriekus' poetry. They play a role of bridge between earth and heaven. The connection "between earth and heaven" (v. "Kraujas ir vanduo", AM, p. 21) in Andriekus' poetry is referring as mount or mountain, which nears up the spiritual dimension of existence. The mentioned connection can be defined as a sacral mountain. One mount, which is mentioned in his poems, is Mount Ararat, which sacral incarnation comes from the times of the Old Testament -The Genesis. Sacredness of Mount Ararat is directly related to the story of Noah: the flood and the ark built by him (G 6-8). The other mount which is mentioned in Andriekus' poetry is very important for Christian culture. This is Beatitudes Mount from the New Testament, where Christ told his famous Sermon on the Mount. As the main accent in Andriekus poetry can considered be sacral Calvary (Golgotha) mount. Golgotha in Andriekus' poetry is associated with the sunset and the earthquake, the Sorrow of Mother Earth, the desire for the salvation of mankind. Also Golgotha is associated with martyrs holiness, the silence of the world's Saviour, because being in agony he did not call winter as giving the life on Golgotha. Calvary Mount appears in several Andriekus' poems marking in this way the final and the central stations of cross roads. Golgotha and Calvary is the same mount, but in Andriekus poetry it is designed not only to the historical site of Christ crucifixion but also possibly to the Hill of Crosses in Lithuania.

Talking about sacral cities, Assisi takes the central place in Andriekus' poetry. This is the only sacral city in his poetry, which is not situated in Palestine and not connected with biblical cities. All other four cities - Jericho, Bethlehem, Cana of Galilee and Emmaus – are already in Palestinian land, from which Jericho represents the Old Testament and the remain three cities – the New Testament. All the mentioned cities are sacral - they have a certain event and a character, which makes the cities sacral.

Sacral spaces in Andriekus' poetry get their highest expression of holiness in the vastness of space. After all, the Lord has created the universe sacralising it. Cosmos in Andriekus' poetry is named as a sacred space in various forms of its expression: the constellations, stars, star clusters, galaxies, the kingdom of heaven and the star of Bethlehem. The kingdom of God in Andriekus' poetry is not identified with a particular place in God's existence in a certain space. According to him Earth and cosmos are all-

encompassing God's spaces. Two star clusters - the Pleiades and the Milky Way – are mentioned in his poems. The Pleiades in its form is similar to the crucified God. Such spatial distribution of stars sacralises Christian idea.

The whole Andriekus' life was associated with a change of residence and it is reflected in his poetry. He had to feel not only their own but also someone's else space. Being in emigration he sees his native Lithuania and Samogitia. Andriekus' leaving from motherland is revealed in his poetry, connecting Lithuanian and Israel nations faith. It is clearly showed matching the place-names: Golgotha - the Hill of Crosses, Kedron valley – the stream of Cedronas, the Baltic Sea - the lake of Gennesaret. Lithuania in Andriekus' poetry is referred as the Country of Crosses, Pensive Christ concern, the place of Christ grief. Andriekus' lyrical subject realizes that the most meaningful presence is presence in his home land. Although there are situations when there are not any possibilities to live longer in motherland, then the creative work helps to give a sense to the memory of the native land.

Andriekus perceives the earthly subsistence as existence in the world from birth to death in order to express life functionality. The emergence of life, the creator and giver of life springs are appreciated in Andriekus' poetry. The emergence of a new life – it is like a miracle, which there is so few on the earth, but Andriekus' lyrical subject responds poetically and meaningfully about his appearance on earth. He perceives his impermanence of the earth, therefore, he does not look for other ways to immortality except the creative spring.

A life of a person in Andriekus' poetry is considered as unique and inimitable, one-off and contemporary. It can be stated that Andriekus' lyrical subject reflects philosophical Karsavinas' (Карсавин, 1992) and Maceina's (Maceina, 2000) ideas with respect to time. A person is born and dies, while in the period between the coming into the world and going out of it, he lives one and inimitable life. Therefore, Andriekus' lyrical subject is trying to live in every sense of the right life, not to violate the eternal postulates, not to be immersed in the non-existence through God's word, but to be resurrected to eternal life, because, according to Maceina, only God has the privilege to call us out of nothingness, which is not regarded as a fact of death, but resurrection as God's gift (Maceina, 1994). The human subsistence in Andriekus' poetry is inseparable from the life-giving sense and time spaces.

Death in Andriekus' poetry does not mean the end of personal existence. Human's death is not identical to person finality. The person retains in the memory of the people and in his creation and his spiritual form of existence is at God's kingdom door. The poet's attitude to death is not unequivocal: although the lyrical subject looks to death hopefully, as a guarantee of eternal life, but as a temporary incarnation on earth, he is afraid of the post-mortem unknown, but his hope is kept by the faith in God. The death in Andriekus' poetry is identified with a loving sister, who accompanies beyond the life's gates. Death itself is like an eternity projection, which assumed its original form when Christ rose from the dead and ascended into heaven, showing in this way to the faithful that the human's death is not a complete form of the being. Christ's resurrection provides the hope that everyone else will be resurrected to live forever in God's presence.

CONCLUSIONS

Andriekus' life and creative path indicates that in history a person is designed to create and using his creative potency to build the way towards transfiguration and transformation. Creativity is perceived as God's creative impulse transmitted to a man that he will continue to create and would give substance to his life in the world.

Linking his service activities with cultural-social and literary activities Andriekus represented and realized a stream of theology of culture formed in the middle of the twentieth century. This conception served him in public-cultural activities and creation. In Andriekus' creation the mentioned theology of culture opened through expressions of art and theology of literature.

For Andriekus in his life there were important postulates of Christian universalism, which acquired a clear expression in his mature personality. Andriekus was an open-minded person. First of all, we can see aspiration of knowledge in his young age. He was not a sullen priest and monk in the strict engaged sense of religiosity, but as a representative of the theology of culture he expanded his horizons by passing various cultural streams - art, journalism, literature, social work. He was influenced by European Christian tradition associated with the conception of Franciscan spirituality as well Maceina's and Tillich's definitions of theology of culture. Living in

American continent in his cultural and social activities he implemented the postulates of the mentioned theology of culture.

Andriekus was carrying his social activities in educational, social and cultural fields basing it on ideas of Christian universalism. The mentioned activities Andriekus realized on the ground of the position of a believing creator that stimulates to devote all the works to God.

When Andriekus was working as a rector of St. Anthony's High School broad opportunities opened before him to develop and nurture Lithuanian values and the postulates of Christian universalism among the students of Lithuanian gymnasium. Lithuanian Franciscan gymnasium was the perfect medium to develop and educate the provisions of theology of art. In the gymnasium Andriekus was trying to form a well-rounded and educated personality who would continue nurturance of Lithuanian nationality among emigrants.

Andriekus, being a *homo religiosus*, was spreading the ideas of Christian universalism and the principles of theology of culture in his social and cultural activities. The desire to joint the personalities of different attitudes for joint work in Lithuanian Writers' Society and the cultural magazine "Aidai" lied in his spirit depths. Andriekus as a chairman of the Society and editor-in-chief of the mentioned magazine bothered about spreading of the works of Lithuanian writers and artists, fostering of nationality among the Lithuanian Diaspora. Trust in Andriekus electing him into the Board of LWS and appointing him an editor-in-chief of the "Aidai" a lot of says about the Lithuanian Diaspora's orientation towards Christianity. Andriekus as a chairman of the Society and editor-in-chief of the magazine not only tried to represent the interests of the mentioned institutions, but he also looked to the world around him wider than it would depend under his public office.

Dominance of theology of literature is also bright in Andriekus' poetry. In this work theology of literature is treated as a relation between the subject of literature and the object of theology which clearly reflects the poet's creation works. In the light of such relation literary creation itself is perceived as a creative courage to create. In Andriekus' poems the lyrical subject meets the object of theology therefore his creation can be named as poetry of subject and object contact.

Christian provisions reflect in the conception of time and space. In Andriekus' poems time is inseparable dimension of this and that existence and space. Only the conceptions of real and posthumous time are different.

In Andriekus' creation time is ambiguous: it is divided into quantitative (*Chronos*) and qualitative (*Kairos*) time. In poet's verses sacral spaces are interpreted in the different context of *Chronos* time while all earthly *Chronos* time is projected onto the heavenly *Kairos* time. In Andriekus' creation works *Kairos* time, being an equivalent of a wink, covers the earth history from its creation to the end of times. Through *Chronos* time Andriekus poetizes human's earthly life from his/her birth to death. Andriekus' emigrational experience reveals in his poetry associating fates of Lithuanian nation and the nation of Israel in this way matching the far-flung areas. Travelling of the lyrical subject of a poem across sacral Christian sites and sanctifying his subsistence to the Supreme Being nears him towards the object of theology and self-realization in the perspective of qualitative time.

In Andriekus poetry there are two realities: empirical and spiritual. In his creation works spiritual reality is more important than the empirical one, however, physical existence also is not devalued which seeks a higher cognition of the world. Significance of human existence is clearly revealed in poet's verses. The main focuses of subsistence in Andriekus' poetry are associated with work giving a sense to everything and unselfish seraphic love targeted to others. Human's fatality is directed towards person's eternity which begins after bodily death. Death in Andriekus' poetry does not mean the end of human existence. It goes on and after the moment of death, but in the other - the spiritual - form. Andriekus' creative courage, based on the postulates of Christian tradition, is felt in poetic interpretation of death, but he also draws ideas from the Lithuanian nation creative legacy.

Laws of transfiguration process of are evident in Andriekus' poetry. Transformation in Andriekus' poetry is associated with *Kairos* time and death as a projection of eternity. Earthly lifetime is diverted to universal, transforming poetic time direction. Death, according to Andriekus, is identical to the accomplishment of *Kairos* time which gets the meaning beyond this world with the resurrection and eternal life.

Andriekus poetry is of undeniable artistic value. Its value consists of a number of factors. First, free creative writing increases its value. Second, his poetry was greatly

influenced by cultural and literary context in which his intense social and cultural life was realized. Third, Andriekus' poetry was influenced not only by literature, but also other fields of art such as painting, sculpture and etc., its knowledge and influence. Andriekus' poetry in the course of Lithuanian poetry history could be compared with the poetry of other emigrants in the texts of which there is a bright idea of God's search (Bradunas, Brazdionis). In particular, Jasmantas is very close to him. The latter is a seeker of God in his own being, while, according to Andriekus, God is the basis of existence and eternity.

In the view of the foregoing, it can be said that Andriekus was universal, holistic and spiritual personality, who represented and propagated the principles and ideas of Christian universalism and through the theological prisms of literary and artist activities were realized his cultural concepts of theology.

Resources and literature

In the thesis there are used 143 archival sources, 25 published sources, 24 periodical sources, 5 internet sources. There are 152 positions in the list of literature.

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LEONARDO ANDRIEKAUS GYVENIMAS IR KŪRYBA: ASMENYBĖ IR KRIKŠČIONIŠKASIS UNIVERSALIZMAS

Santrauka

L. Andriekaus (1914-2003) gyvenimiško kelio į tautines ir universalias vertybes, jų akumuliavimo ir generavimo ištakos glūdėjo jo kaimiškoje aplinkoje ir kilmėje. Savo gimtajame krašte, Barstyčiuose, Andriekus įgavo krikščioniškojo pradžiamokslio ir tautinės kultūros pradmenų suvokimą, kurį perdavė tėvai, aplinka ir Bažnyčia.

L. Andriekus nuo pat jaunystės siekė mokslo žinių ir savo užsibrėžto tikslo link – įgyti išsilavinimą – ėjo kryptingai. Jis mokėsi Sedos progimnazijoje, Kretingos pranciškonų berniukų gimnazijoje, Europos seminaruose ir Romos šv. Antano universitete. Galima teigti, kad kelyje į dvasininkijos luomą – vienuolystę ir kunigystę – jį pirmiausiai lydėjo krikščioniškojo universalizmo pagrindų suvokimas bei įsisavinimas. Tai L. Andriekų parengė tolesnei jo asmenybės saviraiškai – krikščioniškojo universalizmo idėjų sklaidai visuomenėje. L. Andriekaus vienuolystės įžadai ir kunigystės šventimai jo darbams suteikė platų tautiškumo ir krikščioniškojo universalizmo raiškos mastą ir gilią prasmę.

Tik L. Andriekaus tarnystės veiklos pradžia 1964–1970 m. nebuvo susijusi kokiais nors visuomeniniais ar kultūriniais įsipareigojimais. Pirmininkaudamas Lietuvos rašytojų draugijai (toliau tekste – LRD) 1970–1980 m., L. Andriekus ėjo Bruklino (Niujorkas) pranciškonų vienuolyno vyresniojo (1970–1973 ir 1979–1982 m.), Kennebunkporto pranciškonų vienuolyno vyresniojo (1973–1976 m.), Kennebunkporto pranciškonų vasarvietės administratoriaus (1973–1979 m.) pareigas. Jo tarnystės pabaigos laikotarpis iš dalies sutapo su jo kultūrine veikla – vadovavimu kultūros žurnalo „Aidai“ leidybai. Šio žurnalo vyriausiuoju redaktoriumi L. Andriekus tapo 1980 m. II pusėje, dar beveik porą metų eidamas Bruklino pranciškonų vienuolyno vyresniojo pareigas. Galima tvirtinti, kad dvylikos metų laikotarpis, kai jis buvo LRD pirmininku ir tapo „Aidų“ vyr. redaktorium, glaudžiai susijęs su jo tarnyste: savo gebėjimus ir energiją L. Andriekui teko nuolat dalyti dviem veiklos sritims – tarnybai ir visuomeninei bei kultūrinei veiklai.

Apie L. Andriekaus asmenybę galime nemažai sužinoti iš jo pamokslų, prakalbų, taip pat jam kitų autorių rašytų laiškų. Tiriant asmens gyvenimą labai svarbi yra niekur anksčiau nenaudota ir neskelbta archyvinė medžiaga. Dauguma disertacijoje naudojamų šaltinių saugomi Mažesniųjų brolių ordino (*Ordo Fratrum Minorum* – OFM) Lietuvos šv. Kazimiero provincijos kurijos Kryžių kalno pranciškonų vienuolyne, kuriame yra sukauptas centrinis Lietuvos OFM archyvas (toliau tekste – OFM). Šis archyvas parvežtas iš Kennebunkporto vienuolyno, kuriame anksčiau ir buvo saugomas. L. Andriekaus archyviniai dokumentai OFM archyve nėra kataloguoti ir sunumeruoti. Minėtame archyve buvo bandoma susisteminti su L. Andriekumi susijusius dokumentus, tačiau darbas dar nebaigtas. Daug įvairių dokumentų, priskirtų tam tikrai sričiai, iš tikrųjų jai nepriklauso. Dauguma L. Andriekaus archyvo dokumentų yra spausdinti rašomąja mašinėle, nors yra nemažai rankraštinių dokumentų – dažniausiai buvo naudojamas rašiklis, tačiau pasitaikydavo ir parašytų pieštuku (pastarieji jau gana išblukę). Praėjus dar keliolikai metų, minėti dokumentai gali būti negrįžtamai prarasti. Dokumentų, rašytų rašikliu ir tušinuku, kokybė dar gera. Kokybiški ir dokumentai, rinkti rašomąja mašinėle. Disertacijos autorius L. Andriekaus archyvą nuskenavo, susistemino ir katalogavo, kad jis išliktų ateities kartoms skaitmeninėje laikmenoje.

Tyrimo mokslinė problema. Andriekaus gyvenimas ir kūryba buvo tirti tam tikrais aspektais. Gyvenimas tirtas žymiai mažiau nei kūryba, kadangi labiausiai atspindėti jo vaikystės ir jaunystės laikotarpiai, vadovavimo Lietuvių rašytojų draugijai pradžia bei dar keletas gyvenimo aspektų. Kūrybos tyrimams buvo skirta daugiau dėmesio. Andriekaus kūryba tirta dieviškumo ir žmogiškumo sklaidos, teocentrinio, Lietuvos istorijos atspindžių aspektais. Andriekaus gyvenimas ir kūryba nebuvo tirti iš krikščioniškojo universalizmo pozicijų, remiantis kultūros teologija. Disertacijoje atskleista Andriekaus krikščioniškųjų vertybių, krikščioniškojo universalizmo santykis su tautinėmis vertybėmis ir lietuvių išėivijos kultūra. Tyrime išryškėjo kultūros teologijos įtaka visuomeninei bei kultūrinei Andriekaus veiklai bei literatūros teologijos poveikis jo poezijai.

Darbo hipotezė. Andriekaus gyvenimas buvo glaudžiai susijęs ne tik su tarnyste, bet taip pat ir su kultūros raiškos formomis. Pirmiausiai, būdamas vienuoliu ir kunigu, jis savo gyvenimą kreipė krikščioniško tikėjimo realizavimui bažnyntiniame luome. Taip pat jis puikiai save realizavo kultūrinėje sferoje, siedamas savo, kaip *homo religiosus*,

gyvenimą su literatūrine kūryba, vadovaujamu darbu visuomeninėse pareigose, bendradarbiavimu spaudoje. Jam buvo svarbūs Maceinos pradėti *kultūros teologijos* svarstymai. Todėl darbe kelta hipotezė, kad siedamas savo tarnystės veiklą su kultūrine – visuomenine ir literatūrine – veikla, Andriekus atstovavo ir realizavo XX a. viduryje susiformavusią *kultūros teologijos* srovę: jam *kultūros teologijos* samprata pasitarnavo jo visuomeninėje-kultūrinėje veikloje ir kūryboje.

Darbo objektas. Disertacijoje, remiantis šiuolaikinės kultūros bei literatūros teologijų tyrimo principais bei metodais, nagrinėta Andriekaus asmenybė ir kūryba. Aptarta vokiečių teologo ir krikščioniškojo egzistencializmo filosofo Paulo Tillich'o bei lietuvių filosofo Antano Maceinos kultūros teologijos įtaka Andriekaus kultūrinei veiklai. Analizuoti viešai prieinami ir anksčiau visuomenei neprieinami literatūriniai, kultūriniai tekstai, prakalbos, pamokslai ir laiškai.

Andriekaus gyvenimas buvo susijęs ne tik su religija, tačiau ir su kultūra plačiaja prasme, todėl darbe tirtos šios kultūros ir teologijos sąsajos: 1) Krikščioniškos pasaulėžiūros formavimas: krikščioniškojo universalizmo įtaka pasirinktam gyvenimo keliui; 2) krikščioniškas asmenybės ugdymas: krikščioniškos švietimo įstaigos įtaka asmenybės raidai; 3) universalios krikščioniškos asmenybės įtaka visuomenei veiklai ir kultūros žurnalo raidai.

Andriekaus poezija buvo glaudžiai susijusi su religinės raiškos formomis, todėl darbe tirtos šios literatūros ir teologijos sąsajos: 1) analizuota teologinės laiko sampratos raiška, 2) analizuota sakraliųjų erdvių sklaida, 3) analizuotas būties prasmingumas, kreipiantis individą amžinojo gyvenimo linkui, 4) analizuota pasiruošimo mirčiai, mirties, asmens perkeitimo, pasaulio pabaigos ir amžinojo gyvenimo eschatologinė specifika Andriekaus poezijoje.

Šio darbo **tikslas**: remiantis kultūros teologija ir literatūros teologija ištirti Andriekaus asmenybę, jo kultūrinę veiklą bei literatūrinę kūrybą.

Užsibrėžti tokie **uždaviniai**:

– apibrėžti kultūros teologijos, kaip tarpdalykinės teorijos, specifiką ir pagrindinius tyrimo principus;

– remiantis kultūros teologija, ištirti krikščioniškojo universalizmo apraiškas Andriekaus gyvenime, savo raiškos formas įgijusias Šv. Antano gimnazijos rektorias,

Lietuvių rašytojų draugijos pirmininko ir vadovavimo kultūros žurnalui „Aidai“ veikloje;

– remiantis literatūros teologija, išanalizuoti Andriekaus poezijos *kairos* ir *chronos* laiką, sakrališkąsias erdves, žmogiškosios būties prasmingumą ir mirtį kaip amžinybės projekciją;

– atskleisti metafizinius aspektus Andriekaus literatūrinėje kūryboje.

Ankstesni tyrimai. Tarybiniais metais Andriekaus gyvenimui ir kūrybai buvo skirta nedaug dėmesio Lietuvoje. Išeivijoje šis dėmesys buvo didesnis, nei tėvynėje. Lietuvoje labiau jo asmenybe susidomėta po Nepriklausomybės atgavimo 1990 m., kuomet jo poezija tapo laisvai prieinama Lietuvos skaitytojui. Iki šio laiko monografinio tyrimo apie Andriekaus gyvenimą ir kūrybą neatlikta, tačiau buvo analizuojami kai kurie jo gyvenimo ir kūrybos aspektai. Šiuos aspektus galima suskirstyti į pagrindines šešias grupes: 1) Andriekaus gyvenimo tyrimai (Pakalniškis, 1994b; Švėrebas, 1994; Čepienė, 2004; Grykštaitė, 2006; Kolevinskienė, 2009). 2) Epistolinio žanro tyrimai (Pakalniškis, 1994a; Kuizininė, 2003). 3) Andriekaus kūrybos tyrimai dieviškumo ir žmogiškumo sklaidos aspektu (Zakarauskas, 2000; Žalys, 2005). 4) Andriekaus kūrybos tyrimai teocentrinio aspektu. Šio aspekto tyrėjai teigia, kad poeto kūryba yra persunkta tautosakinėmis Rūpintojėlio godomis. Akcentuojama Dievo kaip Rūpintojėlio funkcija Andriekaus poezijoje. Galima išskirti šias teocentrinio aspekto potemes: a) Rūpintojėlis Andriekaus poezijoje nėra atitrūkęs nuo lietuviškojo peizažo (Vaičiulaitis, 1961; Girmius, 1968); b) Poeto kūryboje akcentuojama Rūpintojėlio kantrybė ir kančia (Vaičiulaitis, 1961; Girmius, 1968; Gaučys, 1979); c) Rūpintojėlis yra suaugęs su lietuvių tautos likimu (Vaičiulaitis, 1961; Gaučys, 1979; Stankus-Saulaitė, 1986); d) Lietuva suvokiama kaip Rūpintojėlių žemė (Ambrazevičius-Brazaitis, 1985; Pakalniškis, 1990); e) Pokalbiai su Rūpintojėliu (Antanaitis, 1986; Šešplaukis-Tyruolis, 1986; Bukontas, 1992). 5) Lietuvos istorijos atspindžių Andriekaus poezijoje tyrimai. Galima teigti, kad Andriekaus yra vienas iš „vytautinės“ poezijos tęsėjų (Antanaitis, 1970; Barėnas, 1970; Kazakevičius, 1970; Naujokaitis, 1970; Vaičiulaitis, 1970). Šis teiginys pagrįstas ne tik jo eilėraščių rinkiniu „Po Dievo antspaudais: Vytauto Didžiojo godos“, tačiau taip pat ir rinkiniu „Balsai iš anapus“, nors pastarajame ir nedominuoja „vytautinė“ tema. Šalia Andriekaus „vytautinės“ poezijos esama ir poezijos apie kitus Lietuvos valdovus bei kunigaikščius,

kurie išryškėja rinkinyje „Balsai iš anapus“ (Antanaitis, 1989; Barėnas, 1988; Ciplijauskaitė, 1991). 6) Andriekaus poezijos meninės vertės aptarimas. Kai vertinama Andriekaus poezija, pirmiausia kalbama apie jo poezijos ryšį su teologija ir liturgija. Kai kurie poeto kūrybos vertintojai teigia, kad joje per daug teologijos ir liturgijos (Antanaitis, 1964; Areška, 1991; Grinius, 1977; Goštautas, 2003; Juškaitis, 1998; Kazakevičius, 1968; Kubilius, 1996; Maceina, 1985; Naujokaitis, 1970; Žalys, 2005).

Darbo naujumas.

1. „Andriekaus gyvenimas ir kūryba: asmenybė ir krikščioniškasis universalizmas“ – išsamus monografinis darbas, kur apjungiamas asmenybės ir krikščioniškojo universalizmo conceptualizacija vieno individo gyvenimo istorijoje. Disertacijoje naudojamas mažai Lietuvoje taikytas *kultūros teologijos* metodas. Lietuvių kalba parašytas išsamiausias *kultūros teologijos* darbas – tai Maceinos studija „Krikščionis pasaulyje: pasauliškio vaidmuo išganymo istorijoje“ (1973). Disertacijoje pateikiami *kultūros teologijos* raidos metmenys, apibrėžiama šios tarpdalykinės disciplinos specifika, pagrindiniai metodai ir principai. Analizuojama *kultūros teologijos* specifika: religinio patyrimo ir iš apreiškimo išeinančio tikėjimo patyrimo estetinio vertinimo refleksija.

2. Tyrimui labai svarbus Andriekaus asmeninio archyvo atradimas Lietuvos OFM archyve. Minėto archyvo šaltinių analizė kreipia gilesniam Andriekaus asmenybės pažinimui. Disertacijoje pirmą kartą atskleidžiamas surastas archyvas, kuris pagilina Andriekaus literatūrinių, kultūrinių ir religinių tekstų suvokimą. Šis archyvas išsamiau atskleidžia Andriekaus kūrybinius ir publicistinius sugebėjimus, kurie neradus archyvo, taip ir būtų ne iki galo atskleisti. Neapsiribojant tik OFM archyvinio fondu, vertingos pirminių šaltinių medžiagos ieškota MLLM ir VDU LII archyvuose fonduose. Darbo autorius susistemino Andriekaus archyvą, esantį OFM archyve. Minėto archyvo tyrimas ir susistemimas praplėtė disertacijoje nagrinėjamų ir analizuojamų temų akiratį bei vertę.

Tyrimo metodologija. Siekiant nuodugniai išanalizuoti asmens gyvenimą ir kūrinius darbe buvo taikomi biografinis, kultūros teologijos, literatūros teologijos ir koreliacijos metodai. Ieškant tinkamo teorinio pagrindo, buvo pasirinkta L. Karsavino asmenybės teorija, filosofo A. Maceinos svarstymai ir teorinės įžvalgos analizuojant

krikščioniškąjį universalizmą ir kultūros teologiją, J. Ratzingerio mirties ir eschatologijos samprata bei P. Tillich'o kultūros teologija.

Darbo struktūra. Norint išsamiai ištirti Andriekaus gyvenimą, jo kultūrinę veiklą ir poeziją, tyrimas suskirstytas į tris dalis. Pirmojoje dalyje „Krikščioniškojo universalizmo samprata“ pateikiama teorinė darbo samprata: nagrinėjamas krikščioniškojo universalizmo formavimasis ir universalios asmenybės samprata Lietuvoje; analizuojama kultūros teologijos paradigma, meno teologijos ir literatūros teologijos samprata. Antrojoje dalyje „L. Andriekus tarp konfesijos ir kultūros: krikščioniškojo universalizmo link“ tiriamas Andriekaus gyvenimas nuo jo gimimo iki žurnalo „Aidai“ perkėlimo į Lietuvą. Pradžioje tiriama asmenybės susiformavimas ir apsisprendimas kunigystei, kuris vėliau vedė link dvasininko kelio. Išryškinami Andriekaus kultūriniai ryšiai su tėvynainiais. Analizuojami jo santykiai su lietuvių menininkais, rašytojais, kultūrininkais. Pristatoma jo veikla vadovaujant lietuvių rašytojų draugijai. Analizuojami jo santykiai su žurnalu „Aidai“, kuomet jis buvo bendradarbis ir redaktorius. Trečiojoje dalyje „Krikščioniškojo universalizmo kategorijos L. Andriekaus kūryboje“ nagrinėjama Andriekaus publikuota ir nepublikuota poezija. Analizuojamas universalus laikas per *kairos* ir *chronos* prizmę; sakralios erdvės, kur įvairūs Palestinos vietovardžiai siejami su Lietuvos vietovardžiais; žmogiškosios būties prasmingumas, pasireiškiantis gyvybine egzistencija nuo gimimo iki mirties; mirtis, kaip universalus ir apvainikuojantis gyvenimą dalykas, siejamas su pomirtiniu gyvenimu ir amžinybe.

Tyrimas parodė, kad Andriekui gyvenime buvo svarbūs krikščioniškojo universalizmo postulatai, įgavę akivaizdžią išraišką jo brandžioje asmenybėje. Andriekus buvo plačių pažiūrų žmogus. Pirmiausia jaunystėje matome jo žinių siekį. Jis nebuvo užsidaręs kunigas ir vienuolis siaurąja angažuotąją religingumo prasme, tačiau kaip kultūros teologijos atstovas, pereidamas įvairius kultūros barus – daile, žurnalistiką, literatūrą, visuomeninį darbą – plėtė savo akiratį. Jam įtaką darė Europos krikščioniškoji tradicija, susijusi su pranciškoniskąja dvasingumo samprata bei Maceinos ir Tillich'o kultūros teologijos apibrėžtys. Amerikos kontinente jis savo kultūrinėje ir visuomeninėje veikloje įgyvendino minėtos kultūros teologijos postulatus.

Andriekui būnant Šv. Antano gimnazijos rektoriumi atsivėrė plačios galimybės ugdyti ir puoselėti lietuviškąsias vertybes ir krikščioniškojo universalizmo postulatus

lietuvių gimnazistų tarpe. Lietuvių pranciškoniškoji gimnazija buvo puiki terpė plėtoti ir ugdyti meno teologijos nuostatas. Andriekus stengėsi gimnazijoje formuoti visapusiškai išsilavinusią asmenybę, kuri toliau tęstų lietuvių tautiškumo puoselėjimą išeivių tarpe.

Andriekus, būdamas *homo religiosus*, krikščioniškojo universalizmo idėjas ir kultūros teologijos principus skleidė visuomeninėje ir kultūrinėje veikloje. Jo dvasios gylybėje glūdėjo siekis apjungti įvairių pažiūrų asmenybes bendram darbui Lietuvių rašytojų draugijoje ir kultūros žurnale „Aidai“. Andriekus, būdamas Draugijos pirmininku ir minėto žurnalo vyr. redaktoriumi, rūpinosi lietuvių rašytojų ir menininkų kūrinį sklaida, tautiškumo puoselėjimu lietuvių išeivijos tarpe. Pasitikėjimas Andriekumi, išrenkant jį į LRD Valdybą ir paskiriant „Aidų“ vyr. redaktorium, daug ką pasako apie lietuvių išeivių orientaciją krikščionybės pusėn. Andriekus, būdamas Draugijos pirmininku ir žurnalo vyr. redaktoriumi, ne tik stengėsi atstovauti minėtų institucijų interesams, tačiau į aplinkinį pasaulį žvelgė daug plačiau, nei priklausytų pagal einamas visuomenines pareigas.

Literatūros teologijos dominavimas ryškus ir Andriekaus poezijoje. Šiame darbe literatūros teologija buvo traktuojama, kaip literatūros subjekto ir teologijos objekto santykis, kuris ryškiai atsispindi poeto kūryboje. Tokio santykio šviesoje pati literatūrinė kūryba suvokiama kaip kūrybinė drąsa kurti. Andriekaus eilėraščiuose lyrinis subjektas susitinka su teologijos objektu, todėl jo kūrybą galima įvardinti subjekto-objekto sąlyčio poezija.

Andriekaus kūryboje laikas yra nevienareikšmis: jis skirstomas į kiekybinį (*chronos*) ir kokybinį (*kairos*) laiką. Poeto eilėraščiuose sakralios erdvės interpretuojamos įvairiame *chronos* laiko kontekste, o visas žemiškas *chronos* laikas yra projektuojamas į dangiškąjį *kairos* laiką. Andriekaus kūryboje *kairos* laikas, būdamas akimirkos atitikmuo, apima žemės istoriją nuo jos sukūrimo iki laikų pabaigos. *Chronos* laiku Andriekus įpoetina žmogaus žemiškąjį gyvenimą nuo gimimo iki mirties. Andriekaus išeiviškoji patirtis atsiskleidžia poezijoje, siejant lietuvių ir izraelitų tautos likimus, taip sutapatinant tolimas erdves. Eilėraščio lyrinio subjekto kelionės per sakraliąsias krikščionybės vietas ir savo būties pašventimą Aukščiausiąjam, jį artina link teologijos objekto ir savęs įprasminimo kokybinio laiko perspektyvoje.

Andriekaus poezijoje egzistuoja dvi realybės: empirinė ir dvasinė. Jo kūryboje dvasinė realybė yra svarbesnė už empirinę, tačiau ir fizinė egzistencija nėra

nuvertinama, kuri siekia aukštesniojo pasaulio pažinimo. Poeto eilėraščiuose ryškiai atskleidžiamas žmogiškosios būties prasmingumas. Svarbiausi būties akcentai Andriekaus poezijoje siejami su visa įprasminančiu darbu ir nesavanaudiška, į kitus nukreipta, serafiška meile. Žmogaus lemtingumas, kreipiamas asmens amžinybės linkui, kuris prasideda po kūniškosios mirties. Mirtis Andriekaus poezijoje nereiškia asmens egzistencijos pabaigos. Ji tęsiasi ir po mirties momento, bet jau kitoje – dvasinėje – formoje. Poetinėje mirties interpretacijoje jaučiama Andriekaus kūrybinė drąsa, remiasi į krikščioniškosios tradicijos postulatus, tačiau idėjų semiasi ir iš lietuvių tautos kūrybinio palikimo.

Andriekaus poezijoje yra akivaizdūs transfigūracijos proceso dėsniai. Perkeitimas Andriekaus poezijoje susijęs su *kairos* laiku ir mirtimi, kaip amžinybės projekcija. Žemiškasis laikas kreipiamas universalaus, perkeičiančio poetinio laiko kryptimi. Andriekui mirtis tapati *kairos* laiko išsipildymui, kuris įgauna prasmę anapusybeje su prisikėlimu ir amžinuoju gyvenimu.

Andriekaus poezija yra neabejotinos meninės vertės. Jos vertingumas susideda iš kelių faktorių. Pirma, jos vertė kyla iš laisvo kūrybinio rašymo. Antra, jo poeziją labai įtakojo kultūrinė ir literatūrinė aplinka, kurioje vyko jo intensyvus visuomeninis ir kultūrinis gyvenimas. Trečia, Andriekaus poeziją veikė ne tik literatūros, tačiau ir kitų meno sričių, kaip dailė, skulptūra ir pan., išmanymas bei įtaka. Lietuvių poezijos istorijos raidoje Andriekaus poeziją būtų galima gretinti su kitų išeiivių, kurių tekstuose ryški dievoieškos idėja (Bradūno, Brazdžionio), poezija. Ypač jam artimas Jasmantas. Pastarasis yra Dievo ieškotojas savo būtyje, kai tuo tarpu Andriekui Dievas yra būties ir amžinybės pagrindas.

Atsižvelgiant į visa tai, galima teigti, kad Andriekus buvo universali, visapusiška ir dvasinga asmenybė, atstovavusi ir propagavusi krikščioniškojo universalizmo principus ir idėjas bei per literatūros ir meno teologijos veiklų prizmę realizavusi kultūros teologijos konceptus.

Šaltiniai ir literatūra

Disertacijoje panaudota 143 archyviniai šaltiniai, 25 publikuoti šaltiniai, 24 periodiniai šaltiniai, 5 interneto ištekliai. Literatūros sąrašas – 152 pozicijos.

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**LEONARDAS ANDRIEKUS‘ LIFE AND CREATION:
PERSONALITY AND CHRISTIAN UNIVERSALISM**

Summary of Doctoral Dissertation

Išleido ir spausdino – Vytauto Didžiojo universiteto leidykla
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