

**Two Mariological Interpretations of the Enclosed Garden Image
in the Ukrainian Baroque Literature**

One of the main sources of figurativeness for Ukrainian baroque authors is the Bible. A garden often appears on the pages of the Holy Book and in the Song of Songs in particular. This book provides an extensive range of the garden's features: a place where fragrant herbs and spice plants are grown, a locus of pleasure and love, a symbol of the bride, a place where warm gentle balmy winds are blowing, a garden of lilies, a walnut orchard, a vineyard and pomegranate seedlings. Almost all of those features occurred in the Ukrainian literature of the XVII-XVIII centuries. We will focus on the image of the enclosed garden, which can be called, perhaps, the most common and significant symbol-concept at that time. The image was borrowed from the Song of Songs, yet was interpreted within the context of the New Testament.

Christian exegetes both from the East and the West have long interpreted the image of the enclosed garden as an indication of the Mary's virginal conception of Jesus, as well as her spiritual virtues not amenable to harmful influences of the world or the devil. However, in European art the image of the garden enclosed was spread unequally. Natalia Turtsova draws attention to the fact that until the XVII century Orthodox Slavs hardly used the Song of Songs motives in sacred painting. Syncretic nature of the Baroque culture, in which text and image are often a whole and demonstrate the overall trends in the selection of topics, makes it possible to assert that the image of the closed garden is also present in Ukrainian literature.

A combination of the Perpetual Virginity of Mary thesis and a well-developed complex image of the garden enclosed of Mary is found in the sermons collection "Truby na dni narochytyya prazdnikov" (*The trumpets on holidays*) by Lazar Baranovych.

Lazar Baranovych's sermon was a peculiar example of the Ukrainian Orthodox doctrine as it had to illustrate the special status of the God Mother among all the Creation. Baranovych quoted a Song of Songs verse which was often used as evidence of Mary's being preserved free from all stain of original sin.

In his sermon *The word on Immaculate Conception of the Holy Mother of God* Baranovych is using the Song of Songs imagery comparing the Mother of God with the enclosed garden. Lazar Baranovych in the lengthy description of a "mind" garden defends the idea of absolute innocence and virginity of Mary, as it was but the Son of God who could enter her body like a vineyard. Following many predecessors and guided by a deep-rooted church tradition, the Ukrainian author calls the Mother of God to be the second Eve. He compares her with an Eden, which has not been corrupted with the sin through the temptation of the serpent. Although Baranovych's text does not belong to a polemical genre, it contains a hidden discussion with those who do not acknowledge the Immaculate Conception or Perpetual Virginity of Mary.

Stefan Yavorsky uses the image of the enclosed garden in his polemical work *Rock of Faith*. It is aimed at laying down the Orthodox faith principles and explaining the fallacy of the Protestant doctrine. Yavorsky cites several biblical quotations that have to witness the orthodox thesis about the Perpetual Virginity of Mary. The author compares the Virgin Mary to the gate of the temple, the Holy of Holies, the Song of Songs garden. All these loci are enclosed impregnable and intended for God only. In addition, Yavorski appeals to the apocalyptic image of a woman, pursued by the serpent. The enclosed garden by Yavorsky is a space of divine presence, available to nobody else but the Creator.

Thus, the image of the enclosed garden serves Lazar Baranovych and Stefan Yavorski as a proof of mariological thesis, which they attempt to substantiate in their texts. Lazar Baranovych in his sermon on the Nativity of the Virgin Mary compares Mary with a garden, to which human sin and lust have no access.

Author cites the Song of Songs to prove the truth of the Church doctrine on the Perpetual Virginity of the Mother of Jesus and her being preserved free from all stain of original sin. Stephan Yavorsky also advocates the idea of Mary's Perpetual Virginity, citing as evidence a few Old Testament images including the garden enclosed. There is a certain polemic with opponents in the texts of both authors, yet it is more apparent in Yavorsky's *Stone of Faith*. The appeal to the Song of Songs symbolic language links Ukrainian literature to the European cultural space.