

ALONG THE PATH OF FOLKLORE RESEARCH:
20TH CENTURY IN LITHUANIA

Summaries

This book portrays 25 bright personalities – already rest in peace – who distinguished themselves in Lithuanian folklore research during the 20th century. As compared with previous times, the period they lived in was full of significant historical, social changes. Lithuania was still the part of Russian Empire in the beginning of that century and endured two World Wars later on and the extremely severe plight of Soviet occupation that lasted for half a century. Two interwar decades and the last decade of that century saw the independent state of Lithuania. Lithuanian culture and sciences matured during this great historical turmoil of processes of advancement, while the scientific activities of folklore researchers developed gradually, putting forward distinct personalities who enriched the chapters of Lithuanian folklore research history with original works. They were eminent figures who contributed to the cause of folklore and their occupational pursuits were far from uniform. Among them were: a doctor, a lawyer, a writer, a poet, a literary scholar, and a folklorist who devoted a lot of attention to the music... Some of those personalities played a major role in various areas of Lithuanian public and cultural life, and the results of their activities have already been discussed and evaluated on different occasions. The main subject-matter in this book is the folklore research carried by them. Only for the portrayals to be clearer the brief biographical details are provided in the book chapters about every personality after a somewhat freestyle introduction. The chapters are arranged chronologically, based on the scholar's lifetime and the intensity of his folklore research efforts.

Doctor Jonas Basanavičius (1851-1927) adored as a patriarch of Lithuania has spent a significant part of his life in Bulgaria (until 1905). After acquiring Bulgarian citizenship and becoming a member of the Bulgarian Academy of Sciences, he never stopped worrying about Lithuania's fate, Lithuanian language and culture. On returning to the homeland, he got actively involved in public matters. Under his chairmanship, the Act of February 16th was adopted in 1918 proclaiming the restoration of independence of Lithuania.

Folklore studies hold an important place in the diverse activities of J. Basanavičius. He started to publish Lithuanian narrative folklore being far away from the homeland. His first publication was *Lietuviškos pasakos* (*Lithuanian Folk Tales*, Vol. 1 - 1898, Vol. 2 - 1902), with the subtitle *Medega lietuvių mitologijai* (*Materials for Lithuanian Mythology*). *Lietuviškos pasakos įvairios* (*Various Lithuanian Folk Tales*, Vol. 1 - 1903, Vol. 2 and 3 - 1904, Vol. 4 - 1905) turned out to be a seminal publication of narrative folklore. These books grew to be indispensable for knowledge of Lithuanian folk tales. J. Basanavičius has published narrative folklore in various genres, the most of them concerning funeral and death – namely, the collection *Iš gyvenimo vėlių bei velnių* (*From the Life of Souls and Devils*). In parallel, he prepared two volumes of folk poetry from his home village *Ožkabalių dainos* (*Folksongs from Ožkabaliai*; Vol. 1, 2 - 1902). The collection brought talented singers to the public eye and showed in what extent the singing tradition in Lithuania was still alive at the turn of the century.

In his studies, J. Basanavičius paid a lot of attention to the issues of origin and development of Lithuanian nation. His work is characterized by a cultural-historical dimension. On the basis of folklore, ethnological, linguistic, archaeological data, he developed the so-called Thracophrygian theory, stating that the roots of Lithuanian nation lie in the Balkan area and Asia Minor. The largest of these writings is the study *Levas lietuvių pasakose ir dainose* (*Lion in Lithuanian Folk Tales and Songs*; 1919). He has published a few more articles to confirm this hypothesis. Two studies are purely Lithuanian in their content. One of them – *Ką lietuvių dainos žino iš Lietuvos ir kitų kraštų geografijos bei etnografijos* (*What Do Lithuanian Folksongs Know About Geography and Ethnography of Lithuania and Other Countries*; 1923) - explains how much of the specific place went into the world of folksongs, what the folk songs say about the people of that country and other nations, and so on. Another study, *Vilnius lietuvių dainose* (*Vilnius in Lithuanian Folk Songs*; 1925), shows that this city is mentioned in the pieces of folk poetry from all over Lithuania and that the Lithuanian nation long perceived Vilnius city as its own.

Other works by J. Basanavičius are also important for folklore research. It was his initiative that the Lithuanian Scientific Society was established in 1907. This society was of great importance for the folklore research before special institutions were established in Lithuania. The Society started to

organize the collection of folklore; thus, the centre for storage of accumulated materials was formed, a range of conferences were held, the academic serial publication *Lietuvių tauta* (*Lithuanian Nation*) was being issued etc.

Jēkabs Lautenbahs (1847-1928), Latvian writer, literary historian, folklorist, engaged in the comparative research of Baltic folklore early on. He began to study at the University of Tartu in 1878, and he also taught there afterwards up to 1918. He was the Professor of Latvian and world literature at the University of Latvia in Riga between 1919 and 1928. He wrote romantic works that were being criticized. A large-scale study of Baltic folklore (about folk songs and mythology, to be precise) appeared in 1896. From the beginning of the 20th century, his interest shifted to the brachylogisms. Two publications in German have been published: the first deals with curses and expletives (1905), the other one with proverbs (1907). Here, Baltic versions are also compared with equivalents from other nations. J. Lautenbahs' major work of folklore in the 20th century is *Очерки изъ истории литовско-латышскаго народнаго творчества*, т. II: *Брахилогизмы* (*Essays on the History of Lithuanian and Latvian Folk Creativity*, Vol. 2: *Brachylogisms*; 1915). It is a huge publication (415 pages) composed of two parts: texts (222 pages) and researches (193 pages). Both parts consist of 6 chapters, each one for different brachylogisms. They represent: 1) proverbs; 2) sayings, expressions, jokes; 3) spells and curses; 4) quarrel and vituperation words; 5) pleasing and flattering words; 6) blessings, salutations, reverences, greetings, congratulations. The largest part of the study is dealing with proverbs. Following the examples from the Baltic countries, their equivalents, collected from 41 nations, are given. In the research part, the genres are discussed, and the particular examples are supplemented with observations and explanations. At the end of the book the language of brachylogisms is briefly mentioned, and the final chapter is titled "Lithuanian and Latvian culture judging by the brachylogisms", where, among other things, an overview of objects and mythical images found in brachylogisms is given. With this work, the significant step was taken towards international comparison of these genres and the concept of brachylogisms in the Baltic nations was broadened. According to paremiologist Wolfgang Mieder (1984), since then, the studies of Lautenbahs' encouraged to take on comparative modern analysis of proverbs.

Another philologist, ethnographer, having been involved in the cultural life of independent Lithuania since 1918, was Latvian-born scholar Eduards Volters (1856-1941). Being the Privatdozent of Saint Petersburg University, in the meantime holding the office of Lithuanian books censor in 1904-1917 as well, he particularly distinguished himself by editing *Lithuanian Chrestomathy* (I ed. in 1901, repeated in 1903; II ed. in 1904) {books or volumes have been named as editions} in the beginning of 20th century while the Lithuanian press was still prohibited by Tsarist government. In addition to the early writings and literary works, he also provided folklore materials from different regions; there is more folklore in the second book. When the Lithuanian Scientific Society was founded, he engaged in its activities. He was the first who recorded several dozens of Lithuanian folk songs with the phonograph back in 1908 and 1909. He handed over the records not only to the Lithuanian Scientific Society but also to the Russian Geographical Society and Berlin Phonogram Archive. When the ominous revolutionary changes began in Russia, E. Volters went to Vilnius in 1918 and later, after the Poles occupied our capital, moved to Kaunas. He worked as a professor from 1922 to 1930 in the University of Lithuania, later in the University of Vytautas Magnus, taught various disciplines, including folklore, organized ethnographic, linguistic, folklore expeditions, presented conference papers and so on. He fostered the idea to create an institution which would care for Lithuanian language, history, culture, folklore research and for other matters. His dream was partially realized in 1939 while he was still alive when the Institute of Lithuanian Studies has been established.

The interest in Lithuanian folk songs displayed by Finnish scholar Aukusti Robert Niemi (1869-1931) was very significant for the folklore research of that time. In an attempt to go deep into the origins of the Finnish songs, he began to prepare himself for comparative analysis of the songs of these two nations.

In 1900, being guided by J. Lautenbahs, A. R. Niemi studied Lithuanian and Latvian languages in Estonia. He familiarized himself with the collection of our songs while being in Lithuania in 1900 and 1909 and, having found even a small number of brief, primitive pieces written down in the North-eastern part of Kaunas governorate, decided to go there.

Despite substantial difficulties in the summer of 1910, within 3 months, he had written down 1,644 songs, including plenty of polyphonic *Sutartinės* songs, in the environs of Panevėžys and Biržai. His meeting with the pastor and folklorist Adolfas Sabaliauskas, who has long been collecting songs from that same region, was fateful. Under the financial support of the Finnish Academy of Science and Letters they published large collection *Lietuvių dainos ir giesmės šiaur-rytinėje Lietuvoje (Lithuanian Songs and Hymns in Northeastern Lithuania)* (1912). About 800 songs out of 1,459 are rare polyphonic songs *Sutartinės*.

A. R. Niemi undertook the second expedition in 1911, this time around Dzūkija. He wrote down about 2,000 song texts. In addition, he recorded 333 folk tunes with the phonograph in 1911-1912. Unfortunately, they remained unpublished due to the very serious problems.

Another extraordinary scholarly achievement of A. R. Niemi, yet of an entirely different nature, is the study *Research into the Lithuanian Folk Songs* (1913), published in Helsinki, in Finnish. Some of the introductory sections are provided for Finnish readers unfamiliar with Lithuanian land, its history and culture. The main chapter of the study is "The History of Lithuanian and Latvian Folk Songs", where the old primitive songs, the role of recitative, the links with customs, dances and development of later songs, and the liberation from the clutches of recitative are discussed. The next chapter compares 37 pieces from each nation noting that these examples do not imply any commonalities from the ancient times: every song considered was born individually and later migrated to the neighbour nations as borrowings. A. R. Niemi continued to be interested in Lithuanian folklore in later years as well, and Lithuania had become a second homeland for him. He has published 11 studies between 1911 and 1928. By comparing the Baltic folklore with the Finnish, Estonian counterparts, he has been introducing – in his own way – the ideas of Finnish school folkloristics to us.

Mykolas Biržiška (1882-1962), a Samogitian from Viekišniai, received a degree in law, but he had to work as a teacher for a greater part of his life. He taught Belarusian, Polish, Russian, Czech literature, served as a dean, vice-rector, and rector of the University, was a full member of the Lithuanian Academy of Sciences and took part in public activities. As a member

of the Council of Lithuania, he signed the Act of Independence of Lithuania together with other representatives on 16 February 1918. He contributed intensively to the publishing of the first *Lithuanian Encyclopaedia*. Having fled to Germany in 1944, Biržiška had taught at the Baltic University from 1946 to 1949. He moved to the United States in 1949, contributed various publications there, and also got involved in the editing of the *Lithuanian Encyclopaedia* published in Boston.

The first folklore study of M. Biržiška was the short book for schools *Lietuvių dainos* (*Lithuanian Songs*; 1916), which has been prohibited by the occupational German government. It consisted of a small introduction, a list of song publications and studies in few pages and included texts of 126 songs. The excerpt from the paper of Kazimieras Mocius on the forms of song poetry and the materials about folk musical instruments provided by Adolfas Sabaliauskas are added at the end of the book. In 1921, a new, much-expanded version of this textbook, *Dainos keliais* (*The Way of Song*) appeared.

M. Biržiška published historiographical study *Lietuvių dainų literatūros istorija* (*The History of Literature of Lithuanian Songs*) in 1919. This review starts with the references about the songs contained in the chronicles and concludes with an extended description of Liudvikas Rėza life and, in particular, his activity in folklore research. The cultural and political situation of his times is brought into focus as well as the content and the beauty of folk songs are explored deeply.

M. Biržiška became interested in military-historical songs too. He reviewed these songs in the study *Dainų atsiminimai iš Lietuvos istorijos* (*Memoirs from Lithuanian History in Songs*; 1920). The repercussions of various periods in these songs are addressed here. The book concludes by showing how the songs portrayed the First World War events, the German occupation, etc.

The researcher devised a plan for management of folklore materials and printing of folk songs and submitted it to the Ministry of Education. The ambition was to replicate the most significant song publications and to publish a large songbook consisting of 10 volumes. However, this project was not supported. The dream came true in one aspect only: the third edition of Liudvikas Rėza songs edited by M. Biržiška was issued (1st Part in 1935, 2nd Part in 1937). With this publication, the first strong steps in the field of textual criticism of songs were taken.

Looking at the folklore studies of M. Biržiška, it is not a coincidence why Balys Sruoga considered this researcher as having developed the Lithuanian “songology” (the study of songs).

The life of a classic Lithuanian writer, as well as a folklorist Vincas Krėvė-Mickevičius (shortened name - Krėvė), is marked by different turns. Born in 1882 in Dzūkija, he passed four years examination in Saint Petersburg, entered the Vilnius Seminary and dropped out later and studied at the University of Kiev. Due to health problems, he moved to Baku and worked as a teacher. He returned to Lithuania in 1920, worked as a professor in Kaunas between 1922 and 1940 and in Vilnius between 1940 and 1943. With the second Soviet occupation approaching, he fled to Austria, later to the United States. He taught Russian, Polish, Lithuanian language and literature at the University of Pennsylvania.

In addition to other important activities, V. Krėvė also worked in the field of folklore. He wrote down a number of songs in various localities of Dzūkija from 1903 to 1908. However, when preparing to publish them, he started to edit, remake and remove dialectisms. Such texts, where the line between authenticity and embellishment is blurred, appeared for the first time in the journal *Vaivorykštė* (1913). After returning to Lithuania, V. Krėvė has published songs collected from 1923 to 1924 in university journal *Tauta ir žodis*, as well as in separate book *Dainavos krašto liaudies dainos (Folk Songs of Dainava Region)* in 1924. It was a remarkable event: a very small number of folk songs from that Lithuanian part had been appeared in print until then. However, there also were questionable songs among them, in particular, historical-military songs (for example, those mentioning Šarūnas).

V. Krėvė also has published a considerable amount of narrative folklore in serial publications and individual books, such as *Aitvaras liaudies padavimuose (Kite in Folk Myths; 1933)*, *Sparnuočiai liaudies padavimuose (Winged Creatures in the Folklore Myths; 1933)*, *Dzūky poringės (Tales from Dzūkija; 1934)*. Distinct individual touch has raised doubts over the authenticity of these works and sparked a debate in the media over the falsification of folklore.

The writer has done a lot while working at the university. He edited serial publications for literature and folklore *Tauta ir žodis*, *Mūsų tautosaka*, *Darbai ir dienos*, established a commission to collect folklore.

A particularly important is V. Krėvė's idea to issue 12 books for Lithuanian proverbs and sayings. With the help of his students, he collected materials from different locations in Lithuania, and *the fruit of this project* appeared shortly afterwards: three volumes of *Patarlės ir priežodžiai* (*Proverbs and Sayings*) have been published between 1934 and 1937 m, and the planned fourth in *Darbai ir dienos* (Vol. 8, 1938). In fact, when the first book appeared, there was some noise due to obscene expressions it contained. It was decided to publish those expressions separately in the future. 15,000 texts were arranged in four volumes. There also were shortcomings, of course, as the selection of pieces was not thorough. And yet this was the first breakthrough for Lithuanian paremiology. Unfortunately, these ambitions remained unfulfilled: the occupations struck the country and the initiator had to emigrate.

Balys Sruoga (1896-1947), like his close friend Vincas Krėvė, was the gifted artist of poetic language and remarkable folklorist at the same time. Already in the first decade of his creative path, he went deep into the complex layers of folklore, especially symbolism in songs. He advanced further in this direction, having gone to Munich to study philology and art history. He graduated in 1924, having received a doctorate in philosophy. After returning to Lithuania, he started to teach in Kaunas and became a professor in 1932. He moved to the University of Vilnius in 1940 and worked there until it was closed in 1943. Professor Sruoga was then arrested and imprisoned in the Stutthof concentration camp. When freed in 1945, he returned to Vilnius, was engaged in creative work and teaching, but he felt physically and mentally very distressed: he did find there both his wife and his daughter, who have been forced to retreat to the West by the Germans.

While being in Munich, B. Sruoga wrote the significant academic folklore research study, a doctoral dissertation *Vaizdavimas lietuvių dainose* (*Die Darstellung im litauischen Volksliede*). Having edited and supplemented the study in Kaunas, he published its Lithuanian version in the university journal *Tauta ir Žodis* (vol. 3 in 1925, vol. 4 in 1926). The study was published as a separate book titled *Dainų poetikos etюдai* (*Etudes in the Poetics of Songs*, 1927). Here, the writer gave an overview of folk songs in various aspects discussing the composition, structure, rhyme, rhythm, refrains. The chapters in their major part address the means of expression:

parallelisms, comparisons, epithets, metaphoric structures, symbolism, etc. The author sought to highlight the importance of song development to the poetics. Although the old songs were the primary material of the research, the new, “contrived” ones also were not left out of account.

Throughout the twenty years of Lithuanian independence, B. Sruoga expressed actively his opinions in the press, published various articles, including folklore papers. When, for instance, Vincas Krėvė was subjected to criticism and inappropriately maligned, B. Sruoga not only jumped to his defence, but also spoke for the autonomy of folkloristics stating that Krėvė investigates oral art, which should not be appropriated by “Etniks” (advocates/supporters of ethnic studies), as in other countries.

His last work of folklore prepared after he had already been returned from the concentration camp was the book *Lietuvių liaudies dainų rinktinė* (*The Collection of Lithuanian Folk Songs*, 1949). Although being exhausted and writing intensively, he managed to compile an excellent collection during the winter of 1946-1947. Unfortunately, the book did not conform to the requirements of the Soviet ideologists and appeared in an abbreviated and censored version only two years after his death. However, the publication fascinated readers who have been missing gems of folk poetry. B. Sruoga managed to put the whole selection in poetic form and he avoided unattractive schematic arrangement. The selection was the last peak climbed by this writer, poet, and folklorist.

It was important for the development of Lithuanian folklore research to introduce growing generation with the knowledge accumulated in this discipline and to spread it among students. The situation in schools was not bright during the first decades of the 20th century; there was a lack of proper textbooks. In these conditions, a significant impulse came from Zigmas Kuzmickis (1898-1976), a teacher, literary researcher, folklorist, who also wrote literary works. He presented the textbook *Lietuvių literatūra* (*Lithuanian Literature*, 1931-1934) in five books the first of which addressed folklore topics. In this part, folklore types and genres are reviewed. So, for example, Lithuanian songs are discussed in the following chapters: “Mythological chants and songs”, “Ritual songs”, “Work chants and songs”, “Historical songs” and “The creative features of songs”. The introduction to the narrative folklore begins with mythological

tales, further the legends, stories etc. are discussed briefly, and at the end existence tales and adventure tales are mentioned. The changes in folklore are also reviewed. For example, the chapter "Tales" provides the students with the introduction to the origins of tales, reminiscent of myths; it is noted that subsequently they are becoming more realistic. The riddles and proverbs are reviewed pointing out that these little gems of folklore are common in different nations, even their content is the same. Folklore textbook concludes with a brief "History of folklore collection". When discussing folk creativity, Z. Kuzmickis draws attention to its content and ethical ideals. When analysing individual folklore pieces, he describes the idea, mood, composition, plot, style, and language of the piece. His aspiration was to make students appreciate the beauty of folklore. He sought to promote the autonomy of students guiding them into the world of art. The entire setup of the book is serving that purpose: the knowledge necessary for students, the pieces of folklore and their analysis are accompanied by questions and tasks. With this learning tool intended for students and teachers, the first such one in Lithuania, Z. Kuzmickis presented the overall picture of Lithuanian folklore.

The path of folklore research was far from smooth for Margarita Vymerytė (1902-1965). Researcher and teacher, gifted with extraordinary linguistic abilities, began to study German, along with English and French language and literature in Königsberg. In order to master French, she went to the city of Bern to continue her studies. Her interest in tales and new research grew already at that time (that is evident from her correspondence with Jonas Basanavičius). Being short of funds, she returned to Kaunas to finish higher school and began teaching afterwards. She led the secluded life of a scholar. After having been working hard, she submitted to the University of Vytautas Magnus a huge study written in German *Romanian, Germanic, Aistian Tales with Verses* (390 pages of typescript) as a doctoral thesis. The scope was very ambitious: at that time, many scholars wrote monographs covering single tale type, while here even 17 types were discussed. The texts analysed were from many nations. However, the thesis was not released for defending by the Faculty Council (supposedly because it was written in the German language). This failure did not estrange M. Vymerytė from the chosen theme. She was

going to write a study in Lithuanian language and was still collecting the material from other nations for it. However, the intention was not fulfilled due to the occupations.

A new stage of M. Vymerytė's academic activities started in 1946 when she began to work at the Institute of History, where the folklorists were given a place to stay then. She had to go through the overwhelming ideological grinder. This is evident from the low number of publications and other studies. She has been preparing a large collection of animal tales in 1947-1950. As the first version failed, another was being prepared but it eventually remained in the archive too. At the same time (1947-1949) she was writing an extensive study *Lietuvių ir slavų gyvulinių pasakų tematiniai ir idėjiniai bendrumai* (*Thematical and Ideological Commonalities of Lithuanian and Slavic Animal Tales*; 180 pages of typescript). Though there were some achievements in the analysis of the repertoire of tales and their individual plots, M. Vymerytė gave a rather one-sided, sociologically biased view of tales in this genre. This study also has been left undefended. The only one, somewhat more detailed, review of Lithuanian animal tales as a chapter covering these folklore pieces was published in the book *Lietuvių tautosakos apybraiža* (*Outline of Lithuanian Folklore*, 1963).

Juozas Baldžius (1902-1962, Baldauskas until 1939) is more commonly known as an ethnologist, but his contribution in the field of folklore is also significant. He gave lectures on Lithuanian folklore for students and published the articles on this theme in the press. Here are the names of the articles published in journals showing his area of focus: "Darbo dainos" ("Work Songs", 1932), "Dainų berneliai" ("Young Men of Songs", 1933), "Tautosaka ir erotika" ("Folklore and Erotica", 1934), "Mūsų dainų erotika" ("Erotica in Our Songs", 1935), "Kalevalai šimtas metų" ("Centenary of *Kalevala*", 1935), "Vincas Krėvė – tautosakininkas" ("Vincas Krėvė as Folklorist", 1936), "Pasquino pėdsakai Lietuvoje" ("Pasquino's Footprint in Lithuania", 1938), "Mūsų patarlės" ("Our Proverbs", 1940).

He published various entries in *Lithuanian Encyclopaedia*, for example: "Song" (1937), "Danube in Lithuanian folk songs" (1939), "Eglė the Queen of Serpents" (1939). Two articles of theoretical nature were important for contemporary Lithuanian folklore research. One of them was "Folkloras" ("Folklore", 1940). This paper begins with an overview of various attempts

prevailing in Europe to distinguish the subject of folklore and concludes with its narrow, normal and wide definition. Attention is drawn to the folklore material, the means for its preservation, the institutions and associations concerned with preservation, the magazines being published. Another article with similar topics was "Folkloristika" ("Folkloristics", 1940). Three components in conducting of folklore research are distinguished here: evaluation, ordering, and explanation. Evaluation involves the identification of authenticity, location and time and the determination of functional data. Ordering is the classification of pieces according to the formal, real and functional aspects. When discussing an explanation in folklore, the author indicates that long-established methods (descriptive, comparative, and gnoseological/cognitive) were supplemented with statistical, correlational, and cartographical ones in modern times. Other directions of research are also considered.

J. Baldžius also published two quite extensive summarizing encyclopaedical articles: "Gamtinis folkloras" ("Folklore of Nature", 1940) and "Gyvulių folkloras" ("Folklore of Animals", 1941) focusing rather on people's view of the world, instead of looking into individual folklore pieces, their meaning and value, and expression.

He did not publish any serious study in the post-war years, although he intended to.

Juozas Brazaitis (1903-1974, J. Ambrazevičius until 1955) was the professor of Lithuanian literature, the critic, and, in his time, also became famous as a politician (he headed the Provisional Government of Lithuania in 1941). He has taught folklore at the University of Vytautas Magnus and has articles published and textbooks written about it. With the second Soviet occupation approaching, he left Lithuania and lived in the United States from 1951, but did not write about folklore anymore.

One of his first works, where folklore is reviewed alongside the literature, is a textbook for secondary and higher schools *Literatūros teorija: Poetika* (*Literary Theory: Poetics*, 1930). Both related kinds of creative work are referred to by the common name, *literature*, the one of them being written, the other oral. The viewing of written and oral literature as an art form is predominant here and elsewhere in his works. The stylistics (vocabulary, syntax, metre), the composition and the genres of pieces are

discussed in the book. There were four editions of the textbook. Another textbook *Naujieji skaitymai* (*New Readings*, 1936, third edition 1941), which J. Brazaitis edited together with A. Skrupskelienė and A. Vaičiulaitis, is provided with folklore texts for children.

The published papers covering folklore topics are quite diverse. Three of them are distinguished by a broader perspective, aiming to link the folk creativity with a defined cultural type, to highlight the social and psychological aspects of it. These articles are “Tautosakos autoriaus problema” (“The Problem of the Author of Folklore”, 1934), “Savęs beiėškant tautosakoje” (“In Search of the Self in Folklore”, 1935), “Tautosaka mokykloje” (“Folklore in School”, 1940). Another group of articles is dominated by insights into different genres, especially narrative folklore: “Tautosakos literatūrinis perdurbimas ir sekimas” (“Literary Adaptation and Imitation of Folklore”, 1934), “Metmenys pasakos poetikai” (“Outline for Poetics of Tales” (1934), “Lietuvių liaudies pasakojimai” (“Lithuanian Folk Stories”, 1937). Songs are reviewed in the article “Karys ir karas literatūroje” (“Warrior and War in Literature”, 1935). The author also includes in the study the pieces on these topics originating in the 20th century, already in independent Lithuania.

Unfortunately, the curtain was drawn upon both the literary and the folkloristic works of this scholar throughout the Soviet occupation, therefore, his ideas were absent in academic contexts for a long time.

Zenonas Slaviūnas (1907-1973, Slavinskas until 1939), an exceptional figure in the history of Lithuanian folklore research, was versatile folklorist who investigated folk creativity in different aspects. It is evident from his works: some of them are folkloristic, others are musicological, and still others are choreological, mythological, ethnological studies. Here are some of them: *Instrukcijos tautosakos melodijoms rinkti* (*Instructions for Collection of Folklore Melodies*, 1934), “Liaudies melodijų tvarkymo sistemos” (“Folk Tunes Ordering Systems”, 1935), the study *Lietuvių kanklės* (*Lithuanian Kanklės [cithar-like string instruments]*, 1937); the latter one could have been a doctoral dissertation. In 1953, he together with Juozas Lingys and Vytautas Jakelaitis has prepared the collection of Lithuanian folk dances in the Russian language. Z. Slaviūnas discussed choreographic folklore in the chapter written for the book *Lietuvių tautosakos apybraiža* (1963). In 1970, he published the article “Lietuvių liaudies šokiai IX–XVII a.

šaltiniuose" ("Lithuanian Folk Dances in the Sources from the 9-17th Centuries"). He analysed the writings of Martynas Mažvydas in the article "Liaudies papročiai ir mitiniai įvaizdžiai" ("Folk Customs and Mythical Images", 1947). *Lietuviškos svotbinės dainos* (*Lithuanian Wedding Songs*, 1955) of brothers Jonas and Antanas Juška were researched by him through the perspective of customs and rites.

Z. Slaviūnas has much contributed to the folklore research by recording the folklore material provided by many talented singers, storytellers with the phonograph and perpetuating it in this way. He also has accumulated important knowledge about the methods of its performance, the multiple contexts, and so on.

He especially took an interest in polyphonic *Sutartinės* songs. He began to accumulate the comparative material for *Sutartinės* from other nations while working in Lithuanian Folklore Archive. In 1942-1945, he successfully defended graduation thesis on these songs and later, in 1958, the dissertation about polyphonic *Sutartinės* work songs. Two volumes of *Sutartinės: Daugiabalsės lietuvių liaudies dainos* (*Sutartinės: Polyphonic Lithuanian Folk Songs*) prepared by Slaviūnas appeared in 1958 and the third volume in 1959. Three-volume edition of *Sutartinės* was the first fundamental publication representing a certain layer of songs, accompanied by extensive study-like introductions, commentary. And the selection of *Sutartinės* prepared by Z. Slaviūnas was published in Russian in 1972 (*Сутартинес: Многоголосные песни литовского народа*). The yield of Z. Slaviūnas folkloristic effort is a great gift for human sciences and culture of Lithuania.

Folklorist, ethnologist, bibliographer Jonas Balys (1909-2011) worked fruitfully as a researcher for a long time. He studied in Vienna where he defended his Ph. D. degree and when returning to Lithuania he knuckled down to the folkloristic research. In 1935, he became the director of the newly established research institution, Lithuanian Folklore Archives, while also holding other responsibilities. Having retreated to the West in 1944, he initially worked in German Folk-Song Archive at the University of Baltic in Hamburg and was admitted to the University of Indiana in 1948 when he came to the United States. Later, he got a place at the Arctic Institute and worked at the Library of Congress in Washington between 1956 and 1981.

He began to collect folklore from his young days and continued this work in later life. Remarkable are his summer travels in 1949 and 1950, during which he has accumulated over 1,000 songs, dozens of tales, legends, and other works from Lithuanians living in America. He has compiled two collections of songs out of this material in 1958 and 1977. He was assisted in this work by the collector of folklore Juozas Būga and the melodies were deciphered by Vladas Jakubėnas.

J. Balys began publishing folklore whilst working in the Lithuanian Folklore Archive. III, IV, V, VII volumes of *Tautosakos darbai* contain material prepared by him. J. Balys has edited the book *Šimtas liaudies baladžių* (*Hundred Folk Ballads*, 1941), as well as the publication of *Lietuviškos pasakos* (*Lithuanian Tales*, 1944, repeated in 1951, 1991), intended for a wide audience. The legends were of particular interest to him. Having nurtured the idea to issue exhaustive folklore publications, he decided to start with legends. Thus, the first volume of *Lietuvių liaudies sakmių* (1940) saw the light but there was no possibility to continue this work because of occupational censorship. With a small portion of the transcripts taken abroad, he started to publish them. The book in two volumes *Lietuvių tautosakos skaitymai* (*Readings in Lithuanian Folklore*, 1948; at the end of it, there is historiographic overview of folklore studies), *Istoriniai padavimai* (*Historical Legends*, 1949), *Dvasios ir žmonės: Liaudies sakmės* (*Ghosts and Men: Folk Legends*, 1951), *Lietuvių mitologiškos sakmės* (*Lithuanian Mythological Legends*, 1956), *Užburti lobiai* (*Enchanted Treasures*, 1958) etc. have been appeared.

One of the first works of J. Balys, which made him famous beyond Lithuania, was *Lietuvių pasakojamosios tautosakos motyvų katalogas* (*Motif-Index of Lithuanian Narrative Folk-Lore*) printed in *Tautosakos darbai* (vol. 2, 1936). About 16,000 variants were systematized by means of catalogue according to the model of A. Aarne and S. Thompson. By the way, J. Balys developed and adapted it to the legends. He also systematized the ballads in 1938 and 1939, and the results of this works were presented in English in 1954. While working at the University of Indiana, he assisted S. Thompson in the systematization of narrative folklore.

J. Balys explored various folklore genres but the legends hold a particularly important place in his work. The most remarkable publication in this field is *Griaustinis ir velnias Baltoskandijos kraštų tautosakoje: Lyginamoji*

pasakojamosios tautosakos studija (Thunder and Devil in the Folklore of Balto-Scandia Countries: A Comparative Study of Narrative Folklore, in: Tautosakos darbai, vol. 6, 1939). The equivalent examples from Latvia, Estonia, Finland, Sweden, Denmark and from other nations are examined in it along with Lithuanian texts. The study ends with conclusions on the origins and development of these legends. It is one of the outstanding instances of employing Finnish historical-geographical method in Lithuanian folklore research.

Another scholar and cultural figure Kostas Korsakas (1909-1983), like J. Balys, is from Northern Lithuania; his activity, however, is of a different kind. He was a literary scholar, critic, poet, translator, former Dean of the Faculty and professor in Vilnius, has served as a director of the Institute of Lithuanian Language and Literature (Institute of Lithuanian Literature until 1952) between 1946 and 1984, and had many other duties. However, he worked in the field of folklore only from time to time, submitting various articles. What stands out is the book *Antanas Strazdas: Pasaulinės ir dvasinės giesmės (Antanas Strazdas: Secular and Spiritual Chants, 1936)* prepared together with Juozas Petrušis – more significant insights and thorough analysis are provided here. In this book, the folklorization in poet's writings is discussed. A large study of K. Korsakas *Latvių liaudies dainos (Latvian Folk Songs)* was published in the journal *Darbai ir dienos* (vol. 7, 1938). The researcher looks into these songs through various aspects: he discusses their collection and processing, evaluates opinions on the age of the pieces, their changes, describes song creators, singers, way of singing etc. He broadly explains the aesthetics of songs, addresses the issues of aesthetics and ideals, examines style and artistic means. The study ends with a reflection on the significance of the songs during the period of national revival and nowadays.

During the war, when he was living in Russia, he hardly published anything. After returning to Lithuania, he published the book *Prieš amžinąjį priešą (Against a Perennial Enemy, 1945)*. With reference to the Lithuanian songs of the First World War, it is shown here what severe conditions Lithuanian people were subjected to by the occupants.

In the post-war years, as mentioned before, K. Korsakas held various responsible positions; therefore, the number of his folklore-related publications decreased but the folklore itself did not disappear from his

view. He kept a close eye on folk poetry research and publishing; he was a senior editor of the following collections: *Lietuvių tautosaka: Užrašyta 1944–1956* (*Lithuanian Folklore Written Down in 1944–1956*; 1957), *Lietuvių tautosaka* (*Lithuanian Folklore*, vol. 1-5, 1962-1968), *Lietuvių tautosakos apybraiža* (1963). He also served as a senior editor of serial publication *Literatūra ir kalba* where he published folklore articles and studies. The mentioned facts about the activity of K. Korsakas as folklore researcher, as well as unmentioned ones, show how responsibly he approached this discipline.

Jurgis Lebedys (1913-1970) was not only remarkable specialist of old Lithuanian literature but also a prominent personality in the field of Lithuanian folklore research. After various vicissitudes of life, he began to teach at the University of Vilnius from 1946 and became a docent in 1956 and a professor in 1968. Having completed a monograph *Simonas Stanevičius* in 1953, he defended it as his candidate of sciences dissertation and, having published the book *Mikalojus Daukša* in 1963, he has defended it as a doctoral dissertation in 1965. He served as the head of the Department of Lithuanian literature for two times. J. Lebedys died suddenly while on holiday near the lakes of Baltieji and Juodieji Lakajai.

The publication of sources represents one domain of his folkloristic efforts. He had to address various issues of textual criticism of folklore material and its edition. He took on those issues when he started preparing a new publication of Simonas Stanevičius *Dainos Žemaičių* (*The Songs of Samogitians*, 1954), first published in 1829 (melodies were issued in 1833). Presenting the photographed version and another version transposed into the literary language, he reached the maximum accuracy and accessibility of songs. A lot of work demanded the idea of J. Lebedys to publish the book *Smulkioji lietuvių tautosaka XVII–XVIII a.* (*Lithuanian Small Folklore Forms of the 17-18th Centuries*, 1956). With this publication, he unlocked folk treasures of Lithuania Minor unknown for the readers in 20th Century. The publication contains an extensive introduction where this kind of folklore is widely described. J. Lebedys was the first who singled out the stages in which the interest in Lithuanian folklore developed: the ethnographic stage begins from the 16th Century and the tradition of verbal usage forms itself in the middle of the 17th Century.

Lithuanian folklore in old writings and literature also occupied the attention of the scholar. This is particularly evident from his book *Senoji lietuvių literatūra (Old Lithuanian Literature, 1977)*. This textbook begins with the discussion on chronicles and ends with the discussion of work of K. Donelaitis and other authors. The works of writers and poets from the 19th century were analysed by J. Lebedys in individual publications.

When over-viewing folkloristic publications of J. Lebedys, it is necessary to mention his reviews evaluating dissertations having been defended at that time. In these reviews, the relevance of academic works is evaluated, the objectives are discussed and the contribution of researchers in the relevant field of folklore is highlighted. A considerable portion of them might be identified as a methodology and methods of folklore research. At the same time, the issues of research-writing culture and style are addressed. The reviews are another graceful step of J. Lebedys on the soil of Lithuanian folklore research in the Sixties and Seventies of the 20th century.

The life and work of Algirdas Julius Greimas (1917-1992), born a bit later, has been unfolding in a completely different way as compared to that of J. Lebedys. The famous researcher, linguist, semiotician, mythologist, essayist, also contributed to the folklore research. He started his studies in Lithuania and completed them in France where successfully defended his dissertation in 1949. After some wanderings in other countries, he returned to Paris, for good, and particularly distinguished himself by his works on semiotics. Intrigued by V. Propp ideas laid out in *Morphology of the Folktale* (English translation of the book appeared in 1958), he developed them in accordance with the principles of semiotics. His more general articles, published in the book *Structural Semantics: An Attempt at a Method*, (1966), showed this development more clearly. Having discussed extensively the notion of actants, he provides a scheme reduced to a few functions. He interprets narrative as a simple achronic structure. After touching the issue of explanation and other questions, A. J. Greimas also mentions the trial within a narrative. He points out that the trial while tying together the threads of a story does not exhaust all possibilities, so in order to grasp the meaning, it is necessary to use the context and the sequences before the trial and after it. Regarding the notion of semic categories, he indica-

tes that paradigmatic perception of a story is based on the correlation of two spheres: individual fate and social fate. Entering into a contract and its termination represents a choice between individual freedom and the contract accepted by the society.

New directions for interpretation emerged with the discovery of mythical meanings within the narratives. Lithuanian variants of the folk tale "Fearless hero's quest" caught the interest of J. A. Greimas. In his book *On Meaning* (1970), he examines this material through various aspects: he describes the narrative structure, the absence of a contract and of an addresser-addressee axis, the contradictory development of trial. He focuses on the sphere of a hero, his miraculous and mythical features, seeking to demonstrate his mythical versatility and to better understand the pre-Christian universe through the behaviour of hero and antagonist. He discusses the encounters between hero and devil; interprets the actions of the devil as a cultural hero; also describes the hero as a lord of life and death. In the second article, the total of variants is discussed, the distribution of actors within them is revealed etc. There is an attempt to show the basic structure of variants through consideration of the issue of an addresser. The largest part of the article is about the issue of a traitor. In his research, the author examines various functions of separate narrative sequences and actors tracking them to the end, evaluates the links through many aspects etc.

This original semiotic analysis with certain mythological touch did not attract many followers. However, J. A. Greimas himself has thoroughly developed the semiotic research of Lithuanian mythological material in more than one book.

Antanas Mockus (1918-1995) joined the ranks of Lithuanian folklorists in the middle of 20th century. After studying Lithuanian language and literature at the University of Vilnius and learning singing at the Conservatory, he did three-year post-graduate studies and started to work in the Institute of Lithuanian language and literature in 1952, becoming the head of the Folklore section as early as in 1953. However, he was dismissed from office after some time, because of disagreement with the administration. He moved to the Pedagogical Research Institute and has been the deputy director for a long time. A. Mockus is one of the organizers of Song

Festivals for grown-ups and students. For this activity, he was awarded the title of Honoured Worker of Culture in 1965.

One of the first attempts by A. Mockus to gratify the readers during the bleak times of occupation was a new publication of folk songs collected by Antanas Juška in three volumes *Lietuviškos dainos (Lithuanian Songs, 1954)*. These songs, which have been issued in 1880-1882 and have long been inaccessible, were restored to the life again with this publication. With the help of musicologist Jadvyga Čiurlionytė, song melodies that have been published separately in 1900 were put in this publication together with song texts. The introductory article by A. Mockus about brothers Antanas and Jonas Juška and this collection was also included in the publication. The dissertation of A. Mockus *Broliai Juškos – lietuvių liaudies dainų rinkėjai ir leidėjai (Brothers Juškas: The Collectors and Publishers of Lithuanian Folk Songs, 1956)* addressed the same theme. Their personal and professional lives along with the publishing history of collected songs are described in the dissertation, as well as the abundant material from the archives and from the press of that time. The attention is drawn to the aim of compilers to maintain the authenticity of the material being published together with the peculiarities of dialects etc.

A. Mockus had to deal with the historiographical material once again when the book *Lietuvių tautosakos apybraiža (1963)* was being prepared. The “Historical Review of Lithuanian Folkloristics” that he wrote for the book begins with the description of traces of folklore in the chronicles and ends with the review how folklore was collected and investigated in the modern history. Whilst covering such a lengthy period of time in a concise manner, he drew attention to the important information that has survived, highlighted complex situations and tendencies in periodization of folkloristics, described the efforts of prominent personalities in the field of folklore research. For several decades, this review benefited to the students and teachers as one of the main sources to familiarize themselves with the history of this discipline in Lithuania.

It also should be noted another very significant project the resources for which were mobilized by A. Mockus: systematization of Lithuanian folk songs and copying of texts contained in the Lithuanian Folklore Archives. The systematization has been successfully commenced notwithstanding various difficulties, whereas the copying of archive material in order to

better preserve it (making copies with typewriter, recruiting the group of typists, getting new rooms) has not been approved at the Institute of Lithuanian Literature and Folklore, the work has been considered to be a Quixotic endeavour.

A. Mockus was succeeded in the office of the head of Folklore Section (later Department) in 1958 by Ambraziejus Jonynas (1919-2006) who was in that office until 1987. In parallel, A. Jonynas served as the deputy director of the institute for two decades. He also taught a folklore course at the University of Vilnius for a few years, was engaged in the activities of the Society for Monument Protection and Local Lore and the title of Honoured Worker of Culture was given to him. For the five-volume publication *Lietuvių tautosaka* (*Lithuanian Folklore*, vol. 1-5, 1962–1968) he, together with other two compilers, was awarded Republican prize (1970).

The first large-scale study of A. Jonynas is his dissertation *Baudžiaininkų kovos prieš feodalus atspindžiai buitinėse lietuvių liaudies pasakose* (*The Reflections of the Struggle of Serfs Against the Feudals in Lithuanian Folk Tales of Manner*, 1954). Over-sociologized approach to the art phenomena is evident here. The dictate of the party forced him, as well as other researchers, to intersperse the dissertation and other writings with Marxism-Leninism “classic” quotations, always emphasizing that the study data are evaluated from the positions of class struggle.

Continuing the work in the field of folklore, A. Jonynas devoted a lot of time to various reviews of folk poetry. For instance, together with colleagues, he not only prepared the book *Lietuvių tautosaka: Užrašyta 1944–1956* (*Lithuanian Folklore Written Down in 1944–1956*) but also wrote the introduction for it “Lithuanian Folklore during the Postwar Years”. When the first two volumes of the anthology *Lietuvių tautosaka* (1962 and 1964) covering vocal folklore and lamentations were prepared at the institute, A. Jonynas provided introduction reviewing functional-thematical sections and genres of this kind of folklore. The introduction to the fourth volume of the anthology about narrative folklore published there is also written by him. A. Jonynas has written nearly half of the book *Lietuvių tautosakos apybraiža* (1963): the introduction, the review of virtually entire corpus of vocal folklore, and the preface and four chapters (out of six) for the part that covers narrative folklore. The ideological and thematic features of the

pieces being discussed and their artistic peculiarities are then summed up. The reviews are textbook-like, intended for students and teachers.

Another A. Jonynas's book worth mentioning is *Gaivinanti tautosakos srovė* (*A Refreshing Source of Folklore*, 1979), where the relations between Lithuanian folklore and literature are reviewed. In particular, the works of Antanas Strazdas that became folk songs are deeply analyzed. Also, the use of folklore in Žemaitė's works is inspiringly researched. A. Jonynas's interest in personalities related to the folklore did not wane later on, as well. He wrote the book about Liudvikas Rėza (1989), a few articles on other personalities who contributed in the field of folkloristics (1992-1995).

A major academic work by A. Jonynas is the book *Lietuvių folkloristika: Iki XIX a.* (*Lithuanian Folkloristics Before the 19th Century*, 1984). This study is backed up by the numerous facts, by the data taken from other disciplines, from cultural context, also employing the knowledge of folklore tradition where sound arguments are required. The articles and studies on this topic were published by him since 1972.

A. Jonynas was a prolific author, he wrote reviews, encyclopaedic entries, and other articles, was involved in editorial work (e.g. he has been the chairman of editorial committee for the Book of Lithuanian Folk Songs (six volumes, 1980-1993). It is also pleasing that he had time to speak freely through the press when Lithuania regained its independence.

Bronė Kazlauskienė (1920–2001) began her folklore research at the Institute of History almost at the same time as A. Jonynas, during the post-war period. In fact, she was dismissed when the ideological purge against the scholars was launched in 1952 and she gave the lessons afterwards. However, since 1956, she worked at the Institute of Lithuanian Language and Literature (later the Institute of Lithuanian Literature and Folklore) for the most part of her life (until 1994).

One of her major research works, which she started while still at the Institute of History, was the search for a methodology of systematization of Lithuanian folk songs. As she had practical knowledge, she immediately took on a systematization of songs after moving to the institute for Lithuanian studies. Facing the huge amount of song texts, as well as other difficulties of cataloguing, she managed to climb this "mountain" together with three fellow researchers. From that abundance of texts,

B. Kazlauskienė has selected the folk poetry of wedding songs for more consistent analysis. She summed up her huge experience in an academic manner and defended successfully the dissertation *Vestuvinių lietuvių liaudies dainų klasifikacija* (*The Classification of the Lithuanian Wedding Songs*) in 1968. Its first, theoretical, part deals with the scientific basis of the catalogue, while the second part, a “practical” one, is the catalogue itself. The formal opponent of the author of dissertation Prof. Jurgis Lebedys evaluated the thesis as original research in a scientific point of view. After three years, the theoretical part was published in serial publication *Literatūra ir kalba* (vol. 11, 1971), while the second part, properly revised, was issued in two books of the catalogue of Lithuanian folk songs: *Vestuvinės dainos: Jaunosios pusėje* (*Wedding Songs: Bride Side*, 1976) and *Vestuvinės dainos: Jaunojo pusėje* (*Wedding Songs: Groom Side*, 1977). The catalogue remains significant achievement till the present day and it is continuously supplemented. By the way, B. Kazlauskienė and her fellow researcher Pranė Jokimaitienė published the book of songs from this catalogue *Istorinės-socialinės dainos* (*Historical-Social Songs*, 1980). Next to the military-historical songs, among which there also were some pieces “dubious” in the eyes of the Party’s ideologists, she added a number of “relevant” chapters containing social protest, revolutionary songs, as well as the chapters where emigrant songs were put and thus helped the latter songs to see the light of day. With the Lithuanian folk songs included in the catalogue, the gates opened up for them to be published in fundamental publications. B. Kazlauskienė has prepared four volumes of *the Book of Lithuanian Folk Songs* (vol. 2, 1983, together with Bronė Stundžienė, vol. 4, 1988, vol. 5, 1989, vol. 8, 1994; the melodies prepared by Zofija Puteikienė and Živilė Ramoškaitė), into which went the songs performed on certain occasions, from the matchmaking to the departure for the wedding ceremony. She was the first who presented, on such a large scale, the poetry of this primary part of the wedding.

Other publications are also worth mentioning along with those substantial works. When the anthology *Lietuvos tautosaka* (*Lithuanian Folklore*) was being prepared, B. Kazlauskienė and V. Barauskienė have selected the material for two volumes of songs and lamentations (vol. 1, 1962; vol. 2, 1964). Together with Vytautas Jurgutis, she has prepared the songs gathered by Simonas Daukantas for the first volume of the

book *Žemaičių tautosaka* (*Samogitian Folklore*, 1983). A very distinctive publication *Močiutės pasakos* (*Grandmother Tales*, 1983) was compiled from what her mother Anastazija Valiukienė has told. Nobody who published Lithuanian folklore before has ever presented, in such a way, the treasures of traditional narrative from a close person.

A colleague of Bronė Kazlauskienė, who together with her have been systematizing and researching the songs, preparing them for publication, for many years, at the Institute of Lithuanian Language and Literature, was Pranė Jokimaitienė (1922–1989). However, she has undergone hardship in her past before she found herself in the field of folklore. The conditions of Soviet occupational regime pressed heavily upon her, forced to fear for the destiny of her own and close ones. She had much to endure when her ailing father was put to Panevėžys prison and future husband was deported to the camp in the North, she also hardly made a living when the husband returned illegally with a false passport. It was a difficult task for P. Jokimaitienė to hide her religious beliefs, views, and experiences. The writing of poetry was too much of a sacred thing for her to touch. The focus on folklore working at the institute was like a set-off when her aspirations to write poetry failed.

While she became involved into the cataloguing of songs together with three fellow researchers, she paid particular attention to the children songs. It is evident from her article published in 1967, as well as the dissertation successfully defended one year after, and, even more clearly, from the published monograph *Lietuvių liaudies vaikų dainos* (*Lithuanian Children's Folk Songs*, 1970). In this monograph, the classification principles of that genre are examined, as well as the ideological and artistic content of particular groups of songs, the features of their poetics revealed. An important criterion for evaluation is songs' relation to the child's psyche, his/her perception abilities. Theoretical research is based on the typological description of the entire material being analyzed, which is then presented as the *Catalogue of Lithuanian Children's Folk Song Types*.

Soon thereafter, the first volume of the *Book of Lithuanian Folk Songs, Vaikų dainos* (*Children Songs*, 1980; the melodies prepared by Zofija Pu- teikienė) prepared by P. Jokimaitienė, has appeared. It was an epoch-making event, representing the start of fundamental multi-volume pub-

lication of Lithuanian vocal folklore. The book became something like a benchmark for subsequent volumes of the Book of Songs.

Another genre, which continued to be in P. Jokimaitienė's focus, was Lithuanian military-historical songs. She had to classify and describe, in a generalized way, 20,000 variants of those songs. When the manuscript of the catalogue of this genre has already been prepared, its publication process got stuck (among the songs included, especially the newer ones, some could have brought the allegations of nationalism), and only the addition of chapters containing "ideologically relevant" material (revolutionary, social protest songs) prepared by B. Kazlauskienė helped the book, with the generalized title *Istorinės-socialinės dainos (Historical-social Songs, 1980)*, to see the light of day.

Soon thereafter, P. Jokimaitienė was going to do the work similar to that done with children songs: she had to start publishing military-historical songs in the *Book of Lithuanian Folk Songs* using the catalogue and the host of manuscripts. The first book of *Lithuanian Military-historical Songs*, being the thirteenth volume of the Book of Songs, was prepared by her (melodies by Z. Puteikienė) in 1985.

P. Jokimaitienė still had the time to prepare the second book of *Lithuanian Military-historical Songs* (melodies have been prepared by Aušra Žičkienė) that appeared after the decade (1995) – at that time, sadly, she already rested in peace... Apart from large publications mentioned above, P. Jokimaitienė has published a number of smaller-scale works: the study about ballads (1968), studies about regional features of songs (1964, 1968, 1970), relations between literature and folklore (1986) etc. She has compiled three wonderful collections of children's songs for little Lithuanian readers: *Bitė ritė baltaragė: Vaikų žaidinimai (Bitė ritė baltaragė: Children's Games, 1981)*, *Su saule lijo: Lietuvių liaudies dainos (Su saule lijo: Lithuanian Folk Songs, 1983)*, *Klausė žvirblis čiulbuonėlis: Lietuvių liaudies žaidimai (Klausė žvirblis čiulbuonėlis: Lithuanian Folk Games, 1986)*. All this shows once again the wide range of her works.

Another systematiser of songs, Vanda Misevičienė (1927-1996; Barauskienė until 1970), found a quite different route to the community of folklorists at the Institute of Lithuanian Language and Literature. When the Second World War began, she fled to Russia together with her parents.

Estranged from homeland already in her teenage years, she was readily subjected to the influence of dominating ideology. Later on, she was involved in public activities and became a member of the Communist Party as far back as in 1949, was a member of various committees, being elected as the secretary of the party organization at the Institute of Lithuanian Language and Literature. By the way, having returned to Lithuania, she married a rising party official, Albertas Barauskas, and, when divorced, she married the writer Vytautas Misevičius. She studied Lithuanian language and literature at the Vilnius Pedagogical Institute from 1952 to 1956. After graduation she was admitted to the institute and started to catalogue folk songs together with colleagues, presenting conference papers, publishing articles on this theme. One of them is "Sisteminis lietuvių liaudies dainų katalogas" ("Systematic Catalogue of Lithuanian Folk Songs", 1968). At the time she was writing it, there were about 400,000 songs already systematized. The more significant step has been taken presenting to the public the catalogue book prepared by V. Misevičienė - *Darbo dainos. Kalendorinių apeigų dainos (Work Songs. Songs of Calendar Rituals, 1972)* covering 20,144 text pieces of work songs and 3620 text pieces of calendar songs. Another book of the *Catalogue of Lithuanian Folk Songs*, completed by V. Misevičienė, is *Šeimos dainos (Family Songs, 1982)*. 18,035 texts are classified in it.

From diverse Lithuanian vocal folklore, the work songs were of utmost concern to V. Misevičienė. Being involved in the group preparing the *Book of Lithuanian Folk Songs*, she compiled the sixth volume of this publication, i.e. the first book of *Work Songs* (1993; melodies prepared by Zofija Puteikienė). The songs of rye harvest, oat harvest, and buckwheat tearing up were published there. The second book of *Work Songs* (the twelfth volume of the *Book of Songs, 1997*; melodies prepared by Živilė Ramoškaitė) covered other field- and domestic work songs.

V. Misevičienė also took part in other publications. For instance, she, together with B. Kazlauskienė, compiled the first two volumes of the anthology *Lietuvių tautosaka (Lithuanian Folklore, vol. 1, 1962, vol. 2, 1964)* covering Lithuanian folk songs and lamentations. She was interested in folkloric links between Lithuanian and neighbour nations. She compared Lithuanian, Latvian, and Belorussian songs in the article published in 1968; she also revealed common features of calendar rituals of these nations in

1981. Other articles on these issues appeared in 1984-1985. Unfortunately, a somewhat larger study *Lietuvių ir baltarusių rugiapijūtės dainų bendrybių rodyklė* (*The Index of Commonalities Between Lithuanian and Belorussian Songs of Rye Harvest*, 1981) remained unpublished. However, in existing publications, there were local differences between songs examined and their links to the customs, rituals clarified.

On the front line of Lithuanian folklore research in the 20th century, next to the others, stood the most prominent of Lithuanian paremiologists, Kazys Grigas (1924-2002), who also took an interest in other small folklore genres. The first publication, where this material selected by him was published, is *Lietuvių tautosaka: Užrašyta 1944–1956* (*Lithuanian Folklore Written Down in 1944–1956*; 1957). He also reviewed those genres in the *Outline of Lithuanian Folklore* (1963). And they are widely discussed and presented to the readers in the fifth volume of the anthology *Lietuvių tautosaka* (*Lithuanian Folklore*, 1968).

Soon thereafter, K. Grigas shifted his focus to the comparative research of Lithuanian proverbs and sayings. He published materials on this theme in the journal *Proverbium* being issued in Helsinki (between 1970 and 1972) and in the study *Lietuvių patarlės* (*Lithuanian Proverbs*) published in 1976. Comparative studies led him, eventually, to compile large collection *Patarlių paralelės: Lietuvių patarlės su latvių, baltarusių, rusų, lenkų, vokiečių, anglų, lotynų, prancūzų, ispanų atitikmenimis* (*Proverb Parallels: Lithuanian Proverbs with Their Latvian, Belorussian, Russian, Polish, German, English, Latin, French, Spanish Equivalentents*, 1987). What an impressive edition! The comparisons of proverbs attracted this author all the time. The works on this theme were published in 1974, 1978, 1986, 1987, 1996, 1998, 2000, 2002 (and more than once it happened abroad).

The systematization of these texts was another important field, where K. Grigas applied his knowledge of paremiology. Since 1970, together with assistants, he has been compiling scientifically based card index, into which about 200,000 text entries were put. After this preparatory work, the all-encompassing, fundamental publication *Lietuvių patarlės ir priežodžiai* (*Lithuanian Proverbs and Sayings*, vol. 1, 2000) was started, working together with colleagues. The author of the system and the head of publication was K. Grigas.

In addition to the research of proverbs and other small folklore forms, he wrote about personalities who went down in the history of folklore research. For example, his candidate of sciences dissertation addresses the activities of Simonas Daukantas in folklore. When *Žemaičių tautosaka* (*Samogitian Folklore*, vol. 1, 1983, vol. 2, 1984) of S. Daukantas was being prepared, K. Grigas wrote an extensive introduction to the first volume and edited the second volume together with others. He has published a few articles about other folklorists, whereas the number of articles about S. Daukantas exceeded 20!

K. Grigas was also active in other areas of folklore: he gave lectures to students, doctoral candidates, participated in folklore expeditions, provided expertise for publications of regional folklore, publicized them through periodicals, and wrote articles for encyclopaedias. His books for children are worth mentioning, too: *Menu mįslę keturgyslę* (1970, second edition 1982), *Čir vir vir pavasaris: Smulkioji lietuvių tautosaka (Čir vir vir pavasaris: Lithuanian Small Folklore Forms, 1971, second edition 1997)*, *Du kiškėliai pagiry: Lietuvių liaudies mįslės (Du kiškėliai pagiry: Lithuanian Folk Riddles, 1981)*, *Kadarai, kadarai: Juokavimai (Kadarai, kadarai: Fun Sayings, 1990)*, *Šešios žąsys: Lietuvių greitakalbės (Šešios žąsys: Lithuanian Patters, 1988)*.

K. Grigas worked stoically, with peasant stubbornness, to the last breath, trying to put the treasures of the nation's spiritual culture into new forms of civilization.

Famous Russian philologist Vladimir Toporov (1928-2005) also contributed to the Lithuanian folklore research. He was a scholar of Slavic and Baltic studies, engaging in the research on other languages and publishing a particularly big number of studies in the field of linguistics. V. Toporov also published other important works on mythology, culture, literature and folklore. In 1963, his article appeared reviewing links between Baltic and Slavic folklore based on the analysis of "Questions" tale variants (AT 2018, correlation AT 2030, 2300). It was the one of the first publications, which not only strengthened theoretical principles of structural folkloristics in Lithuania but also revealed, through concrete results, the possibilities for both typological and reconstructive searches.

Quite an extensive study about Lithuanian folk ballads appeared in 1966. In author's opinion, there are two models in the class of ballads:

epical model (M^e) and song model (M^d). The insights are then developed exploring different planes of text structure: acoustic, metric, morphological, syntactic, lexical, and visual. The work of V. Toporov is significant in its conclusions, at the same time being an example of how structural method should be applied in Lithuanian folkloristics.

Internationally significant study "Folk Poetry: General Problems" was published in *Current Trends in Linguistics* (1974) in English. Relying on broad international experience (the list of work bibliography contained 377 positions from more than 20 countries), there were the main problems in this area examined, including: 1) the principles of cataloguing, the segmentation of textual corpora, the typology of genres; 2) the main methodological principles, the differentiation of synchrony and diachrony, syntagmatics and paradigmatics, the identification of invariant and variant, the concepts of stability and variability; 3) the principles of formal analysis (morphology, syntax), the issues of textual segmentation, the description of items, their distribution, heroes (structural model of actors), the models of generative types, etc. The commenting of multifaceted research throughout the work is concluded with an optimistic statement about the prospects of folklore research development. In this review, there are also mentioned Lithuanian researchers, as well as other nations' scholars who investigated Lithuanian folklore.

The latest loss to the community of Lithuanian folklorists came with the passing of Danutė Krištopaitė (1929-2014). She graduated from the University of Vilnius with a degree in Lithuanian philology, worked as a teacher for some time, did post-graduate studies and successfully defended a dissertation in 1964. She has been working as a research fellow at the Folk Music Cabinet for a while, but mainly (between 1960 and 1969 and between 1974 and 1990) as a research staff member at the publishing house "Vaga". She devoted mostly her spare time for the folklore. The monograph *Lietuvių liaudies karinės-istorinės dainos (Lithuanian Folk Military-historical Songs)* was published on the basis of her dissertation in 1965. She described these songs of the feudalism period having divided them into three parts. The first part contained the songs from the period of wars against the Teutonic Knights, the second one the songs from the times when serfdom became dominant. The scholar has revealed that the

songs throughout this era are focussed not on historical events but on how the wars are affecting family, what feelings do they evoke. In addition to that, it is said that songs from the period of wars against the Teutonic Knights depict the death of a warrior; creating an ideal of homeland defender. Songs of the third part (created in 17-19th centuries) are dealing with wars, armies, and uprisings. The departure to war, the daily life of a warrior is depicted here; the songs have already become more concrete. The monograph examines artistic mode employed in the songs, reviews their composition and poetics.

D. Krištopaitė provided the basis for the ideological and artistic conception of these songs and compared them with other nations' analogues. Another field, where D. Krištopaitė put her effort, was the preparation of important folklore publications. One of the first was *Rinktiniai raštai* (*Selected Writings*, 1970) of Jonas Basanavičius. Historical and folkloristic works, materials for the history of literature, publicist writings, and letters of Lithuanian patriarch were published here for the first time. The largest chapter of the book addresses the issues of folkloristics. Furthermore, the materials for the history of literature and publicist writings were related to the folklore in many ways. Another valuable book is *Aukštaičių melodijos* (*Aukštaitian Melodies*, 1990) which she prepared together with musicologist Laima Burkšaitienė. The compilers actively collected materials, deciphered it from audio recordings, classified and provided detailed comments. D. Krištopaitė was particularly interested in three personalities: Petras Zalanskas, singer and story-teller, Juozas Vaina, collector of Lithuanian folklore in Poland, and Gražina Krivickienė whose songs written down from her mother *suvalkietė* (Southwest Lithuanian) were published in Germany without melodies. The scholar, with the help of assistants, put the treasures of folk poetry in the books about P. Zalanskas (1983, reissued in 2008), J. Vaina (vol. 1, 1997, vol. 2, 1998), G. Krivickienė (2008).

It is also worth to mention a three-volume publication compiled and prepared by D. Krištopaitė *Aš išdainavau visas daineles* (*I Have Sung All the Songs*, 1985, 1988, 1997). Having brought hard-working assistants together, she gathered and published biographies of folk singers and musicians, their deeds and days in these books. The data were collected from many locations in Lithuania, whereas the third volume was devoted to the

Lithuanians outside the motherland. Informative biographies not only about the gifted persons who lived in foreign countries, but also about the people imprisoned, exiled by the occupation authorities and kept in inhumane conditions were presented in this volume. Thus, D. Krištopaitė's efforts resulted in invaluable books of reference.

In the end of the last century, Lithuania has lost a collector, publisher, and researcher of Lithuanian folk poetry, educator Norbertas Vėlius (1937-1996). Although he used to spend more time on issues of mythology in his final years, he was concerned with folklore, too.

One of his major interests from the very beginning was the collection of folklore. He started writing it down just enrolled in the University of Vilnius. N. Vėlius collected various genres of folklore but two particular trends of the collection are worth mentioning. These were the recordings (1) of funeral wreaths and tombstone inscriptions and (2) of children's folklore. He has himself recorded abundant material, and this treasure has been yet increased by assisting pupils and students. Thanks to him, there were in total 59,500 texts added to the Lithuanian Folklore Archives. He was given Matas Slančiauskas Award for the collection of folklore in 1990.

Close contacts with talented informants prompted N. Vėlius to spread the word about them across Lithuania. The pieces written down from Anelė Čepukienė formed the basis of the publication *Oi tu kregždele* (1973). He, working together with Danutė Krištopaitė, presented the repertoire of Petras Zalanskas in the book *Čiulba ulba sakalas* (1983; melodies prepared by Danutė Kuzinienė), while the result of joint work with P. Jokimaitienė – the book *Atbėga elnias devyniaragis* (1986; melodies prepared by Bronius Ambraziejus) – was an introduction to Rožė Sabaliauskienė's folklore heritage.

Lithuanian traditional narratives were of particular interest to N. Vėlius. The first publication he contributed to was the 4th volume of the anthology *Lietuvių tautosaka (Lithuanian Folklore, 1967)*, for which he selected etiological and mythological legends. He continued to work in this direction preparing two volumes of narrative folklore collected by folklore collector M. Slančiauskas (1974, 1975) and the texts written down by the friends of the latter (1986). N. Vėlius also presented collections for a wider audience: *Laumijų dovanos: Lietuvių mitologinės sakmės (The Gifts*

of Fairies: *Lithuanian Mythological Legends*, 1979), *Kaip atsirado žemė: Lietuvių etiologinės sakmės (How the Earth Came Into Being: Lithuanian Etiological Legends*, 1986), *Ežeras ant milžino delno: Lietuvių liaudies padavimai (The Lake On A Giant's Palm: Lithuanian Folk Legends*, 1995). Apart from that, the collections of mythological legends compiled by him appeared in Russian (1989) and English (1998).

It should be noted his studies on the Lithuanian mythological legends. He published the monograph *Mitinės lietuvių sakmių būtybės: Laimės. Laumės. Aitvarai. Kaukai. Raganos. Burtininkai. Vilkčiai (Mythological Creatures in Lithuanian Legends: Goddesses of Fate. Fairies. Aitvarai. Kaukai. Witches. Wizards. Werewolves*, 1977) after he has successfully defended the dissertation on this theme in 1969. The object of another study is one creature: *Chtoniškas lietuvių mitologijos pasaulis: Folklorinio velnio analizė (The Chthonic World in Lithuanian Mythology: An Analysis of Velnias (Devil) in Folklore*, 1987). This doctoral dissertation strikes a balance between folklore and mythology.

The scholar also worked on publications of a different kind. For example, he has prepared the 11th volume of the *Book of Lithuanian Folk Songs* (1996) – the fifth book of *Wedding Songs*. N. Vėlius has written many articles, 285 of which are entries for encyclopaedias alone. With his diverse range of activities, he has brightened Lithuanian academic and cultural life of the last few decades of the 20th century.

Professor Donatas Sauka (1929-2015) was renowned Lithuanian literature scholar and folklorist. Having completed the gymnasium of Telšiai, he studied Lithuanian language and literature at the University of Vilnius in 1948-1953. From 1953 to 1956, he has been a post-graduate student, writing and defending the study *Salomėjos Nėries kūryba 1926-1940 (The Creative Work of Salomėja Nėris, 1926-1940*; 1957). He worked as a teacher and professor at the University of Vilnius from 1956 to 1993. He published monograph *Tautosakos savitumas ir vertė (The Originality and Value of Folklore)* in 1970 and successfully defended it as a habilitation thesis. In 1982, he presented the handbook *Lietuvių tautosaka (Lithuanian Folklore)* written for students of higher educational institutions. Its second edition, corrected and supplemented, was published in 2007. D. Sauka's other studies concern the works of Lithuanian writers of the 19-20th centuries.

The broad outlook of the author reveals itself in his first book on folklore *Tautosakos savitumas ir vertė*, where the folklore is seen as a single phenomenon, representing the singularity of worldview and conveying a unique human relationship with the world. Each type of creative work is interpreted from the aesthetic point of view. Common features and originality of folk tales are traced and highlighted. After reviewing the means of expression in the songs, D. Sauka emphasizes the lyricism inherent in these compositions as the most distinct aesthetic quality and shows that their lyrical immediacy is exceptionally deep and intense. Meanwhile, the small forms of folklore - especially the proverbs that form the principles of folk wisdom and morals - are characterized by the artistic aptness of usage, the importance of judgement and richness of language. The folklore in its entirety is overviewed with respect to the general principles: originality of aesthetic perception, structure of artistic imagery, aesthetic value of lyricism, measures of beauty, labour, social sensitivity, and natural morality.

Another work of D. Sauka covering folklore is *Lietuvių tautosaka*. This is the first handbook in Lithuania written for philology students of higher educational institutions. The major part of the handbook deals with vocal folklore. The songs are examined with the purpose of revealing their content still relevant nowadays. The analysis of their artistic structure often guides directly to the essence of poetry. In this way, the most beautiful (several ones of each genre!) work, wedding, military-historical songs, songs of calendar rituals, archaic polyphonic songs (*Sutartinės*), funeral lamentations are examined. Other song genres are discussed briefly, too. Another part covers narrative folklore. Mythological legends and their connection with mythical imagery are first discussed. The idea of Fortune (*Laimė*) in mythological legends is the one that gets detailed consideration. The images of fairies, *aitvarai*, *kaukai*, and devils are overviewed. The second group of mythological legends includes narratives about death and harming. A description of popular figures of Grim Reaper (*giltinė*) and witch acting in these legends is provided. In addition to that, etiological legends, toponymic legends and the legends about historical monuments and events are discussed in the handbook. The main focus is on fairy tales. The tale is compared to myth; the genetic link between them is discussed. The insight is given that while supernatural imagery

was turning into miracles of a tale, the relationship between the things and the world started to be perceived as an epic one. There are mentioned later modifications of the tale when it acquired the features of picaresque, refined, romantic narrative. The structure of the tale, its motives and types are also discussed. The tale "Eglė the Queen of Serpents", its individuality and originality are discussed separately. The chapter concludes with brief remarks concerning legends, folk tales of manner (novella tales), and animal tales. The small forms of folklore are also considered in the handbook. In addition to the meaning and expressive features of proverbs, the emphasis is placed on their ingenuity. Speaking of riddles, D. Sauka indicates at first about their early relationship to spells, myths, and further explains that riddles became an exercise for mind only in the latest times. These insights expand the perception of artistic poetics of riddles. The chapter of the handbook "Folklore of our times" discusses the intensification of folklore collection, depicts the portraits of informants and performers, and assesses popularization of folklore, manifestations of folklorism in professional art. The last chapter of the book "Some more important historiographical facts" gives a concise overview of the first collections, the rise of folklore in the 19th century, the contribution of researchers, the start of organized efforts (the end of the 19th century and the beginning of the 20th century). The relationship between the problems of folklore collection, its publication and research in the 20th century is discussed.

The major part of the second edition of the book was slightly corrected and amended while some parts were substantially supplemented. Starting with the former second part, everything is newly written. Terrible years of occupation, when perfection was sought in the stylization of folklore, are also reflected in the chapter "Folklore of our times". The "Kupiškėnai Wedding" staged by non-professional performers is evaluated as excellent. V. Janulevičiūtė-Povilionienė mastered *Dzūkian* singing style; other professional musicians were Dalia and Povilas Mataičiai, Edvardas and Daiva Vyčiniai. Šarūnas Nakas, Bronius Kutavičius further developed what is beautiful in folk music. Some sensitive details are also provided from biographies of singers, musicians, performers described in three-volume publication *Aš išdainavau visas daineles* edited by Danutė Krištopaitė. Their interesting stories are supplemented with personal characteristics

of two well-known performers Petras Zalanskas and Rožė Sabaliauskienė. Various confluences of professional music, fine arts, literature, on the one hand, and folk poetry and art, on the other hand, are mentioned in this description of Lithuanian folklore as it is today. The links with folklore in the work of two renowned poets Justinas Marcinkevičius and Marcelijus Martinaitis are reviewed. The third part “Discipline of folklore, ideas, issues” replicates to some extent the content of the previous study, only that the authors are presented within a wider academic and cultural context. The overview is ended casting an eye over European researchers in the 20th century and regretting about miserable current situation folklore research is facing in many countries. Having looked at what is being written in the field, D. Sauka concludes that folklore “was retreating from life more and more, before it retreated for good. Folklore research has lost its object” (p. 425). He also adds that this branch of knowledge must serve to the study of history; likewise, there are possibilities to use it in the vein of anthropology. The theme “Folklore as an argument for the idea on the history of nation” is being developed in the fourth chapter. The importance of polyphonic songs *Sutartinės*, the blossoming of Lithuanian rural culture in the 19th century, ethnic worldview as a counterweight to new cultural experience is considered, among other things. The final chapter, “Anthropological projection”, is only a slight effort to relate folklore to ethnology, showing that ethical and pedagogical value of folklore and ethnology has not lost its relevance today.

In the Afterword of the book, a number of deceased persons are mentioned who contributed to the Lithuanian folklore research in the 20th century. Their works are very diverse, and this was determined by many things, including the living situation of a person in question, cultural and political conditions at that time, the aims of those who wrote studies, etc. In some cases, there are evident efforts to reveal the features of folklore, to acknowledge its importance, beauty, originality, value, in other cases, to define individual genres, etc. Literary scholars, too, studied folk poetry, giving consideration to the persons related to it. This comes to view when discussing the creative life and the work of poets, the relation with folk poetry. A number of works of foreign researchers have been published over a century, which focussed on individual genres (ballads, songs, proverbs)

and images in various respects. Important for the development of folklore research are the publications of texts that allow for further research, as well as the achievements of neighbouring disciplines (ethnomusicology, folk choreography, ethnography, and ethnology).

At the end, it is noted that there is still a considerable number of living researchers - the elderly and the young - who studied Lithuanian folklore in that period. A book giving an overview about them is needed as well for the picture of the development of Lithuanian folklore research in the last century and the beginning of this century to be comprehensive.