

The Manuscripts of Kristijonas Donelaitis: Introducing the Source

The only known autographs of the poetic texts and ego-documents by Kristijonas Donelaitis (1714–1780), which have reached our days, are two parts of the poem *Metai* (*The Seasons*) – “Pawafario Linksmybės” (“Joys of Spring”) and “Wafaros Darbai” (“Summer Toils”), an early fragment of the poem “Fortsetzung” (“Continuation”) and two private letters. This documentary – facsimile (photographed) – edition places Donelaitis’s manuscripts among the ranks of cultural heritage of extraordinary national and international significance. The main goal of the facsimile edition prepared with the help of digital equipment is to present a documentarily precise image of the unique source by preserving its size, proportions, colour range and all optically recognisable graphic details. Because of the uniqueness of the source, the access to the original is strictly limited; thus, the present publication will help preserve it and open the possibilities for further historical, linguistic, literary and other research. It also has educational, public and representational purposes.

The object of the present publication is a collection of autographs bound into an archival folder under shelfmark F 1-5259 along with a letter of the priest of Tolminkiemis (Tollmingkehmen; today, Chistye Prudy, Kaliningrad Region, Russia), Johann Bernhard Wach (1769–1819), held at the Manuscript Department of the Library of the Institute of Lithuanian Literature and Folklore (*Lietuvių Literatūros ir Tautosakos Instituto Bibliotekos Rankraščių Skyrius*; LLTIB RS). This folder was compiled in the Prussian State Archive in Königsberg (*Preussisches Staatsarchiv in Königsberg*), when the manuscripts presently contained in the folder were taken to the archive as part of the manuscript collection and private archive of the professor of Königsberg University, Martin Ludwig Rhesa (Martynas Liudvikas Rėza, 1776–1840; from approximately 1806 Rhesa owned Donelaitis’s manuscripts). It was in Königsberg that all the manuscripts contained in the folder were arranged in their current order, bound into a cover and given the archival shelfmark Mscr. A. fol. 120a-f. The archival folder has survived in this form to the present day; thus it is considered an integral unit and conventionally called *The Manuscripts of Kristijonas Donelaitis*. Traditionally this title does not include Donelaitis’s other autographs held in the archives – official letters and documents, inscriptions in church books etc.

After Donelaitis’s death his wife Anna Regina (†1795) gave the manuscripts of his poetic and other works to the poet’s friend and colleague, the priest of the neighbouring Valtarkiemis (Walterkehmen; today, Olchovatka) parish, Johann Gottfried Jordan (1753–1822). Subsequently Jordan gave the first parts of the poem *Metai*, “Pawafario Linksmybės” and “Wafaros Darbai”, to Rhesa, who collected Lithuanian folklore. Rhesa took interest in *Metai* and decided to prepare the work for printing, translate it into German and publish it.¹ This happened in approximately 1806–1807. The manuscripts of the

¹ Ludwig Rhesa, „Vorbericht“, in: [Kristijonas Donelaitis], *Das Jahr in vier Gesaengen*, ein laendliches Epos aus dem Litthauischen des Christian Donaleitis, genannt Donalitiis, in gleichem Versmass ins Deutsche uebertragen von D. Ludwig Jedemin Rhesa, Prof. d. Theol., Koenigsberg: gedruckt in der Koenigl. Hartungschen Hofbuchdruckerei, 1818, p. XXI.

other two parts of the poem, “Rudenio gėrybės” (“Autumn Wealth”) and “Žiemos rūpesčiai” (“Winter Cares”), which remained with Jordan, perished during The Napoleonic Wars, probably between 1807 and 1812. However, the entire text of the poem was not lost, as the priest of Geraviškėmis (Gerwischkehmen; today, Priozierskoye), Johann Friedrich Hohlfeldt (1763–1829), had a copy of the autograph. After lengthy correspondence, he gave Rhesa through Jordan the missing parts of the poem for copying.² It was also from Jordan that Rhesa possibly received a fragment of *Metai* “Fortsetzung” and two letters. Thus, all the known manuscripts of Donelaitis eventually made their way to Rhesa. In 1818 Rhesa published *Metai*. After Rhesa’s death his archive along with Donelaitis’s manuscripts was transferred to the Prussian State Archive in Königsberg and was held there until 1944.

After Hohlfeldt’s death, copies of Donelaitis’s works were given over to his relatives, and before long were sold at auction. Having acquired them, a resident of Tilžė (Tilsit; today, Sovietsk), Regina Westphal, gave them over to the “Prussia” Society of the Ancient Times in Königsberg (*Alterthums-gesellschaft Prussia*)³ in 1864. The Society’s library was located in the Königsberg Castle, which also housed the Königsberg Royal and University Libraries. The copies of Donelaitis’s works, known as *Littauische Gedichte des Pfarrers Donalitus in Tolmingkemen*,⁴ were later transferred to the manuscript storage of the University Library.⁵ In 1918 the library was renamed the Königsberg State and University Library. The copies were held there until the university was closed in 1944. It should be noted that Donelaitis’s autographs and copies were held not in the same place, but in different institutions and storages.

When the Soviet Union occupied East Prussia at the end of World War II, the Academy of Sciences of the Lithuanian SSR (*Lietuvos TSR Mokslų Akademija*) of that time held an expedition in search of Lithuanian material in 1945. The participants of the joint expedition held together with the Academy of Sciences of the USSR were Povilas Pakarklis (1902–1955), Jonas Kruopas (1908–1975) and two representatives from Moscow. The first expedition to Königsberg took place in September 1945 (permission for the expedition was issued by the military authorities for the period of September 7th to 25th, and was later extended until 15 January 1946).⁶ During this expedition the scholars visited Königsberg libraries, archives, museums and the university. Donelaitis’s manuscripts and other Lithuanian material (e.g., Rhesa’s manuscripts, Jokūbas Brodovskis’s dictionary, Lithuanian printed material, etc.) were found in the Laukstyčiai (Lochstädt; today, Pavlovo) Castle 35 kilometers west of Königsberg, where part of the collections of the Prussian State Archive in Königsberg had been taken.⁷ Pakarklis handed all the books and manuscripts that had been found to the Central Library of the Academy of Sciences of the Lithuanian SSR (*Lietuvos TSR Mokslų Akademijos Centrinė Biblioteka*) (today, the Wróblewski Library of the Lithuanian Academy of Sciences [*Lietuvos Mokslų Akademijos Vrublevskijų Biblioteka*]) in 1946 and 1947.

² *Ibid.*, p. XVI.

³ August Schleicher, „[Vorrede]“, in: [Kristijonas Donelaitis], *Christian Donaleitis Litauische Dichtungen*, Erste vollständige Ausgabe mit Glossar von August Schleicher, St. Petersburg: Commissionäre der Kaiserlichen akademie der Wissenschaften, in St. Petersburg Eggers u. Comp., in Riga N. Kymmell, in Leipzig Leopold Voss, 1865, pp. 17–18.

⁴ *Ibid.*, p. 17.

⁵ Domas Kaunas, *Mažosios Lietuvos bibliotekos (iki 1940 m.)*, Vilnius: Lietuvos TSR valstybinė respublikinė biblioteka, 1987, pp. 71, 77, 79.

⁶ Juozas Marcinkevičius, „Lituanikos paieškos Rytų Prūsijoje ir Klaipėdos krašte po Antrojo pasaulinio karo“, in: *Knygotyra*, Vilnius, 2000, Nr. 36, p. 187.

⁷ Z. Balevičius, „Rado Donelaičio rankraščius ir lietuvių kalba karalių įsakymus: Šešiolikto, septyniolikto, aštuoniolikto ir devyniolikto šimtmečių Raštai lietuvių kalboj atrasta Karaliaučiuje“, in: *Vilnis: Lietuvių Liaudies Dienraštis*, Chicago, 1945-10-17, Nr. 244, pp. 1–2; „Karaliaučiuje rasti K. Duonelaičio rankraščiai“, in: *Mūsų viltis: Lietuvių kultūros ir informacijos savaitraštis*, Fulda, 1945-12-24, Nr. 1, p. 9; Povilas Pakarklis, „Tarybiniais laikais rastieji svarbūs lituanistikos dalykai“, in: *Tarybinė mokykla: Lietuvos TSR Švietimo ministerijos organas*, Vilnius, 1949, Nr. 5, p. 12; Povilas Pakarklis, „Daina negali žūti“, in: *Lietuvos pionierius: Lietuvos LKJS Centro Komiteto organas*, Vilnius, 1955-03-05, Nr. 9 (416), p. 2.

On 6 December 1947 the archival folder with Donelaitis's manuscripts was given over to the Institute of Lithuanian Literature (*Lietuvių Literatūros Institutas*) (today, the Institute of Lithuanian Literature and Folklore [*Lietuvių Literatūros ir Tautosakos Institutas*]); the manuscripts were received and delivered to the Institute by the head of the Manuscript Department of the Institute's Library Ona Miciūtė (1909–1973).⁸ The handing over of Donelaitis's manuscripts was performed on the initiative of institute director Kostas Korsakas (1909–1986),⁹ who must have made the necessary arrangements beforehand, and on the oral order of the head of the library Juozas Jurginis (1909–1994).¹⁰ It can be guessed that the archival folder was registered in the inventory catalogue of manuscripts of the institute's library and given its present shelfmark F1-5259 in 1948.¹¹ It is in the Manuscript Department of the Library of the Institute of Lithuanian Literature and Folklore that Donelaitis's manuscripts have been held until the present. On 27 November 2013 Donelaitis's manuscripts were recognised as objects of documentary heritage of regional significance and included in the UNESCO Memory of the World Register in the Lithuanian national heritage list.

At the time of preparing the current specification, the archival folder was covered with half-transparent white parchment paper, shelfmark *F1-5259* was written in blue pencil on the top left side, and somewhat lower in the centre *K. Donelaitis* was written in red pencil; the folder was covered with acid-free long-fibered (Russian: *mikalentnaya*) cotton paper and placed in a light-green archival folder made of acid-free cardboard (380 × 280 mm) bearing shelfmark *F1-5259* written in plain (graphite) pencil. The folder also contained a card of manuscript storage. The light-green cardboard folder was placed into another grey (on the outside) and white (on the inside) folder of thinner acid-free cardboard (380 × 280 mm) with white cotton ribbons, a sticker of manuscript storage and shelfmark *F1-5259* written in blue ballpoint pen.

The archival folder consists of 29 folios (58 pages) of various sizes bound into a cover (f. 1r–29v; the sizes will be indicated further). The general structure of the source is the following: front flyleaf – f. 1r–1v (f. 1v empty), “Pawafario Linksmybės” – f. 2r–13v (f. 2v, 11r–13v empty), “Wafaros Darbai” – f. 14r–23v (f. 14v, 23v empty), the titles of both parts of the poem written on separate folios, “Fortsetzung” – f. 24r–24v (f. 24v empty), two letters to Jordan – letter I f. 25r–25v (f. 25v empty) and letter II f. 26r–27v, Wach's letter to Rhesa – f. 28r–28v, end flyleaf – f. 29r–29v (f. 29r–29v empty).

These documents are from different periods: the autographs of “Pawafario Linksmybės” and “Wafaros Darbai” are dated 1773 to 1775 (the work itself is dated 1765 to 1775); the fragment “Fortsetzung” was presumably created and written prior to “Pawafario Linksmybės” and “Wafaros Darbai”;¹² letter I is undated and was written between 1776 and 1779, when Jordan served as the dean

8 Ona Miciūtė's report, 1947-12-06, in: Rankraščių perdavimo ir nurašymo aktai, 1946-08-20 – 1956-03-30, in: *Lietuvos mokslų akademijos Vrublevskių bibliotekos Rankraščių skyrius*, (hereinafter referred to as *LMAVB RS*), f. 75, b. 376, p. 17r.

9 Letter of the director of the Institute of Lithuanian Literature Kostas Korsakas to the director of the Central Library of the Academy of Sciences of the Lithuanian SSR No. 92, 1947-04-28, in: Rankraščių priėmimo ir perdavimo aktai, 1947-04-28, in: *LMAVB RS*, f. 75, b. 348, p. 2r.

10 Report of the head of the Manuscript Department of the Central Library of the Academy of Sciences of the Lithuanian SSR Vladas Abramavičius, 1947-12-06, in: Rankraščių perdavimo ir nurašymo aktai, 1946-08-20 – 1956-03-30, in: *LMAVB RS*, f. 75, b. 376, p. 17v.

11 LTSR Mokslų Akademijos Lietuvių literatūros institutas, *III-oji rankraščių įrašymo knyga*, F1, [compiled by Ona Miciūtė], [1948], in: *Lietuvių literatūros ir tautosakos instituto bibliotekos Rankraščių skyrius*, (hereinafter referred to as *LLTIB RS*), p. 304.

12 Leonas Gineitis, „Įvadas“, in: Kristijonas Donelaitis, *Raštai*, redakcinė komisija Kostas Korsakas (pirm.), Kostas Doveika, Leonas Gineitis, Jonas Kabelka, Kazys Ulvydas, Vilnius: Vaga, Lietuvos TSR Mokslų akademija, Lietuvių kalbos ir literatūros institutas, 1977, p. 12.

of Įsrutis (Insterburg; today, Chernyakhovsk); the date of letter II is 16 August 1777; Wach's letter was written on 12 June 1818.

On the outer side of the upper part of the cover, which also performs the function of the title page of the folder, the current manuscript storage inventory number of LLTIB RS folder, *In. R-5259*, is written in plain (graphite) pencil, and the title of the folder *Donalitiūs. Die Jahreszeiten. Gedicht. Originalhandschrift. im Anhang: Briefwechsel Rhesas über Donalitiūs* ("Donelaitis. The Seasons. Poem. Original manuscript. Attached: Rhesa's correspondence regarding Donelaitis"), which must have been given by the Prussian State Archive in Königsberg, is written in black ink, with a violet stamp of the Prussian State Archive in Königsberg (ø 37 mm) with an inscription along the inside border reading *PREUSSISCHES STAATSARCHIV IN KÖNIGSBERG*, and the former shelfmark *Mscr. A. fol. 120a-f* of the Prussian State Archive in Königsberg is written in black ink and plain pencil. In the centre at the bottom of the inner side of the lower part of the cover is a round reddish stamp of the Vilnius Museum of Literature (*Vilniaus Literatūros Muziejus*) (ø 20 mm). Under the cover the manuscripts are wrapped into *in plano* sheet of paper serving as flyleaves to the entire archival folder. Flyleaf f. 1r contains the following inscriptions in an unknown handwriting in black ink: *Corresp.[onden3] weg[en] Donalit.[ius] Jahreszeit.[en]* ("Correspondence regarding Donelaitis's *Seasons*"), *No 120. a., (54 Seiten.)* ("54 pages"), in green pencil: *Unicum! Urschrift des (lit) Donalitiūs* ("Unique! Donelaitis's (Lithuanian) manuscript"), and a sticker of the Prussian State Archive in Königsberg with shelfmark *Msc. A 120a-f. fol* written in black ink. The title page f. 2r of "Pawafario Linksmybės" also contains a violet stamp of the Prussian State Archive in Königsberg (ø 38 mm).

From the viewpoint of binding, the documents inside the cover and the flyleaves are divided into three batches – quires. Quire I – "Pawafario Linksmybės" – consists of 6 *in plano* sheets folded into two parts, constituting 12 folios and 24 pages of writing area; quire II – "Wafaros Darbai" – is comprised of 5 *in plano* sheets folded into two parts, constituting 10 folios and 20 pages of writing area; and quire III – "Fortfetzung", Donelaitis's and Wach's letters – consists of 5 folios and 10 pages. The quires are sewn between the flyleaves and under the cover with a yellowish thread; the sewing was presumably made in the second half of the 20th century. Quire II is pasted onto a grey coarse paper strip; the pasting contains traces of a previous binding – linen threads. Quire III is placed into a strip of the same grey paper, and its separate documents are pasted onto strips of the same paper. The condition of binding is good. In the process of photographing, the binding of the archival folder was removed.

According to the pagination of LLTIB RS, the source has 27 folios (54 pages), not including the front and end flyleaves, which are an integral part of the source. The pagination is marked with plain (graphite) pencil in the upper-right corner of odd (*recto*) pages; some numbers can be clearly seen, and some are blurred. At the time of compiling the folder in Königsberg, it was not paginated. None of the parts of the source has the author's pagination. The author marked the sequence of pages in the autographs of "Pawafario Linksmybės" f. 3r–10r (f. 8v, 9r not marked), "Wafaros Darbai" f. 15r–22v, Donelaitis's letter II f. 26r–27r and Wach's letter f. 28r by catchwords in the lower-right corners.

The cover is made of quite firm slippery yellowish paper, which is not handmade (359 × 235 mm); its edges are frayed, slightly torn, and in some places fastened with three white paper strips (32 × 48, 26 × 42, 38 × 58 mm). The documents in the folder are written on different handmade paper. The paper of the flyleaves (367 × 206 mm) is thinner than that of the cover and of the same kind as in "Pawafario Linksmybės" and "Wafaros Darbai" – yellowish, somewhat darkened and dirty from use; its edges and corners are worn-out, frayed and slightly torn at the bottom along the folding line. The paper of "Pawafario Linksmybės" and "Wafaros Darbai" (346 / 357 × 201 / 214 mm) is yellowish, coarse, with spots and of low quality; its mass contains much detritus. Beside production defects,

there are other defects such as liquid and ink spots. Some *in plano* sheets of the quires are slightly torn in the lower part along the folding line, and some of them are torn up to the middle. Lines from folding the quires I and II into four parts can be seen on empty pages. “Fortsetzung” is written on a separate sheet of thin lighter whitish paper (327 / 329 × 190 / 192 mm); on its empty side, lines from folding into 12 parts, which most probably appeared at the time of posting it along with an unidentified letter, can be clearly seen. Donelaitis’s letters (I – 163 / 165 × 203 / 204 mm, II – 185 / 192 × 142 / 145 mm) are written on separate sheets of different paper; lines from folding into four parts can be seen on the empty side of letter I; in letter II, lines from folding into four parts can be seen. The paper of Wach’s letter (349 / 351 × 205 / 207 mm) is thin and greyish, its outer edge is frayed, and ink has soaked through the paper to the other side; it has been folded several times – lines from folding into 12 and 18 parts can be seen. In general, the paper is in good condition, not affected by mould and quite firm. Occasional ink corrosion, paper defects and marks of use do not obstruct the reading of the text.

All the sheets of paper in the folder have wire and chain lines, and the latter are particularly distinct; some of the sheets have watermarks. Flyleaf f. 1 and the folio of “Wafaros Darbai” f. 14 have a barely visible watermark with an eagle. The folded *in plano* sheets of “Pawafario Linksmybės” f. 2 and 13, f. 3 and 12, f. 4 and 11, f. 6 and 9, f. 7 and 8 have a primary watermark – the Eagle of the Kingdom of Prussia (in the centre of one side of the sheet) and a secondary watermark, “L ZIESER” (in the centre of the other side of the sheet). The paper was produced by the first paper mill in East Prussia, which was established by Ludwig Zieser in Kiautai (Kiauten; today, Smirnovo) in 1734. The production of this paper began in 1767 (before that time, watermarks also showed the year of production). The sheet of “Fortsetzung” has the watermark “ZIESER”. The paper of Donelaitis’s letter II has ornamental watermarks at the edges of the sheets; the paper of letter I does not have watermarks. The watermark on the paper of Wach’s letter is the Eagle of Prussia flying towards the sun with the inscription *NEC SOLI CEDIT* inside a double border with a crown; introduced by Zieser and adopted and used by other paper mills, this watermark was widespread in East Prussia.¹³

The inscriptions found in the archival folder, with several exceptions, are written in the same handwriting – that of Kristijonas Donelaitis. “Pawafario Linksmybės” with a note in German, “Wafaros Darbai” and “Fortsetzung” with an explanatory note in German are attributed to him on the basis of historical data, research, handwriting and criminological analysis;¹⁴ letter I is signed with the initials *C. D.*; letter II is signed with the initial and surname *C. Donalitus*; Wach’s letter is signed with his name. Donelaitis’s letter II contains excerpts of text in Lithuanian, German, Latin and Greek. It should be noted that Donelaitis’s handwriting in Lithuanian and German was different; the latter was much more elaborate; thus, German was the main language of Donelaitis’s writing.

In the lower-right corner of the pages with the text of “Pawafario Linksmybės” and “Wafaros Darbai” the author wrote a number showing how many lines of the given part of the poem had fit to the end of the page. The Lithuanian texts of Donelaitis’s autographs are (not fully) accentuated; accentuation marks were placed by the author, as confirmed by criminological analysis. In the autographs of

¹³ Edmundas Laucevičius, *Popierius Lietuvoje XV–XVIII a.*, [vol. 1], Vilnius: Mintis, Lietuvos TSR Mokslų akademijos Centrinė biblioteka, Gamtos mokslų ir technikos istorijos komisija prie Lietuvos TSR Mokslų akademijos prezidiumo, 1967, p. 111; Leonas Gineitis, „K. Donelaičio rankraščių popieriaus vandens ženklai“, in: *Bibliotekų darbas*, Vilnius, 1971, Nr. 5, p. 30. The watermark with the eagle of the Kingdom of Prussia is similar to No. 392 and 395 in Laucevičius’s atlas, and those of Wach’s letter – to No. 410 (Edmundas Laucevičius, *Popierius Lietuvoje XV–XVIII a.*, [vol. 2]: *Atlasas*, pp. 87, 88, 92).

¹⁴ Ona Dambrauskaitė, Jadvyga Ignatjeva, „K. Donelaičio poemos ‘Metai’ rankraščio kriminalistinio tyrimo duomenys ir išvados“, 1975, in: *LLTIB RS*, f. 56, b. 247, pp. 10–11.

“Pawafario Linksmybės” and “Wafaros Darbai”, “Fortsetzung” and the poetic inserts in letters I and II, prosodic signs (˘) – short syllables of dactylic feet helping to recite the hexameter – are marked in red ink. The issue of authorship of these signs has been an object of discussion for a long time, but in the face of indisputable proof, a conclusion was drawn that they were added by the author.¹⁵

The source also contains several inscriptions in a different handwriting, possibly by several persons: all the inscriptions on the cover and flyleaf, unidentified inscriptions in f. 3r, line 10 (10) and f. 10r, line 37 (622) (illegible) at the end of the lines in black ink, several minor tentative cases, inscriptions in black ink in the detail of binding of quire III – a paper strip between f. 23v and f. 24r, and between f. 28v and f. 29r, and the indication of the addressee *Jordan* written in black ink in the upper-left corner of letter I, f. 25r. The folio with Wach’s autograph contains two inscriptions in a different handwriting on the margins of f. 28r: *sie ist*s (“is indeed”) and f. 28v: *wohl 20 J. nur* (“only 20 years ago”).

Donelaitis’s autographs are written in black ink of varying hue and intensity, which has discoloured and turned brown in some places. Prosodic signs are marked, as was already mentioned, in red ink of lighter and darker hues. It can be surmised from the ink hues and intensity that the text was corrected and diacritical marks were placed not at the time of the writing, but presumably much later. Corrections are not abundant and clear, and in practically all cases the primary variant of the script is legible. The existing manuscripts of the poem are hard copies, which were made from an unknown rough copy. This can be seen in such mistakes as, e.g., f. 9v–10r, 17r, when the same or different lines are copied several times by mistake. “Pawafario Linksmybės” and “Wafaros Darbai” contain some editorial revisions of the original text, made by eliminating (erasing) words or their parts, and overwriting them with new ones and quite many revisions invisible to the naked eye (established by criminological analysis and identified by multispectral photographs), when the author emboldened separate characters or their parts. The documents contain very few small ink spots or stains, which do not obstruct the reading of the text, with the exception of one case, f. 9r.¹⁶

Almost all the most important editors of *Metai* referred to Donelaitis’s manuscripts while working on their editions. As was mentioned, the first of them was Rhesa. In 1865 the professor of the University of Jena August Schleicher¹⁷ (1821–1868) prepared Donelaitis’s works for printing referring to his manuscripts and Hohlfeldt’s copy; he had the manuscripts sent to him from Königsberg to Jena. Although the professor of Königsberg University Georg Heinrich Ferdinand Nesselmann¹⁸ (1811–1881) had begun editing earlier than Schleicher, it was not until 1869 that he published his edition; he worked on the manuscripts and copies in Königsberg. In the mid-1930s the Ministry of Education of the Republic of Lithuania (*Lietuvos Respublikos Švietimo Ministerija*) commissioned Juozas Ambrazevičius (1903–1974) to prepare the text for a representational illustrated edition of *Metai*. It is known that Ambrazevičius went to the Prussian State Archive in Königsberg to get acquainted with Donelaitis’s manuscripts and Hohlfeldt’s copy, so that he could prepare the text of the poem referring to these sources. The publication came out in 1940.¹⁹ Ambrazevičius was the last to have worked with Hohlfeldt’s copy – it was lost after World War II and has not been found until today.

¹⁵ *Ibid.*, pp. 40–41, 47.

¹⁶ This and other features of the autographs, left out in the present description, will be commented upon in the new edition of *Raštai* by Donelaitis, which is currently under preparation.

¹⁷ [Kristijonas Donelaitis], *Christian Donaleitis Litauische Dichtungen*.

¹⁸ [Kristijonas Donelaitis], *Christian Donalitiuss Littauische Dichtungen*, nach den Königsberger Handschriften mit metrischer Uebersetzung, kritischen Anmerkungen und genauem Glossar herausgegeben von Georg Heinrich Ferdinand Nesselmann, Königsberg: Verlag von Hübner & Matz, 1869.

¹⁹ Kristijonas Donelaitis, *Metai*, spaudai paruošė Juozas Ambrazevičius, iliustravo medžio raižiniai Vytautas Kazimieras Jonynas, Kaunas: Švietimo Ministerijos Knygų leidimo komisijos leidinys Nr. 524, 1940.

In 1955 a photographed edition of Donelaitis's manuscripts (analogous black-and-white original-size facsimile) was published by the Institute of the Lithuanian Language and Literature (*Lietuvių Kalbos ir Literatūros Institutas*). The publication was prepared and provided with commentaries by Leonas Gineitis (1920–2004), and the editor-in-chief was Kostas Korsakas.²⁰ This edition was highly acclaimed in academic circles and received mentions and reviews in the press. The analytic and rather critical review by Jurgis Lebedys (1913–1970), particularly his opinion on the issue of the placement of prosodic signs, provoked productive polemics. Referring to the main points of the polemics, criminological analysis of Donelaitis's manuscripts was carried out in the mid-1970s.

In the early 1970s, the preparation of an academic edition of Donelaitis's *Raštai* (*Works*) began at the Institute of the Lithuanian Language and Literature. After the work had already started, in 1974–1975 Ona Dambrauskaitė and Jadvyga Ignatjeva performed an analysis of handwriting of Donelaitis's autographs at the Handwriting Laboratory of the Institute of Forensic Science of the Lithuanian SSR (*Lietuvos TSR Teismo Ekspertizės Mokslinio Tyrimo Instituto Rašysenos Tyrimų Laboratorija*)²¹ and wrote a report.²² As the analysis was carried out by criminal experts in handwriting rather than philologists, the nature and methods of their work, as well as their background knowledge had nothing to do with the philological tradition of Donelaitis's research. The analysis revealed²³ that the abundant corrections, revisions, crossing out of lines, as well as diacritical and prosodic signs in the autographs were authentic, i.e., they had been added by Donelaitis himself. It was also established that the prosodic and diacritical signs were added while the author was correcting the text, i.e. not during the stage of writing down the text.²⁴ The editors of the publication, which came out in 1977²⁵ (the texts of *Metai* and other literary texts were prepared by Gineitis), made use of the conclusions of the criminological analysis performed in 1974–1975 and included them in the prepared text and commentaries.

In 2012 a multispectral analysis of Donelaitis's manuscripts was performed²⁶ with the help of a MuSIS camera.²⁷ The criminological analysis of 1975 had established that Donelaitis's manuscripts contained erased words, their parts or separate letters, which were overwritten with new words, their

²⁰ *Kristijono Donelaičio rankraščiai*, spaudai paruošė Leonas Gineitis, vyr. redaktorius Kostas Korsakas, Vilnius: Valstybinė grožinės literatūros leidykla, Lietuvos TSR Mokslų akademija, Lietuvių kalbos ir literatūros institutas, 1955.

²¹ Today, the Department of Document Analysis of the Forensic Science Centre of Lithuania (*Lietuvos Teismo Ekspertizės Centro Dokumentų Ekspertizių Skyrius*).

²² Ona Dambrauskaitė, Jadvyga Ignatjeva, *op. cit.*

²³ The following devices were used in the analysis of the manuscripts: a microscope, an electronic optical switch, a photographic device for contrast microphotography and other photographic devices. The manuscripts were photographed on streaked halftone reproduction plates, streaked contrast reproduction plates, diapositive supercontrast plates, analysed in ultraviolet light, and infrared luminescence image was photographed in reflected infrared light and reflected ultraviolet light (*Ibid.*, pp. 13–14).

²⁴ *Ibid.*, pp. 40–41.

²⁵ Kristijonas Donelaitis, *Raštai*.

²⁶ The analysis was carried out by Jolanta Gelumbeckaitė, Jost Gippert and Mikas Vaicekauskas at the Institute of Lithuanian Literature and Folklore in the framework of the project „Senosios lietuvių kalbos tekstyno (SLIEKKAS) lingvistinės anotacijos technologinė ir mokslinė bazė“ (“The Technological and Scientific Basis for the Linguistic Annotation of the Old Lithuanian Corpus (SLIEKKAS)”) (Institute of the Lithuanian Language, 2012–2014), under supervision of Habil. Dr. Grasilda Blažienė, supported by the Research Council of Lithuania under the national program “Valstybė ir tauta: paveldas ir tapatumas” (“The State and the Nation: Heritage and Identity”) (Nr. VAT-42/2012).

²⁷ MuSIS is a high-resolution digital camera which can take pictures at thirty-two different wavelengths, ranging from the ultra-violet to near infra-red. The camera can measure the reflectance spectra of the ink or pigment of an object (inscription or sign), which enables objects to be recognised and distinguished from each other. Multispectral imaging is usually applied in the analysis of palimpsests with a view to revealing the erased or removed in other means lower script on the parchment. By photographing the manuscript at different ranges of the spectrum, the upper and the lower scripts can be registered, if they are written in inks of different colour, structure or resonance.

parts or letters.²⁸ In this aspect the multispectral analysis did not show anything in Donelaitis's manuscripts – a lower script was not found even in the places indicated by the criminological analysis. Therefore, in the autographs of “Pawafario Linksmybės” and “Wafaros Darbai” Donelaitis did not use a different ink, which could have been erased or removed by other means. The basic conclusion is that the script in Donelaitis's autographs does not conceal any other, so far unknown, script. The multispectral analysis helped establish several minor features of the manuscript, e.g., the colour of the ink of some prosodic signs and the intensity of the ink of diacritical signs, which confirmed the conclusion that Donelaitis wrote and revised his manuscripts in different stages rather than at the same time.

The present facsimile (photographed) edition of Donelaitis's manuscripts differs from the photographed publication of 1955 in several basic features.

Firstly, in the new edition the entire archival folder compiled in the Prussian State Archive in Königsberg in the middle of the 19th century with the cover, flyleaves, details of binding with inscriptions, empty pages, autographs of two parts, a fragment of *Metai*, Donelaitis's two letters and Wach's letter to Rhesa is published as an integral whole. The edition of 1955 was incomplete – it did not include the cover, flyleaves, details of binding, empty pages of the autographs and Wach's letter found in the archival folder.

Secondly, in the new edition colour facsimiles (digital photographs) of the archival folder are presented, allowing us to see the authentic image of the manuscripts including the types of writing tools and their differences, the features of handwriting, the condition of the paper and its wear – certainly, to the extent allowed by the technical possibilities of digital offset printing.

Thirdly, in this edition a new pagination of the source is presented: the cover of the folder is numbered pp. I, II, III and IV, and the pages of all the documents in the folder are numbered from f. 1r to f. 29v. In the photographic edition of 1955 the issues of pagination of Donelaitis's manuscripts were not addressed; the pages of the edition itself were numbered. Commentaries were prepared according to this pagination, which, obviously, did not cover the pages of the folder not included in the edition. In the edition of Donelaitis's *Raštai* of 1977 these features of the autographs and the folder were not commented upon.

Finally, the section of the commentaries of the 1955 edition contained translations of the German texts and transcripts of some of them (only a translation of letter II was presented), while the current edition does not contain any transcripts or translations of the texts of the manuscripts of the archival folder, comprehensive descriptions of the manuscripts or commentaries on the text. This will be done in the new edition of *Raštai* by Donelaitis, which is currently under preparation: commentaries to the four parts of *Metai* will be presented in volume 1 dedicated to the documentary (diplomatic) and critical edition of *Metai*; volume 2 dedicated to poetry, fables, early fragments and ego-documents of *Metai* will provide commentaries to the fragment of the poem and the letters; while the volume containing documents and testimonies will offer commentaries to Wach's letter. Thus, the present facsimile edition is directly related with the entire new project of scholarly publication of Donelaitis's heritage, which, upon its completion, will allow the readers to make a parallel use of the facsimiles, diplomatic transcript, critical text and various commentaries on the writer's works.

Daiva Krištopaitienė, Mikas Vaicekauskas

²⁸ Ona Dambrauskaitė, Jadvyga Ignatjeva, *op. cit.*, pp. 13–15, 47.