

The connecting link of the 55th volume of Tautosakos darbai / Folklore Studies consists of analysis of contacts between oral and written culture, which receive much bigger attention here than usual. Thematically and methodologically varied articles in this volume not only testify to the broadening interests of the folklore researchers, but also indicate the development of the subject in folklore research. From distance in time, the immensely important archived manuscripts of the Lithuanian folklore heritage of the 19th–20th centuries are revised and re-evaluated in search for signs of individual creativity and tradition, as well as for scholarly intentions of the folklore collectors. Anthropological approach enables introducing new subjects of analysis into the sphere of folkloristics, including personal texts by artists and culture professionals, or egodocumentary heritage.

The volume starts with extensive survey of research on the English-language ballads by Modesta Liugaitė-Černiauskienė. While retrospectively introducing the ballad research, the author consequently and problematically reviews the most important contributions by scholars from various countries written in the course of the last two centuries, revealing their interconnections and thus highlighting the general panorama of the ballad dissemination, along with revising the history of folklore in terms of relationship between oral and written culture.

The Scottish folklorist Thomas A. McKean also deals with relevant issues of continuation of the oral tradition in written shape. He discusses the texture of songs by the folk singer and collector from northeastern Scotland Willie Mathieson (1879–1958), with particular emphasis on his extensive notebooks. Diachronic view of his over six decades-long collection period allows the author to grasp Mathieson's inner connections with tradition.

Three subsequent articles present the fresh view of the allegedly well-known manuscript heritage of Lithuanian folklore. Liucija Citavičiūtė introduces new insights into the history of Lithuanian folksong collection edited and published by Liudvikas Rėza. In her attempt at supplementing and correcting the earlier research, she gives a detailed survey of the manuscript collection preserved in Weimar, which Liudvikas Rėza sent to Wolfgang von Goethe in 1820. The article by Vilma Daugirdaitė contains critical analysis of the archived manuscript of folksongs from southern Lithuania, recorded in the beginning of the 20th century by the Finnish folklorist Aukusti Robert Niemi. Having introduced the favorable historical reflection of Niemi's scholarly

activities hitherto established in the Lithuanian folklore research, the author goes on to discuss her textological analysis of the manuscript of his folksong collection, finally making a conclusion regarding unreliability of a considerable part of the folksong recordings by the Finnish folklorist. Jurgita Ūsaiytė, having chosen to analyze the personal collections of texts from the second half of the 20th century preserved at the Lithuanian Folklore Archives, also investigates the European tendencies regarding appearance, dissemination and development of this kind of materials, attempting to highlight the actual relationship between these individually compiled collections and oral tradition.

Further distancing from the traditional subject of folklore research – the classical folklore – enables researchers to discover some unexpected sources that significantly enlarge the sphere of folkloristic investigation. Thus, Giedrė Šmitienė focuses on correspondence between the famous Lithuanian poet Janina Degutytė and her close female acquaintances that do not belong to the field of professional cultural activity. Having conceptualized her long-term research of the epistolary legacy by Degutytė, the author of the article introduces ways and possibilities of analyzing the ordinary letters. Vita Ivanauskaitė-Šeibutienė suggests an unexpected perspective of viewing the autoethnographic written and oral texts by the renowned artist Stasys Eidrigėvičius, which she defines as the narrative of home. While discussing reflections of the traditional life in this narrative, the author notes that the unpolished and true-to-life pictures of the family life from approximately the 1960s presented by Eidrigėvičius strikingly differ from the consistently aestheticized image of the traditional Lithuanian family culture, formed in the course of two previous centuries. This notice prompts actualizing the issue of canonic representation of the traditional Lithuanian culture, including folklore, which has so far been practically absent from the public folkloristic discourse, although it definitely merits further substantiation and discussion.

Rūta Žarskienė surveys the results of her several years-long fieldwork on tradition of folk piety still thriving in Samogitia and involving prayers at the graves of the deceased family members with accompaniment by the brass instruments. This tradition has so far evaded scholarly attention; in search of its roots, the author addresses the Baroque times and the written sources of that period, establishing connections between the quiver prayer and prayers accompanied by the brass instruments.

The volume continues with detailed bibliographic inventory of Lithuanian folklore published in the Polish journal *Wisła* in 1888–1899, edited by Agata Adamaitytė and Kristina Rutkowska.

The Pro Memoria chapter written by Gražina Kadžytė is dedicated to the memory of the departed folklore collector Marta Juškaitė, who along with her assistants has compiled and submitted more than 30 folklore collections to the Lithuanian Folklore Archives.

The reviews and annotations included in this volume discuss some particularly important publications of traditional folklore. Gražina Kazlauskienė thoroughly

investigates the first volume of the Lithuanian Folk Narrative series, which launches continuous publication of this kind of fundamental folklore sources. Jūratė Šlekonytė introduces the Lithuanian translation of the book by the American psychoanalytic and pedagogue Bruno Bettelheim The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Povilas Krikščiūnas surveys the 10th volume from the research series published by the Nicolaus Copernicus University in Toruń (Poland) Parallels: Folklore – Literature – Culture, which gives extensive discussion of theoretical and applied aspects of folklore as a phenomenon and a source for artistic creativity. Libertas Klimka introduces a popular book on regional studies, containing ethnographic, folkloric and historical notes by the investigator and fosterer of the Samogitian ethnic culture Konstantinas Bružas.

The volume concludes with the chronicle of important research events related to folklore, ethnography, and traditional culture and with information regarding collection of data on the 100th anniversary of Lithuania, the accumulation of which was recently announced by the Lithuanian Folklore Archives.