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On the cover: "Baroque Movement," oil painting by Kęstutis Zapkus, 1960, 8' x 6' • The cover design by Kęstutis Čerkeliūnas



And inasmuch as they [the Prussians] did not know of [the Christian] God, it so happened that they worshipped the entire creature-world instead of God, namely: the sun, moon and stars, the thunder, birds, even the four-legged animals including toads. They also had holy groves, sacred fields and waters. (Cronica Terre Prussie, by Peter Dusburg, 1326.)

# The ANCIENT RELIGION of the BALTS

Marija GIMBUTAS

## PRUSSIANS LITHUANIANS and LETTS

With great astonishment the first missionaries in the Baltic lands, the annalists of the Teutonic Order and many later chroniclers describe all the "incredibilia" of the pagan religion: cremation rites; the belief in reincarnation; the veneration of holy groves, trees, fields, waters and fire; the existence of many gods and spirits; bloody offerings and sooth-sayings. The Teutonic Order carried the Christian cross topped on the sword to Prussia and to Latvia, but they succeeded more easily in subduing these people politically than spiritually. The Prussian villagers remained pagan up to their extermination in the 17th century, although officially they were baptized in the 13th century and all pagan rites and customs were strictly forbidden. So was the case in western Latvia. Lithuania joined the Christian Church only in 1387 when the Lithuanian grand duke Jogaila, son of Algirdas, married the Polish princess Jadwiga and became king of Poland. After the introduction of Christianity, the Christian faith slowly entered the palaces of the nobility and cities, but the villagers retained the old religion for many more centuries. Pre-Christian gods, beliefs and practices were still alive in the 16th, 17th and 18th centuries, and in spite of severe punishments and fines by the clergy they were not uprooted until the 19th and even the beginning of the 20th centuries, either



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in Lithuania or in Latvia. In the 16th century Protestant catechisms in native language appeared and the Catholic Church, endangered by the strong influence of the Reformation, paid more attention to the spreading of Christianity to the villagers. From then on the period was one of syncretism. The pagan religion had to be merged with Christianity. The folk religion of the subsequent centuries, up to recent times, became a peculiar hybrid with a very strong pagan substratum.

The customs, beliefs, mythological songs and folk art symbolism of the Lithuanians and Latvians are amazingly replete with antiquity. The Christian stratum is recent and can be easily detached. The mythological songs and other portrayals of religious beliefs, recorded during the last two hundred years, have for an understanding of the ancient Baltic religion a value similar to that of the Hindu Vedas for the Old Indic religion. For comparative religion the value of the Lithuanian and Latvian folklore and folk art is the same as that of the Baltic languages for the reconstruction of the "mother tongue" of the Indo-Europeans. The pre-Christian layer is so ancient that it undoubtedly reaches back to prehistoric times—at least to the Iron Age or in the case of some elements even several millenia deeper.

What the Christian heralders, being foreigners and not understanding native languages, saw and described is unfortunately not presented *in extenso* and is usually superficial. Almost all of the gods mentioned in the early chronicles appear in distorted forms. The basic source in reconstructing the ancient Baltic religion is folklore and folk art, which splendidly supplements the passages of the recorded history and the archaeological monuments.

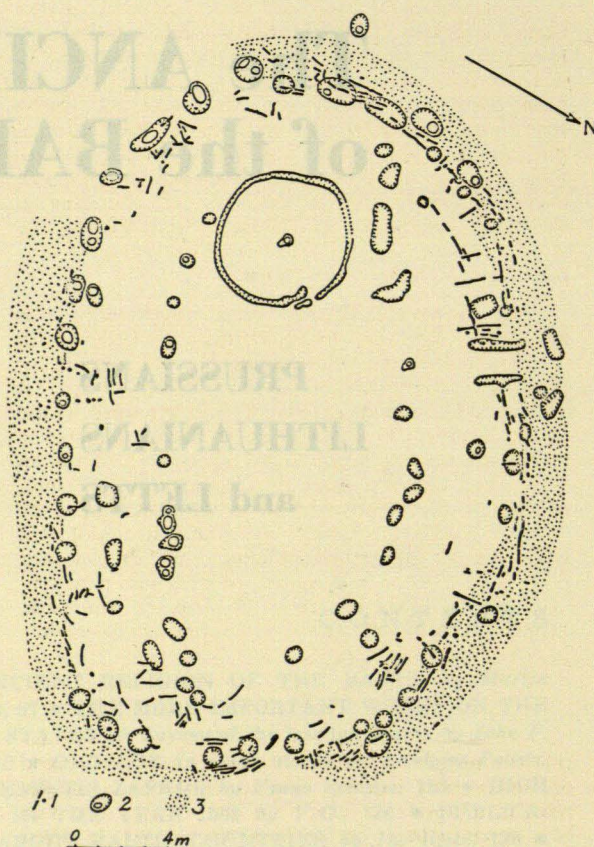
### "Domos sacros", "sacras villas" and "sancti viri"

The Baltic architecture was entirely of wood, as it was in all northern Europe. "Domos sacros" and "sacras villas," known from the documents of the 14th century,<sup>1</sup> have not survived. On the sites of the pagan sanctuaries arose Christian churches during the succeeding centuries. The pre-Christian tradition survived only in some of the ancient elements in wooden churches and belfries, of the village architecture of the 18th and 19th centuries.

For a long time archaeologists either did not come upon traces of the prehistoric sanctuaries or they simply overlooked them, however, during the excavations of 1955-1957 in the lands of the eastern

Balts, remains of a number of wooden temples and large sanctuaries appeared. Excavations by Tret'jakov south of Smolensk made clear that some of the fortified hill-top villages were not regular habitation sites, but sanctuaries.<sup>2</sup> The uncovered hill-top sanctuaries date from the 1st century B.C. to about the 6th or 7th centuries A.D., and some of them revealed several successive layers with residues of round wooden temples. They certainly are the predecessors of the "sacred villas" known to early history. Some of the "sacred towns" in central and eastern Lithuania, it is said, were important religious centers to which people from several provinces gathered for religious practices.

One of the best excavated sanctuaries is the small hill-fort of Tushemlja, 50 km. south of Smolensk and located on the small River Tushemlja, tributary of the River Sozh. Its lowest layer, dating from the 5th to 4th centuries B.C., yielded many pits for posts, but the form of the structures was not



Plan of a Baltic sanctuary with a round temple inside. Tushemlja, south of Smolensk, ca. 6-7 century A.D.:

1. remains of timber structures around the inner side of the rampart;
2. pits from timber posts supporting the roof, from remains of gate and temple;
3. sandy rampart along the edges of the hill.



possible to reconstruct and it remains unknown whether the site was already a sanctuary in the Early Iron Age. In the layer from the 2nd - 3rd centuries A.D., traces of a round building 6 meters in diameter appeared. It was built of timber posts, about 20 cm. thick. Within the area were more pits for posts, and in the center a huge pit, 50 cm. wide and 70 cm. deep, presumed to be the residue of a wooden idol or altar. This layer was superimposed by a cultural stratum dating from approximately the 6th or 7th centuries, with remains of another round temple, this one within a large structure covering the whole oval plateau of the hill-fort, which was surrounded by a sandy rampart 3 m. high. Small wooden rectangular, room-like structures adjoining one another and containing stone hearths encircled the inner side of the rampart. The entire oval house, measuring 20x30 m., is presumed to have been covered by one roof supported on two rows of large vertical posts standing within the house at intervals of about 2.5 m. The space between the inner and the outer rows of posts was 4.5 m. It is presumed that the posts terminated in vertical mortises to hold the horizontal beams. Some additional pits and burnt timber beams between the two rows of posts suggest the existence of walls within the structure. The roof itself has not been possible to reconstruct; the excavator thinks that it was solidly covered by earth. In the center of the northern wall was a gate-like entrance, 2.5 m. long and 1.25 m. wide, built of vertical beams. The round temple, 5.5 m. in diameter and standing in the northeastern end of the sanctuary, had in the center a large pit, all that remained of what had once been a huge timber post.

At Gorodok, 12 km. from Tushemlja, was brought to light an almost identical sanctuary with traces of a long structure having a round temple inside. Its earliest cultural remains reach to the 1st century B.C., and its latest are contemporary to the upper layer of Tushemlja. In it the remains of a round temple also were found superimposed on an older one. The temple, 5 m. in diameter, was built of vertical split beams with their convex parts on the outside. Within the temple was found the skull of a large bear, apparently associated with the wooden post that stood in the center. Several other sanctuaries are now known from the area of Smolensk, Mogilev, and Minsk, and their number will certainly increase in the future.

What was the purpose of the wooden post inside the temple? Whether it was an image of a god or just a post capped by animal skulls or heads, remains unanswered. Until the 20th century the skull of a horse or bull (or the horns alone) was believed in Lithuania to possess protective powers against "evil eyes," animal and human illness, hailstorms or other natural threats, and were raised on a high pole wherever the danger threatened. Until very recently, horseheads, horns, he-goats, rams, cocks and other birds were encountered as gable decoration on rooftops.

The presence of shaman-priests who carried on rituals and recited prayers cannot be doubted. In the early historic records they are continually mentioned as "sancti viri," "auguri," "nigromantici," "sacerdotes," "abgoettische Zauberer." In Baltic languages the shaman-priest also had various names pertaining to their categories and functions. Adam of Bremen wrote about the Curonians in 1075: "All their houses are full of pagan soothsayers, diviners, and necromancers, who are even arrayed in a monastic habit. Oracular responses are sought there from all parts of the world, especially by Spaniards and Greeks."<sup>3</sup> The priests were wise old men chosen by the people and held in greatest respect. Sources of the 16th century say they were regarded as divine personages, similar to the Christian bishops.<sup>4</sup> Peter von Dusburg wrote in 1326 that in the Prussian province of Nadruva, in the place called *Romuva*, there was a powerful priest named *Krivē* whom the people held as pope, and whose dominion extended not only over Nadruva, but also over Lithuania, Curonia and Semigallia. He was greatly respected by the kings, nobility and common people, and his rule covered almost all the Baltic lands during the wars with the Teutonic Order.<sup>5</sup> *Krivē* is the only "pope" known to historic records. It is doubtful that such powerful priests existed in the earlier periods; the emergence of priestly power in the 14th century could have been a response to this particular period when the old religion was endangered by the invasion of Christian enemies. Theocracy is not evidenced among the Baltic peoples; political power was in the hands of the chieftains called kings. The pagan religion, however, was universal and profoundly influential in all domains of life.

## The dead

The custom of cremation persisted long after the introduction of Christianity and was abolished only through a fierce struggle against the practice by the Christian missionaries. Lithuanian kings and dukes were cremated with great pomp until the end of the 14th century. Algirdas was cremated with eighteen horses in 1377 in the forest north of Vilnius. "He was cremated with the best horses, clothes, resplendent in gold and girdled with a gilded silver belt and was covered with a gown woven of beads and gems."<sup>6</sup> Algirdas' brother Kęstutis was buried in a similar manner in 1382: "and splendidly could be seen a deep pit in man's length full of ashes... and nothing there escaped death: horses, clothes, weapons, etc., all were cremated; hunting birds and dogs were cremated with him."<sup>7</sup> Historian Długosz at the beginning of the 15th century mentions that Lithuanians had hearths in holy groves, each family and house its own, where they cremated their relatives and closest friends, along with horses, saddles and costly clothes.<sup>8</sup> A French envoy, Ghillebert de Lanoy, who traveled in Curonia in 1413, noticed that there still was a sect among the Curonians who cremated their dead in full dress and with the cost-



liest ornaments in the forest nearby on a pyre of pure oak trees.<sup>9</sup> The sacred groves where the cremation rites were performed were usually on a hill or elevation called "Alka." Excavations have disclosed large pits and hearths filled with charcoal and ashes, among which were found fragments of animal and human bones, swords and burnt ornaments, tools and weapons.<sup>10</sup>

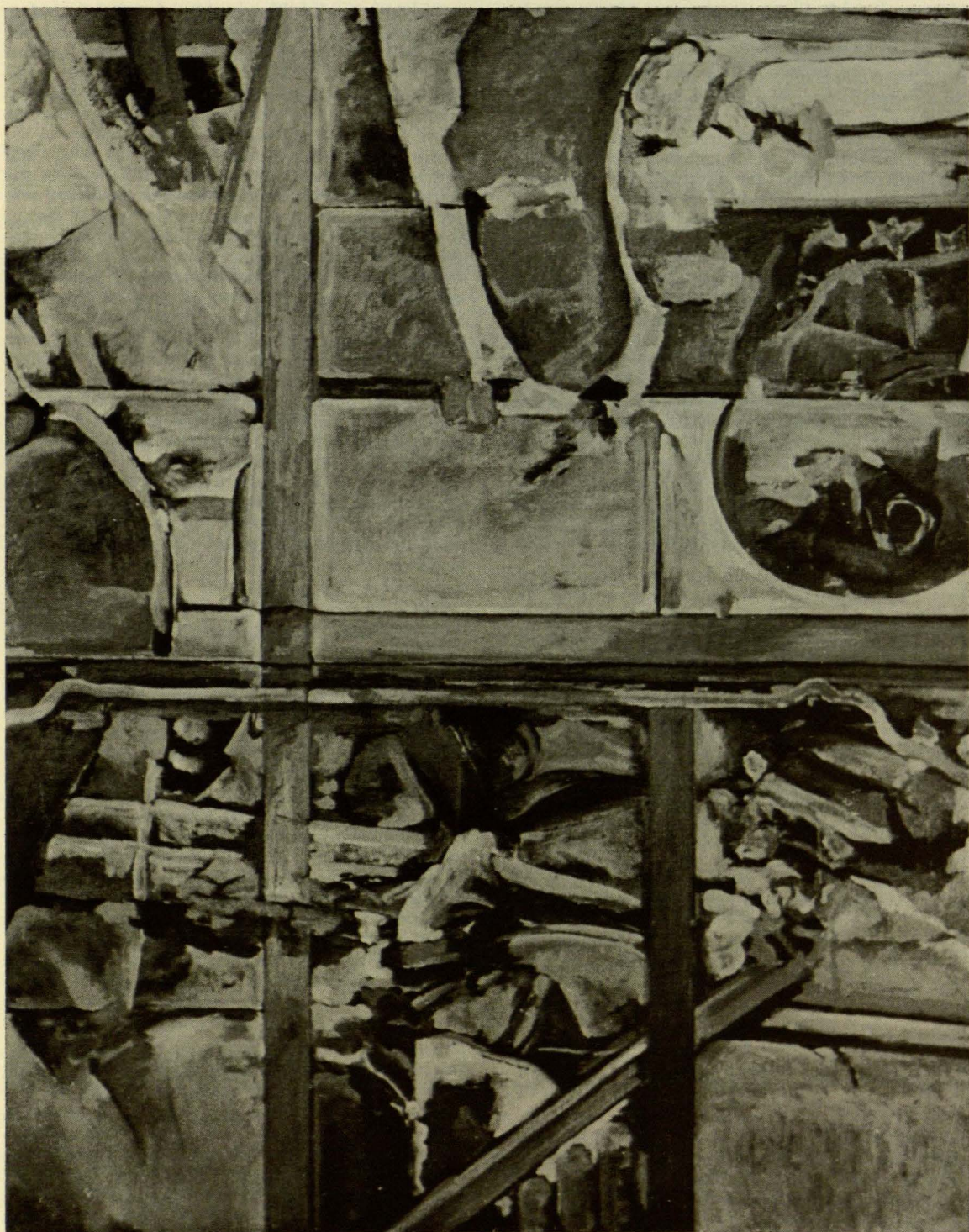
These are the last vestiges of the cremation ceremonies which were continued by Lithuanians and other Baltic tribes for a millennium, and by the Prussians for several millennia. Without the written records to supplement what we know from cremation graves in barrows or flat graves we could not extract all that was involved in the funeral pomp. From earlier written sources than those already mentioned we learn even more about the whole cycle of funeral ceremonies performed before the cremation in the sacred groves. The Anglo-Saxon traveler Wulfstan, during his stay in the lands of the Prussians, east of the lower Vistula about 880-890, happened to make extremely valuable observations about the preservation of the dead before the cremation, and about the funeral races. I shall cite his text in full:

And there is a custom among the Aistians that when a person dies he lies unburnt surrounded by his relatives and friends for a month, sometimes two, and the kings and other nobles—the longer the more wealthy they are, sometimes for half a year they lie unburnt in their houses. And all this time while the corpse is in the house, drinking goes on and sports are performed until the day on which it is cremated. Then the same day they carry it to the pyre, they divide his property left after drinking bouts and games into five or six parts, or sometimes into more which depends on the wealth of the deceased. Then they lay the largest part about a mile from the town, then another, then a third, so until all his property is laid within the mile; and the least portion must be nearest to the town in which the dead man lies. Then about five or six miles from the property shall be assembled all the men who have the swiftest horses in the country. These men all run towards the property. He who has the swiftest horse comes first to the largest portion, and so one after the other, until the whole property is taken, and he takes the least portion who takes that which is nearest to the town, and then everyone rides away with the property, and they may have it all. On this account, swift horses are extremely expensive. When the whole property is thus dispersed, they carry him out and cremate him with his weapons and clothes. Almost the whole property of the dead man is spent while he is kept so long in the house, and through that they lay its part on the way to which the strangers run for and take away. And it is a custom among the Aistians that people of every language shall be cremated; and if anyone finds a bone unconsumed, compensation must be made (they shall make a great atonement). And there is among the Aistians a tribe that can produce cold, and therefore the dead whom they freeze can lie so long and do not putrefy. If anyone sets two vessels full of ale or water, they contrive that both be frozen, be it summer or be it winter.<sup>11</sup>

Preserving the dead and keeping them unburied for a long period was a custom persisting from deep antiquity, probably universal in all Indo-European groups. We know that the skeletons from the Kurgan Pit-grave and Catacomb-grave culture around 2000 and in the beginning of the 2nd millennium B.C. north of the Black Sea are often found dismembered, which may be the result of keeping the corpses in the open for a long time. Finds of fly larvæ on the Bronze Age skeletons of the upper-class people in Central Europe are a similar indication.<sup>12</sup> Various ways of preserving and embalming the dead were known to the Baltic tribes during the whole span of historic times. The corpses were smeared with boiled honey, wax or resin, and covered with fir needles or nettles, in order to keep them as long as possible unburied; during the summer time they were kept on the floor of the cellars, while relatives and friends drank ale from drinking cups, each in turn first pouring some ale on the ground and then addressing the earth-mother to receive the new soul kindly and take good care of it. For the funeral meals, the Baltic *šermenys* (the word being connected with "feeding," *šerti*, to feed), oxen were slaughtered; it was not satisfactory to have just a pig or a sheep for the funeral meal, for then the dead himself would seize his due and animals would start falling. Such funeral meals are described in the sources of the 17-18th centuries and they were not unknown in the 19th and the beginning of the 20th centuries in Lithuania and Latvia. Latvian folk songs still speak of the "ale of the dead." Lamentation songs, the *raudos*, surviving yet in the villages of Lithuania and Latvia and mentioned in written records since the 13th century, must certainly have been a part of the funeral wakes and the burials in prehistoric centuries. Even when at war, the Balts needed many days to lament and cremate their dead. During the war with the Order of the Sword the Curonians at Riga in 1210 had to stop the battle for three days for cremation and lamentation: "et mortuos suos cremantes fecerunt planctum super eos."<sup>13</sup> The dead were lamented, praised and bidden farewell to insure that they safely arrive at the post-mortem kingdom and stay among parents, brothers, sisters, and other relatives. The lamentation songs were regularly forbidden by the Christian missionaries, and the lamenters were fined "sub pena strictissime," but even so the *raudos* have survived to modern times thus preserving beautiful pieces of lyrical and extremely touching folk poetry.

The death of a farmer had to be immediately announced to his beloved animals—horses and cattle. When a bee-keeper died, it had to be announced to the bees. Otherwise, the animals and bees would die out. The horse could not bring his master to the cemetery; if he did, he would die or get sick. These beliefs, still present in Lithuanian villages at the beginning of the 20th century, are the last traces of the great love that existed between animal and man. In prehistoric times, the animals went along with their master to live with him in the other world. During the first centuries A.D., in Prussia and Lithu-





Kęstutis ZAPKUS

STILL LIFE • 1961 • 45"x36"



ania, horses were buried in standing position and in full attire, ready to be mounted. Dusburg, in speaking of the Prussian religion in 1326, clearly stated that the Notangians, one of the central Prussian tribes, used to be cremated on horseback "in equo crematus" or "ligatus super equum est crematus".<sup>14</sup> As we have already noted, large cemeteries of horses have been found next to human cemeteries in central Lithuania dating from the 11th and 12th centuries. That horses were buried alive is shown by the fact that some of them had their legs bound with ropes, bandaged eyes, and a feed-bag filled with oat stems attached to the mouth. From Dusburg we also hear that before the cremation horses were driven around as long as they could stand on their feet. Deceased warriors and farmers rode their horses through the sky to the realm of the souls, and on horses they usually returned to the earth to visit their families and to attend the feast of the dead in October (*Veceles* in Lettish, meaning the feast of the elders, *Vėlinės* in Lithuanian, from *vėlė*—the soul of the deceased in his exact image as a living person), and on many other memorial days. Written records of the 17th century mention that during the feast of *veceles*, the intestines and skin of a horse were brought to the grave in order to help the dead come on horseback to the house of the inviting person.

During the long lasting wars between the Teutons and Lithuanians, the annalists describing the gruesome fights and sieges in Lithuania many times expressed shock at seeing how readily the Lithuanians took their own lives. The most horrifying incident occurred in 1336 in the castle of Pilėnai on the Nemunas River: When the Lithuanians perceived they could no longer hold out against the Teuton onslaught, they set a huge fire, threw all their possessions and treasures therein, killed their wives and children, and then offered their necks before their chief, the duke Margiris, for decapitation. During this same siege, an old woman decapitated with an axe one hundred men who voluntarily accepted death from her hands; then, when the enemy broke in, she split her own head with the same axe. The annalist, Wigand von Marburg, who described this scene in his rhymed chronicle of 1393-94, explained the spectacle as super-human and ended with the words: "However, it is not amazing, since they did that according to their religion and they regarded the death much easier."<sup>16</sup> After an unsuccessful attack by the Lithuanians in Estonia in 1205, fifty wives of the fallen warriors hanged themselves. "No wonder why," tells Henry of Latvia in his *Chronicon Livoniae*, "since they believed that very soon they would live together with their husbands."<sup>17</sup>

In the light of these records, the prehistoric graves of a man and a woman, of a woman or a man with a child or children, and so-called "double" and "collective" graves that occur in the Baltic area from the Chalcolithic period to the early centuries of history, are to be regarded as a consequence of obligatory death and burial of the surviving family members, the wife, the husband, the child or children, with the deceased person, wife or husband, father

or mother. In the latest prehistoric centuries, when the feudal chief or the king died, so did not only the immediate family members but also his servants and beloved slaves. This was not a forced, but a willing death, based on very strong beliefs in the continuity of life after death. The custom of burying "with people" was forbidden by the heralders of the Christian faith but the reminiscences of it are still being found in some customs and folk songs of the Latvians and Lithuanians. It is particularly well preserved in the burial ceremonies of an unwed girl or boy: the funeral is then more like a wedding, wedding songs are sung, dances are danced, the living and dead bride and groom are dressed in wedding costumes. It was believed that dead relatives and friends were also celebrating the wedding. The Lithuanian girl even in the 20th century has been known to bring the wreath of rue (the symbol of chastity) to the grave of her beloved. The wedding of the dead is not simply connected with belief in the continuity of the earthly life after death, but also with the belief that people who die unmarried and all those who die an unnatural death are dangerous to the living since they have not lived through the whole span of life. In the Baltic languages, the word for the devil or the evil spirit, the *velnias*, originates from the dangerous dead who return and threaten the living.

Where do the Baltic *vėlės*—the souls of the deceased—go to live their family and village community lives? To "a sandy hill, a hill of *vėlės*," where they have their houses or chambers, tables and walls, and where they are covered with linen clothes. The "hill of *vėlės*" has gates through which the *vėlės* enter, and benches on which they sit. These elements continually reappear in description of the post-mortem realm in the Latvian and Lithuanian folk poetry. The verses apparently have preserved the image of the ancient burial mounds, the wooden chambers or stone cists. Many passages in the Latvian folk songs speak of a cemetery on a small sandy hill, often so full of graves that there is no more room for new arrivals: "Do not die, do not die, there is no more space on the hill" or "Where shall I find a place, have I to sleep on the top (or on the edge) of a hill?"<sup>18</sup> Do these words not reflect the communal Bronze Age barrows with hundreds of graves, or the Iron Age barrows with a number of graves of one family?

The realm of the souls on "a high sandy hill" in the neighborhood of the village represents the realistic side in the beliefs about life after death. There also exists an imaginary hill, or a steep stone hill, which the dead have to climb, and therefore they need to have good fingernails or the aid of animal claws. For this reason, the nails of the dead person, which he collected in his lifetime, were put in the grave, even to the 20th century. From the chronicle by Strykowski of the 16th century, we hear about the burial of the duke Šventaragis in 1271: In Vilnius, the great duke Germantas cre-



mated his father Šventaragis with his sword and bow, falcons, hunting dogs, horses and beloved slaves. The nobles attending the funeral threw bear and lynx claws into the fire, because they believed that these would help him to climb up a steep hill on which *Dievas* (God) resides and summons the souls.<sup>19</sup> Here we catch the thread of the connection between the god's (the Lithuanian *Dievas*, Lettish *Dievs*) residing place and that of the dead, this connection being also prolifically witnessed by Latvian folk songs. *Dievas* picks up the dead souls in the battlefield, or the clever *vēlēs* sometimes cling to the sleigh of *Dievas* and thus easily reach the goal. Further, we learn from the mythological folk songs that the goal is not the hill, which is the image of the sky, but is the place beyond the hill.

The way is long to this mystical place. The *vēlēs* may ride on horses through the sky, they may rise with the smoke of the fire, or as birds fly through the Milky Way, which in Lithuanian means "the Birds' Way"; they may also go by boat as does the Sun at night through the waters—the sea, the *Daugava* or *Nemunas* Rivers—to the west. There the Sun sleeps, there she washes her horses and there appear other gods, *Dievas*, the Thunder god *Perkūnas*, the Moon *Mėnuo*, and the deity of the Sea (*Jūras Mate* of the Latvians). And somewhere, in this far removed place, is the grey stone and the sun-tree, or the iron post, and at the post two horses. These represent the Baltic cosmic-tree, the axis of the sky, having close analogies in Hindu, Roman, Slavic and Germanic mythologies. In Folklore it is usually the oak-tree or birch-tree with silver leaves, copper branches, and iron roots; sometimes it is an enormous lime-tree or an apple-tree. It stands on the stone, at the end of "the way of the Sun." The Sun hangs her belt on the branches, sleeps in the crown of this tree and, when she rises in the morning, the tree becomes red.<sup>20</sup>

"Beyond the hill is my mother, there where the sun is," the Latvian song says. The souls travel to the realm of the gods, to the realm of light, to the end of the visible world. It is still said: "He is in the realm of *dausos*." The Lithuanian word *dausos* preserves the meaning of a mysterious realm and cannot be translated either into "paradise" or into "heaven." It is somewhere beyond the Milky Way since it is often said that the souls fly to the *dausos* through the Milky Way.

The departure of the soul, the *vėlė*, does not mean the end of the physical ties of the dead with the living. The Baltic *vėlė* is an ethereal substance, like a shadow, without flesh and bones, just like the Greek *psyche*, the Roman *manes* or the Germanic *Totengeister*. But besides *vėlė*, there existed *siela*, related to the Roman *anima* or the Greek *pneuma*, meaning a living power which did not depart from the earth. It was reincarnated in trees, flowers, animals, birds. It would leave the body as a breath, a vapor, and immediately find its place in plants, animals or birds. Sometimes it would go out directly from the mouth in the shape of a butterfly, a bee, a mouse, a toad, a snake, or grow out of the mouth

of a young girl in the shape of a lily. Most frequently, however, it would be reincarnated in trees: men's spirits—in oaks, birches, ash-trees; women's—in linden and spruce. The Baltic peoples have extremely intimate relations with these trees. The oak and the linden are basic trees in folklore. At the time of one's birth, a specific tree is assigned to one's person, and it grows incarnated with the same life powers as the the human being. If the tree is cut down, the person dies. To this day, according to strong beliefs in Lithuania, one cannot cut trees planted by one's parents and, by no means, the fruit trees in the garden because then someone in the family will die. Trees growing in the old cemeteries of Lithuania are never touched by a pruner's hand, for the folk adage says that to cut a cemetery tree is to do evil to the deceased. Neither is it permissible to mow the grass: "From cemetery grass our blood flows," says the old proverb. Next after the plants, spirits were most likely to move into birds, women into a cuckoo or a duck, men into a falcon, a pigeon, a raven, or a cock. It also happened that some would be reincarnated in wolves, bears, dogs, horses and cats. In the Protestant cemeteries of the mid-19th century in Prussian Lithuania (the area of *Klaipėda*), wooden tombstones were found resembling the shapes of toads or other reptiles, combined with motives of flowers and birds, and other tomb monuments were capped with horse heads.

#### Mother Earth: forests, trees, hills, stones, waters, and their deities

Earth is the Great Mother. All life comes from her: humans, plants, animals. In Lettish she is called *Zemes mate*, "mother earth," in Lithuanian *Žemyna*, from *žemė*, "earth"—a sort of universal deity similar to *Cybele* of Asia Minor, or the Roman *Terra Mater*, or *Nerthus* of the Germanic peoples. Her anthropomorphic image is vague; she is the Earth holding the mystery of eternal life. Her powers are manifest in holy forests, holy trees and flowers, holy hillocks, sacred rocks, holy rivers, lakes and springs. She is called by picturesque names: "the blossomer," "the bud raiser." Her functions are dispersed among the separate minor deities of forest, field, stones, water and animals, who in Latvian folklore acquired the names "mother of forests," "mother of fields," "mother of springs," "mother of domestic animals," etc. Cardinal Oliver Scholasticus, Bishop of Paderborn, in his description of the Holy Land written about 1220, refers to Baltic heathens as follows: "They honor forest nymphs, forest goddesses, mountain spirits, lowlands, waters, field spirits and forest spirits. They expected divine assistance from virgin forests, wherein they worshipped springs and trees, mounds and hills, steep stones and mountain slopes—all of which presumably endowed mankind with strength and power."<sup>21</sup>

Man is born of the earth; babies emerge from springs, pools, swamps, trees or hillocks. As recently as the 18th century, Lithuanians offered gifts to *Že-*



*myna* upon the birth of a child. Prussians used to lay a dying man on the earth to strengthen him with earth powers. Earth was to be kissed in the morning and in the evening. Offerings to the might of the earth—ale, bread, grains, herbs, or a sheaf of rye—were interred in the ground, laid before stones, attached to trees or thrown into sea, rivers, lakes and springs. According to the records of the 17th century, there were no festivals in villages during which the earth deity, *Zemyna*, was not venerated.<sup>22</sup> First some ale was poured on the earth and then family members said special prayers while drinking, addressing *Zemyna* by such endearing names as “bud-raiser,” “blossomer in rye, wheat, barley and all the grain fields.”

During the festival in the month of October, next to *Zemyna* the Lithuanians venerated the deity of the homestead, *Žemėpatis* or *Žemininkas*, who was considered to be a brother of *Zemyna*. The deity of the homestead also appears in Lithuanian as *Dimstipatis* (from *dimstis* “homestead”). Latvians have *Majas Kungs*, “the master of homestead.” A separate deity was the lord of the fields, the Lithuanian *Laukpatis* (from *laukas* “field” and *patis* “lord”) or *Lauksargis*, the “guardian of the fields” (*sargas* “the guardian”), and there were deities or spirits of flowers, foliage, grass and meadows, rye or flax and hemp fields. *Pergrubis* was a deity or protecting spirit of flowers, plants, foliage and grass, *Vaižgantas* a protector of flax and hemp growth (the name probably comes from the Lithuanian *vaisius*, “fruit,” and *ganyti*, “to guard,” “protect”). The corn spirit hid in the rye or other grain fields and was believed to be incarnated in the final sheaf in the fields to be brought home in the shape of a cock, a rabbit, or a woman. The Lithuanians used to make this sheaf of rye in the shape of a woman; it is still called *rugių boba*, “the old one of the rye.” She was brought home, celebrated at the harvest feast, and then kept in the house until the next year’s harvest. The Prussian corn spirit assumed the shape of a cock, called *Kurke* (known as *Curche* in the Latin text of the treaty between the Teutonic Order and the Prussians of 1249).<sup>23</sup> A cock was offered during the harvest feast, and in the fields some ears of corn were left for the corn spirit.

The entire living world bears testimony to the earth’s blessings. Trees and flowers, groves and forests, stones and hillocks, and waters were endowed with miraculous life-giving forces. They were thought to bring blessings upon human beings by healing diseases, safeguarding them from misfortunes, and assuring health and fertility. All the evidences of the earth’s fecundity were lovingly cared for and protected. The written records from the 11th to the 15th centuries repeatedly mention a profound respect for groves (“sacrosanctos sylvas”), trees and springs. Access to the holy forests or groves was prohibited to the “ignorants” (i.e., the Christians) because they would be polluted by the entry of Christians. No one was permitted to cut trees in holy forests, to fish in

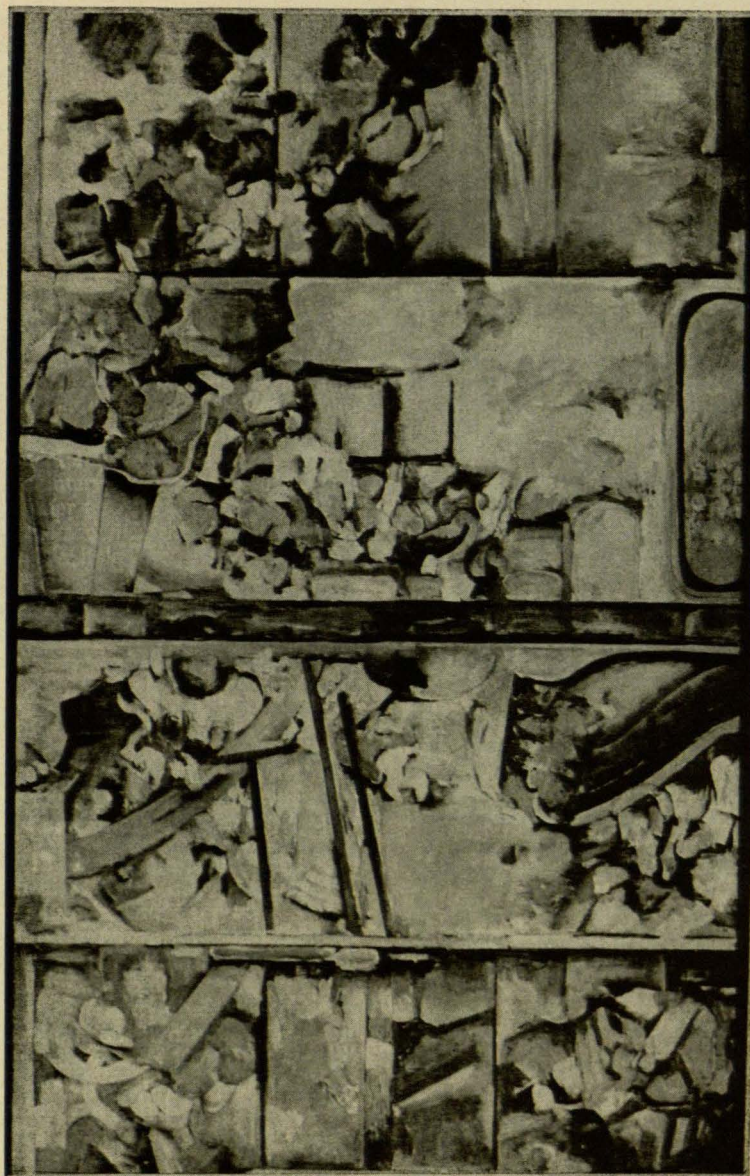
holy springs, or to plough in holy fields. The holy groves, hillocks, fields, and meadows were called *Alka*, *Alkas* or *Elkas*. They were guarded by “tabu.” The name itself shows that these reservations of virgin nature, were untouchable and protected places: the root *alk-*, *elk-* is related to Gothic *alhs*, Old English *ealh*, Old Saxon *alah*, the “protected,” “invulnerable.” In the holy *Alkas* were performed offerings to the gods and human cremations. The usual animal offerings were boars and pigs, he-goats, sheep, calves, cocks and hens, as testified by the excavations and the historical records. Here too, by decapitation and cremation, the Baltic heathens offered their enemies to the gods.

The names *Alka* and *Elka* for hills, groves, meadows, rivers, lakes and fields are found to this day by the hundreds in Latvia and Lithuania. Since the sacred places were imbued with silence, a number of holy hills and forests in East Prussia and Lithuania carry names having the root *rom-*, *ram-*, which means “quiet”; one of these is the sacred hill of *Rambynas* on the northern bank of the lower Nemunas River near Tilžė, mentioned in records ever since the 14th century. A stone with a flat surface formerly crowned this hill and offerings were made on it by newly married couples seeking fertility at home and good crops in the field. The water found atop *Rambynas* was eagerly sought for drinking and washing. Forests and towns called *Romuva*, *Romainiai* and the like have historic traditions going back to the ancient sacred places. The 14th century records mention a sacred town (villa) *Romenė* in central Lithuania.<sup>24</sup>

The oak, linden, birch, maple, pine and spruce were prominent among miraculous trees. Particularly the old, mighty, two-stumped trees were believed to possess strong healing powers. They were untouchable, none dared cut them down. Historic records since the 13th century mention “sacred oaks,” consecrated to the god *Perkūnas*, or “sacred linden-trees,” consecrated to *Laima*, the goddess of fate, to which offerings were brought. Such trees were surrounded by a ditch or a stone ring. A stick from an ash tree, a twig of juniper, elder, willow, or southern wood (*artemisia*), or generally a green bough are efficient weapons against the evil spirits.

Forests had their own goddesses and gods. *Medinė* (the name comes from *medis*, “tree”) was the Lithuanian forest goddess, witnessed in the 13th century records. Sources of the 17th and 18th centuries mention a male god of forests, *Giraitis*. Latvian folklore knows “forest mother” and “forest father” (*meža mate* and *meža tēvs*). There were also deities or spirits of shrubs: Lettish *Krūmu mate*, “the mother of shrubs,” Lithuanian *Krūminė*. A peculiar earth deity living under elders was *Puškaitis* who ruled over the subterranean demons, little good men, called *Barstukai* (or *Parstukai*) and *Kaukai*. If offerings (bread, ale) were made to *Puškaitis*, the little men brought plenty of grains and did the household works. During special feasts for *Barstukai*, tables laid with bread, meat, cheese and butter were left in





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barns, where the little men used to come in the midnight and eat. The generous farmers were rewarded with plenty.<sup>26</sup>

In songs not a realistic tree or flower is depicted, but their essential parts are emphasized, the bud and the top, their vitality and fecundity. "A green linden

has grown, with nine branchlets and a gorgeous top-let." A tree is usually three, seven, nine "stories" high. It is a "life-tree" or "cosmological tree," guarded in folk art by twin figures or heads of male animals—horses, bulls, stags, he-goats, swans—or it is encircled by suns, moons and stars, or else a bird perches on it.



Plants in the folksong have golden or silver buds, and atop a tree sits a cuckoo, the prophet of human fate:

*"In every branchlet a golden bud,  
On the toplet the cuckoo leans."*

(Lithuanian folk song)

In vain people seek for the blossom of a fern, but if it is found and the evil spirits are expelled, it brings to the finder happiness, knowledge, or even omniscience.

A peculiar cosmological tree of the Baltic peoples was the wooden, roofed pole topped with symbols of sky deities—the suns, moons, stars—and guarded by stallions and snakes. To the twentieth century, roofed poles as well as crosses with a sun symbol around the cross-arms were encountered in Lithuania in front of homesteads, amid fields, beside holy springs, or in the forests. They were erected on the occasion of a person's marriage or illness, during epidemics, or for the purpose of ensuring good crops. Although these wooden monuments are not preserved from times farther back than two hundred years, their presence in pre-Christian times is witnessed by historic documents considering them relics of the old religion. The regulations issued by Christian bishops urged the clergy to destroy the poles and crosses before which the peasants made offerings and exercised other pagan rituals. The Lithuanian roofed poles and crosses managed to escape destruction as the people attached to them some of the Christian symbols, and gradually they came under protection of the Catholic Church. They are, nevertheless, unique living monuments stemming out of the pre-Christian faith, as well as illustrious representatives of the Lithuanian folk art, showing in their symbolic and decorative elements direct ties with the art of the Iron Age.<sup>27</sup>

Wooden poles or chapels have been erected above stones or millstones legendarily associated with former "heathen altars." This links them with the cosmological tree known from the mythological songs, which stood above the "grey stone" at the end of "the way of the sun," guarded by two horses.

Old legends cluster about huge stones bearing holes or "footprints." The drilling of a round hole into stone meant the fecundation of the power of earth which resides in the stone. Rain water falling into these holes acquired magic properties. Baltic peasant women, to the 20th century, coming home from work stopped by such stones to cure their aches and pains by washing themselves with the water. Stones found in the Baltic lands often were incised with symbols of suns and snakes, much as they were elsewhere in northern and western Europe from the time of the Bronze Age. Some stones were made in human female shape. A huge stone in the shape of a woman's torso, known from Lithuania in the 19th century, was believed able to magically bestow fecundity on allegedly barren women. From a description given in 1836 we hear that in Lithuania there were stone monuments—usually about six feet high, smoothly cut, and surrounded by a ditch—which were dedicated to goddesses who spent their time at the stones spinning the fates of men. In 1605 a Jesuit

reported a stone cult in western Lithuania: "Huge stones, with flat surfaces, were called goddesses. Such stones were covered with straw and venerated as protectors of crops and animals."<sup>28</sup>

The holy waters—rivers, springs and lakes—were "sacred." A very large number of rivers and lakes are called *Šventa*, *Šventoji*, *Šventupė*, *Šventėžeris* in Lithuania, and *Svēta upe*, *Svētupe*, *Svētais ezers* in Latvia, the names coming from the words *švent-as*, *švent-a* (Lithuanian) and *svēt-s*, *svēt-a* (Lettish), that which is "sacred," "holy." Also there are many rivers and lakes called *Alkupė*, *Alkupis*. All of these rivers, streams, springs and lakes were holy and venerated in antiquity. The holiness of the clear and transparent waters is repeatedly referred to in historic records and some are still held in esteem. No one dared soil them. It was the "life water," having purifying, healing and fertilizing qualities. If one watered with holy water, flowers and trees would blossom bountifully. The fields were sprayed with holy water to ensure their bringing good crops, the animals were sprinkled to ensure their being healthy. Washing with clear spring water would heal eye and skin diseases. At the beginning of summer, during the sun festival (the present St. John's night), people would go swimming in the holy waters so that they would be healthy and beautiful and so that youths would soon marry. Holy were those springs and streams which flow toward the east, toward the sun. Mythological songs testify to a very close connection of the holy waters with the sun and with trees. Trees growing nearby the holy waters could be cut down.<sup>29</sup>

Water spirits were beautiful women with long breasts, very long blond hair and a fishtail. They were mute. When people happened to see them, they would stare back silently, spread their wet hair and hide their tails. Historic records mention and folklore has preserved the names of separate Lithuanian deities—of rivers: *Upinis*; of lakes: *Ežerinis*; of sea storm: *Bangpūtys*, the "god of waves," who sails over the enraged sea in a boat, which has a golden anchor; *Audros dievaitis*, the "god of storm." In the descriptions of Prussian gods in the 16th century are found the god *Autrimpas*, god of the sea and large lakes, comparable to the Roman Kastor; the god *Patrimpas*, god of rivers and springs, comparable to the Roman Pollux; and the god *Bardoyats*, god of ships, analogous to Neptunus.<sup>30</sup> The Latvians had *jūras mate*, mother of the sea. There was also a separate deity of the rain: the Lithuanian *Lytuvonis*, known from sources of the 16th century.<sup>31</sup>

The deities of the waters demanded offerings. To the river god *Upinis* were offered white suckling pigs lest the water not be clear and transparent. Before swimming one had to throw into the water bread or other kinds of food, or linen or woolen clothing, otherwise the deities would themselves take the swimming person. In recent times coins have been thrown into the water. Lakes, it was believed, do not freeze in the winter if there have been no victims—drowned people, animals or even a small bird.

Fairies, called *laumės*, peculiar naked women with long hair and long breasts, dwelled in forests,



near, expanses of water and stones. They were constantly mingling with human life and, yearning for motherhood, frequently used to kidnap human infants or small children and dress them in most attractive clothing. They could be extremely good as well as extremely angry. They were the irrational women. They could work fast and spin and launder rapidly, but once angered, they would destroy their handiwork in an instant.

A kind of superior goddess, common to all Balts, was *Laima*, the goddess of fate. She destined human happiness and unhappiness as well as the length of life. She was ruler not only of human life but also of plants and other living things. Her name is inseparable from *laimē*, "happiness." Fate usually appears in the image of this one deity, but stories have preserved reminiscences of three or seven goddesses of fate, analogous to the Greek *moiras*, Roman *parces* and German *Nornen*. In Lithuanian songs she sometimes is called by a double name *Laima-Dalia*, "happiness" and "fate." The Latvians also had *Dekla*, who was very sympathetic to human life, took care of small children, and grieved over the birth of a baby who was destined to have an unhappy life. *Laima*, although standing close to the earthly life, is related in her functions to the god of sky and to the sun.<sup>32</sup>

### The sky gods and their associates

The earth's great force for giving birth was matched by the dynamism of the sky and the male element in nature, endowed with the life-stimulating and evil-combatting powers. Life does not come into existence without the intercourse of male and female principles. For this reason the animate and dynamic forces of the heavenly bodies—the sun, moon and stars—and phenomena such as thunder, lightning, fire and rainbow; male animals like the stag, bull, stallion, he-goat, ram, cock, swan and other birds; and such reptiles as snakes and toads were believed to exercise a great influence on the development of plants and of animal and human life. The divine significance of the life- and light-bringing powers inspired the personification of the sun, moon, morning and evening stars, thunder and shining sky, giving rise to the images of sky deities. Male animals and birds and reptiles, because of their sexual nature or their prophesying powers for a change in the weather and the regular awakening of nature, became inseparable associates of the sky deities.

The Baltic pantheon of sky gods is very closely related to that of all other Indo-European groups. To it belong *Dievas* (Proto-Baltic *Deivas*), the god of the shining sky, related to Old Indic *Dyaus*, Greek *Zeus*, Roman *Deus*; the Thunder god: Lithuanian *Perkūnas*, Latvian *Pērkonis*, Prussian *Perkonis*, in name and function closely associated with the Slavic *Perun*, Hittite *Peruna*, Old Indic *Parjanya*, Celtic *Hercynia*, as well as to Scandinavian *Thor*, German *Donnar* and Roman *Jupiter* (the oak, the tree of *Perkūnas*, in Latin is *quercus* which comes from *percus*); *Saulė*, the Sun, very closely related to Vedic

*Surya* and *Savitar*, the early Greek *Helios*, and the other Indo-European sun-gods, but the Baltic *Saulė* is of a feminine gender; Lithuanian *Mėnuo*, Latvian *Mēness*, the Moon god; Latvian *Auseklis*, Lithuanian *Aušrinė*, the morning star and goddess of the Dawn or *Aurora*, related to the Vedic *Ushas*, and its counterpart, the Lithuanian *Vakarinė*, the evening star, both being personifications of the planet Venus. Among the sky gods there was also the divine smith, called simply *Kalvis*, "smith," or in diminutive form, *Kalvelis* and *Kalvaitis*. Most prominent among the divine animals was the horse, the escort of *Dievas* and *Saulė*. In mythological songs, the horse (Lithuanian *žirgas*, Latvian *zirgs*) is so intimately related to *Saulė*, the Sun, that sometimes it seems to stand as a symbol for the sun. Next in importance was the he-goat (Lithuanian *ožys*), escort of the Thunder god, a symbol of virile power and a weather-prophesying animal.

Common Indo-European roots of these gods and their associates are incontestable, especially in that the Baltic gods preserved very ancient traits in not loosening their ties with nature phenomena, the sky, the sun, the moon, the stars, the thunder. Except for *Dievas* and *Perkūnas*, the anthropomorphic images of the gods were not very strongly developed and did not split into a number of many more, related anthropomorphic deities as was the case in the Greek and Roman religions.

The name of the god *Dievas* is directly connected with "the sky." The Lithuanian *dievas* and Lettish *dievs* still have preserved the meaning "the sky," as in Sanskrit. The etymology of the god's name is made clear through the Sanskrit verb *dyut*, "to shine," "to beam," and the adjective *deīyas*, "of the sky." *Dievas* appears as an extremely handsome man, dressed in a silver gown, a cap, his clothes adorned with pendants, and with a belt and a sword attached. This image undoubtedly goes back to the Iron Age, being very much akin to the appearance of a Baltic king. He is inseparable from his horses, one, two, three, five, nine or more, in silver harness, with golden saddle and golden stirrups. His large fenced homestead is reminiscent of a castle, having three silver gates and consisting of manor and farming houses and vapor bath, with a garden and forest trees around. It is located beyond the sky: beyond the stone, silver, gold or amber hill. From this hill *Dievas* rides on horseback, or in a chariot or a sleigh, of gold or copper, holding golden reins finished in golden tassels. He comes to the earth very slowly, extremely carefully, lest he shake off the dew drops and snow-ball tree blossoms, lest he stop the growth of shoots, lest he hinder the work of sower and plougher. He lifts up the rye, he steps on weed grass. In Latvian mythological songs he appears sowing rye or barley from a silver sowing basket, does other work, hunts, and brews ale. *Dievas* is the guardian and stimulator of crops. In these functions he is closely related to the Sun, Moon, and Venus. His other power is the destining of human fate and of the whole order of the world. Because of his destining, the sun and moon and the day are bright. With *Laima*, the goddess of human fate, he determines



the life span and the fortune of man. Although *Dievas* possessed higher powers than other gods, he was not considered to be the supreme god and the ruler of others. In the pantheon of the sky, *Dievas* was friendly and democratic. His homestead and his sons, Latvian *Dieva dēli*, Lithuanian *Dievo sūneliai*, were particularly closely associated with *Saulē*, the Sun, and her daughters, who also had a castle with silver gates beyond the hill in the valley or at the end of the water.<sup>33</sup>

*Saule's* anthropomorphic image is vague, but more important is her journey over the stone or silver hill on copper wheels drawn by fiery horses, who are never tired, never sweating and never rest on the way. Toward evening she washes her horses in the sea after which she sits on top of the hill holding the golden reins, or goes down to the apple garden, in nine chariots, drawn by a hundred horses. She also sails in a golden boat, or is herself a boat which sinks into the sea. The ball of the setting Sun is picturesquely portrayed as a sinking crown or a ring or a red apple falling from the tree into the water. The falling apple makes the Sun cry and the red berries on the hill are tears of the Sun. The sun ball is also a jug or a ladle, since the light of the sun is conceived as a fluid substance. In the evening, *Saule's* daughters wash the jug in the sea and disappear in the water. The daughters may have signified the extension of the sun's light in the evening and early morning, and may have been connected with the morning and evening stars. During midsummer's festival on June 24, the rising sun was thought to be adorned with a wreath of braided red-fern blossoms and she "danced on the silver hill wearing silver shoes." In songs *Saulē* is "rolling," "swaying," "hopping." The Latvian solar songs have the refrain *ligo* (*ligot* means "to sway") or *rota* (from *rotat* "to roll," "to hop"). In art the sun is depicted as a ring, a wheel, a circle, a concentric circle, a radiating circle, a rosette or a daisy (in Lithuanian called *saulutė*, "sunlet," or *ratilas*, "wheel"), the flower of the Sun—symbols which were dominant in Baltic art throughout the prehistoric centuries and are to be found in present folk art. The apple tree with "nine branchlets" is compared to the rays of the sun. The Latvian songs say: "In the evening the Sun sets and adorns the green tops of the forests: it gives the lime-tree a golden crown, the oak-tree a silver wreath, and for each small pasture it gives a golden ring." Or: "The Sun braids a wreath of roses for the young barley field." The vigorous dynamism of the sun, the regularity of its daily journey, its influence on verdant life and on human happiness was a great source of inspiration for countless pieces of ancient Baltic poetry and art. Spring and midsummer festivals (present Easter and St. John's days) were festivals of joy, of the resurrection of nature; during which sun symbolism played the central role. The farmer's life was regularly patterned by prayers to *Saule* at sunrise and at sunset, for all fieldwork was entirely dependent on the sun's beneficence. Prayers to *Saule* had to be said with one's head uncovered.<sup>34</sup>

*Mēnuo* or *Mēness*, the Moon god, was a very close associate of *Saule's*. Like the periodical appear-

ance of the sun, the moon's disappearance and renewal in the form of a young moon brought well-being, light and health. It is still believed that flowers must be planted either at young or full moon. Prayers were especially useful to the young moon. The Moon god (of masculine gender) wore a gown of starry night and was drawn by grey horses. Frequently he was at the silver gates of *Saule's* castle, courting her daughters (in Latvian mythology); he even married *Saule* herself, but being unstable, fell in love with *Aušrinė*, (Lithuanian morning star); this angered *Saule* and the Thunder god *Perkūnas* smashed him in two parts (Lithuanian mythology). He finally married the weaver of the star-cover, and while counting the stars, found that all were there except *Auseklis* (Latvian morning star).<sup>35</sup> The Prussian mythology knows another god of light, who in the records of the 16th century appears as *Swayxtix* or *Suaixtis*, which in present Lithuanian must be *Žvaigždys*, from *žvaigždė*, "the star."<sup>36</sup>

What does *Kalvaitis*, the heavenly smith, hammer at the end of the waters or in the sky? He hammers a ring or a crown for the Dawn and a silver belt and golden stirrups for the *Dievas'* sons. Every morning he hammers a new sun ("a ring" or "a crown"). When he hammers in the clouds, silver pieces fall down to the waters. In Baltic mythology *Kalvaitis* or *Kalvelis* is a figure similar to *Hephaistos* in the Greek, *Volundr*, *Wēlant* in the Scandinavian, and *Ilmarinen* in the Finnish mythologies.<sup>37</sup> His hammer was gigantic. Jerome of Prague, a missionary in Lithuania, noted in 1431 that Lithuanians honored not only the sun, but also the iron hammer of rare magnitude, by whose aid the sun was said to have been liberated from imprisonment.<sup>38</sup>

*Perkūnas*, *Perkonis*, *Perkons*, the Thunder god, ruler of the air, is a vigorous man with a copper beard holding an axe in one hand. He traverses the sky with great noise in a fiery two-wheeled chariot, dragged by the he-goat. When thunder is heard, a proverb says, "God is coming—the wheels are striking fire." His castle is on the high hill (in the sky). *Perkūnas* is very just, but restless and impatient; he is the great enemy of evil spirits, devils, and unjust or evil men. He seeks out the devil and smites him with lightning. He throws his axe at evil people or tosses lightning bolts at their homes. He does not tolerate liars, thieves, or selfish and vain persons. The tree or stone that has been struck by lightning gives protection from evil spirits and heals maladies, especially the toothache, fever and fright. The stone axes dropped by *Perkūnas* possess a peculiar power of fecundity. They are still called "the bullets of *Perkūnas*," similar to "Thor's axlets" in Scandinavia. (Stone or bronze axes, "battle-axes," were frequently ornamented in prehistory by zig-zags, the symbol of lightning, and by circles, the sun symbols. Miniature axlets of bronze were worn as amulets among the other suspensia, up to the latest centuries of the prehistoric era.) *Perkūnas* also purifies the Earth from evil winter spirits. The first thunder in the spring



moves the earth to action: the grass begins to grow rapidly, grains take root, trees turn green.<sup>39</sup>

The he-goat (the Lithuanian *Ožys*), energetic escort of *Perkūnas*, is well known as a symbol of virile power, as a weather prophesying animal, and as a sacrificial animal:

*Little he-goat, black-bearded,  
Grow up, grow up!  
The gods are waiting for thee.  
They are waiting.*

*On the cliff by the river  
A fire burns day and night,  
Shining like starlight.*

*Ruginis, Žvaginis  
Will strangle God's little goatling.*

*During reaping, during sowing  
We shall lead thee, little blackbeard,  
We shall lead thee to the cliff.*

*Ruginis, Žvaginis  
Shall strangle thee, little goatling,  
To the glory of God.*

(Lithuanian folk song)

In addition to horse and he-goat, the bull, the stag and the swan were also symbols of virile, life-bringing power, but the harmless green snake, the Lithuanian *Zaltys*, was particularly prominent in the sphere of sexual life. It was a blessing to have a *Zaltys* in one's home, under the bed or in the corner, or even in a place of honor at the table. He was thought to bring happiness and prosperity, to ensure fertility of the soil and the increase of the family. Encountering a snake meant either marriage or birth. This mystically endowed creature is known to Lithuanian folklore as "the sentinel of the gods." *Zaltys* is loved by the Sun. It is a crime to kill it. "The sight of a dead *Zaltys* causes the Sun to cry," says a proverb. The very name for "snake" in Lithuanian, "*gyvatė*," shows association with *gyvybė*, *gyvata*, "life," "viability." Another mysterious, wealth-bringing creature, known from the early records as well as folklore, is *Aitvaras*. He sometimes has the head of a *Zaltys* and a long tail which emits light as he flies through the air. Sometimes he is a golden cock.<sup>40</sup>

The Balts were great venerators of fire. "Lituanī sacrum colebat ignem eumque perpetuum appellabat."<sup>41</sup> Fire was sacred and eternal. Tribes had special, officially sacred places on high hills and on river banks where fire was kept, guarded by priests,<sup>42</sup> and in each house was the sacred hearth in which fire was never extinguished. Only once a year, on the eve of the midsummer festival, was it symbolically extinguished, and then set again. Fire was a goddess, who required offerings. She was fed and carefully guarded and covered at night by the mother of the family. The Latvians call this flame "mother of the fire," *uguns mate*; in Lithuanian it is *Gabijs* (from the verb *gaubti*, "to cover"); in Prussian *Panike*, "the little fire." Fire was the purifying element and the symbol of happiness. Legends relate that fire was transferred to earth by *Perkūnas* in a storm, or that it was brought by a bird, usually a swallow, who burned itself while bringing it.<sup>43</sup>

This is not the occasion to present in more detail all of the "incredibilia" seen by Christian mis-

sionaries in the Baltic lands, or to portray the folk religion which still lives in folklore in surprisingly pure elements going back to deep antiquity; but from this short survey the reader may perceive something of their character. The Baltic religion has faithfully preserved the basic elements of ancient history, through which it is close to the early recorded religions of the Indo-European peoples, particularly to that of the Indo-Iranians (as seen in the cult of the dead, the burial rituals, and of sky and air deity, sun, snake, horse, water and fire cults); at the same time, it has remained faithful to the peasant's perception of the real world and to his rich natural environment, sustaining his profound veneration of the living land—forests, trees and flowers—and his intimate relationship with animals and birds. When one speaks of the legacy of Baltic prehistory, he must mean essentially the ancient religion, which is incarnate in the cosmic and lyrical conception of the world of present-day Lithuanians and Latvians, and is an inexhaustible source for their poets, painters and musicians.

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27. M. Gimbutas, *Ancient Symbolism in Lithuanian Folk Art*, *American Folklore Society, Memoir Series*, 49, Philadelphia, 1958.
28. Gimbutas, *ibid.*, pp. 94, 95.
29. J. Balys, *Lietuvių tautosakos skaitymai*, Tuebingen, 1948, pp. 32-42.
30. Mannhardt, *ibid.*, p. 228 ff.
31. Mannhardt, *ibid.*, p. 331.
32. H. Biezais, *Die Hauptgoetinnen der alten Letten*, Uppsala, 1955.
33. H. Biezais, *Die Gottesgestalt der lettischen Volksreligion*, Stockholm-Goetteborg-Uppsala, 1961.
34. W. Mannhardt, *Die lettischen Sonnenmythen*, *Zeitschrift fuer Ethnologie*, Bd. 7, 1875.
35. Balys, *ibid.*, pp. 42-51.
36. W. Mannhardt, *Letto-preussische Goetterlehre*, p. 570 ff.
37. W. Mannhardt, *Sonnenmythen* (1875).
38. W. Mannhardt, *Letto-preussische Goetterlehre*, p. 135.
39. Balys, *ibid.*, pp. 7-15; Gimbutas, *ibid.*, pp. 47, 102.
40. Gimbutas, *ibid.*, pp. 25-36; Balys, *ibid.*, pp. 65-76.
41. Mannhardt, *ibid.*, p. 135 (Eneo Silvio, beginning of the 15th century).
42. Mannhardt, *ibid.*, p. 139 (J. Długosz, 1455-1480).
43. Balys, *ibid.*, pp. 25-32.



# The More Important Works on the BALTIC STATES

John P. BALYS

## A Survey of the Last Ten Years

The three Baltic States, Estonia, Latvia, and Lithuania, incorporated by force into the Soviet Union in 1940, constitute a controversial subject in world politics. More than 20 years have passed since the *fait accompli*, and the United States and several other Western countries still do not recognize *de jure* the incorporation.

The survey is based on holdings of the Library of Congress in Washington. The Library's collections contain many publications concerning the Baltic States and their peoples, which were issued in these countries and abroad. Only the most important reference works can be mentioned in this survey.

### GENERAL WORKS

The European Law Division of the Library of Congress produced a few years ago a two-volume work, edited by Vladimir Gsovski and Kazimierz Grzybowski and entitled *Government, Law, and Courts in the Soviet Union and Eastern Europe* (New York, 1959). The chapters on the Baltic States concerning the present regime and its origin, the administration of justice, the land and the peasant were written by Vaino J. Riismandel (Estonia), Armins Rusis (Latvia), and Domas Krivickas (Lithuania). A careful analysis of sources and documents is given, and an extensive bibliography is provided (vol. 2, p. 1969-76). A diplomatic history of the relations between the Baltic States and

the USSR in 1939-40 and the case of incorporation of those states into the Soviet Union from the viewpoint of international law are discussed in Boris Meissner's *Die Sowjetunion, die baltischen Staaten und das Voelkerrecht* (Cologne, 1956). An analysis of Soviet political and military actions in the Baltic is made by Albert N. Tarulis in *Soviet Policy Toward the Baltic States, 1918-1940*, issued by the University of Notre Dame Press in 1959. A brief history of the Baltic States from 1917 to 1940, their economic and social development during the years of independence, their conditions under the Soviet and German occupation, and Balts as refugees in Germany are treated in John A. Swettenham's *The Tragedy of the Baltic States* (New York, 1954), a report compiled from official documents and eyewitness accounts. Several documents (treaties, etc.) are quoted in full. A sketch of the political and cultural history of the Baltic countries from ancient times through the second Soviet occupation is

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This survey is a reprint (with a few additions) of the article "The Baltic States: A 10-Year Survey," published in *The Library of Congress Quarterly Journal*, Vol. 20, No. 1, Dec. 1962.



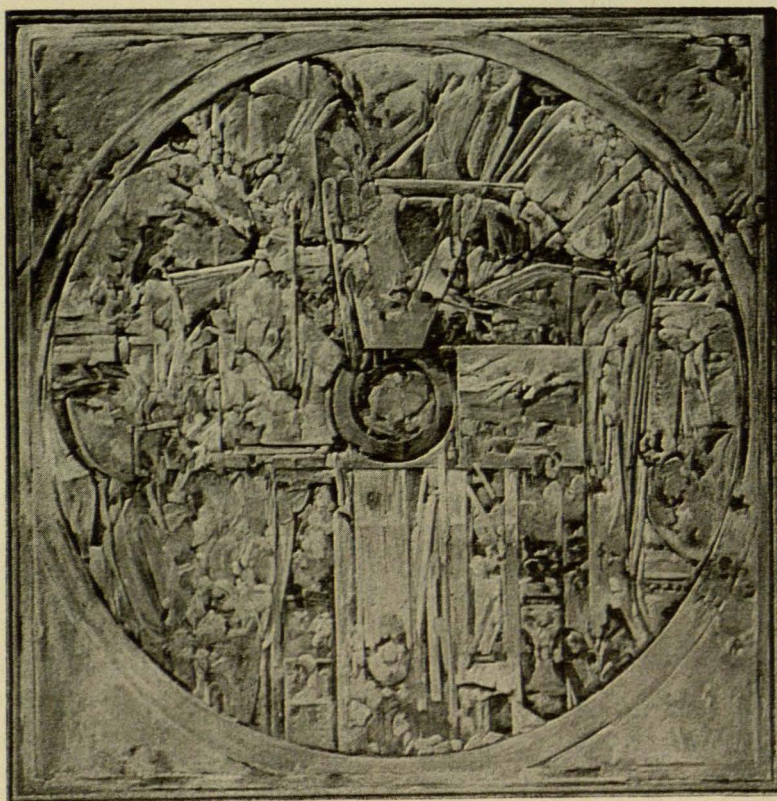
given by Clarence A. Manning in *The Forgotten Republics* (New York, 1952).

A treatise on the history of Livonia and Courland in the 12th-16th centuries entitled *The Rise of the Baltic Question*, was written by Walther Kirchner and was published by the University of Delaware Press in 1954. Stanley W. Page analyses the effects of great power politics upon the emergence of Lithuania, Latvia, and Estonia in *The Formation of the Baltic States*, issued by the Harvard University Press in 1959. A bibliography was compiled by Erik Thomson under the title *Baltische Bibliographie, 1945-1956* (Wuerzburg, 1957), and a selected bibliography on Estonia and Latvia is regularly published by Hellmuth Weiss in the *Zeitschrift fuer Ostforschung* (Marburg/Lahn). Much material on the Baltic States, their origin and national development, and their seizure and incorporation into the USSR may be found in *Report of the Select Committee to Investigate Communist Aggression and the Forced Incorporation of the Baltic States into the USSR*, the third interim report of the House Select Committee on Communist Aggression (Washington,

D.C., 1954), and in *Baltic States Investigation*, a report of the same Committee, issued as its first interim report (2 pts., 1954).

The history of the Baltic peoples is a subject of concern to Soviet historiography. The political and cultural dependence of the Balts on their Eastern neighbor is stressed and their achievement and national culture minimized. After the death of Stalin, the rigid line of conformity somewhat softened, and certain monographs, especially on archeology, linguistics, and history of the arts, prepared by the Academies of the sovietized Baltic countries, contain useful material. Baltic scholars abroad published several historical works in their native and Western languages in the traditions of independent Baltic historiography.

The results of the Baltic Complex Expedition, organized jointly in 1955 by the Academies of the USSR, Soviet Estonia, Latvia, Lithuania, and Belorussia, were published in 1959 by the Academy of Sciences in Moscow as the *Trudy* (Works) of the above-mentioned expedition. Volume 1, which bears the title *Voprosy etnicheskoi istorii narodov Pribaltiki...* (Problems of



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the Ethnical History of the Baltic Peoples According to Archeological, Ethnographical, and Anthropological Data), contains contributions in Russian by 25 Baltic and Russian authors and includes numerous illustrations, plates (part colored), and tables. Volume 2 is a monograph by M. V. Vitov, K. I. Mark, and N. N. Choboksarov on ethnical anthropology of the Eastern Baltic, titled *Etnicheskaia antropologija vostochnoi Pri-baltiki*. The study is based on anthropological measurements of people in 45 localities. The number of persons measured was selective and very limited, so that the results may be coincidental. A bibliography appended to the study lists Russian and Western authors as well as works of Baltic anthropologists written during the period of independence.

In 1952<sup>1</sup> the Baltic Research Institute (Baltisches Forschungsinstitut e.V.) was founded in Bonn, Germany. The members of the Institute are former professors and academicians of all three Baltic nations, who are now scattered throughout the free world. The field of interest of the Institute embraces the humanities and the social sciences, and its yearbook, *Commentationes Balticae*, has been published since 1953. The latest is volume 8/9 for 1960/61. Each volume contains a number of scholarly studies, most often in German, but occasionally in English.

In all three Baltic countries a number of guidebooks have been published, not only for the larger towns, but also for smaller localities and regions that might be of interest to tourists. All the guides are printed on high quality paper and contain numerous artistic photographs and drawings. The printing technique is often excellent. Achievements during the Soviet period under socialism are always emphasized. The guides serve a twofold purpose: tourism and propaganda. They are published in the native languages, in Russian and some are also issued in English or German editions. The Library of Congress has a number of these guides, but only a few of the guides for the capital cities can be mentioned here.\* A guide for *Tallinn* (1957, in Russian) was compiled by Vello Tarmisto. There are two more recent guides for *Riga* in Latvian: one compiled by M. Pavele and J. Skolis (1959), and another by V. Goldins (1960), also published in Russian. Two guides for *Vilnius* in Lithuanian should be mentioned: one compiled by J. Jurginis and V. Mikučianis (VPML, 1956), and another more recent one by A. Medonis (VPML, 1960).

Among the Baltic peoples, Lithuanians form the largest group of emigrants to the United States and Estonians the smallest. It is said that Chicago contains the largest Lithuanian population of any city in the world. Estonians emigrated to Sweden in large numbers at the close of World War II.

\* If not otherwise indicated, Estonian publications are published in Tallinn, Latvian in Riga, and Lithuanian in Vilnius. The Estonian State Publishing House is called Eesti Riiklik Kirjastus, and the Latvian equivalent is Latvijas valsts izdevniecība. Lithuania has two principal publishing houses: Valstybinė grožinės literatūros leidykla, VGLL, (State Publishing House for Belles Lettres), and Valstybinė politinės ir mokslinės literatūros leidykla, VPML (State Publishing House for Political and Scientific Literature). The abbreviations will be used throughout this article.

Algirdas Margeris is the author of *Amerikos lietuviai ir angliškųjų skolinių žodynas, 1872-1949* (The American Lithuanians and a Dictionary of English Loanwords, 1872-1949) published in Chicago in 1956. It contains treatises on the language of the early American-Lithuanian newspapers and books, their authors, the first Lithuanian textbooks, teaching of the Lithuanian language in American schools, and an extensive dictionary of loanwords (pp. 137-357). Another more recent work on Lithuanian emigration to America is the book by Stasys Michelsonas, *Lietuvių išeivija Amerikoje, 1868-1961* (South Boston, Mass., 1961), which describes American-Lithuanian organizations, the press, and the larger Lithuanian colonies in the United States and includes biographies of the more prominent personalities. *Chicagos lietuvių metraštis* (Yearbook of Chicago Lithuanians) is edited and published by A. Vilainis-Sidlauskas. Volume 1 (Chicago, 1955) contains information on Lithuanian cultural, charitable, professional, financial, and business institutions in Chicago, short descriptions of Lithuanian societies and organizations, and biographies of selected personalities. A special study on American-Lithuanian newspapers is *Amerikos lietuvių laikraščiai, 1879-1955*, compiled and published by Frank Lavinskas (Long Island City, N. Y., 1956). Pertinent information is given about American-Lithuanian newspapers and magazines, including their editors and publishers and rather long excerpts from these publications with facsimiles of the title pages, several typical photographs, etc.

Latvian associations, parishes, and the press in the United States are described by Osvalds Akmentinš in Part 1 of *Amerikas latvieši, 1888-1948; fakti un apceres* (The American Latvians, 1888-1948; Facts and Comments), Boston-Dorchester, 1958. A review of the activities of Latvian emigres for the period 1944-55 in the fields of foreign affairs, religion, science, arts, literature, the press, and social affairs and of the living conditions of Latvian emigres in different countries of the world is provided in *Latviešu trimdas desmit gadi; rakstu krajums*, a collection of articles by 38 authors, edited by H. Tichovskis (n.p., 1954).

## ESTONIA

The most recent of the general works on Estonia is a beautifully illustrated book entitled *The Face of Estonia: Estonia in Picture and Word* (Lund, 1961), which is a translation of a work compiled by Bernard Kangro and Valev Uibopuu, picturing landscapes, cities, and architectural monuments, most of which were destroyed during World War II. An appendix captioned "Estonia—the Country, Her People and Their Culture" (pp. 101-119) is included. Useful for general orientation is Villibald Raud's *Estonia, a Reference Book* (New York, 1953). Statistical tables, 33 in all, give information on economic conditions during the period of independence. The book includes chapters on Estonia under Soviet occupation (pp. 117-140) and on Estonians in exile (pp. 141-146). *The Estonians* (New Haven, 1955), by Linda Raun, should be mentioned chiefly for its bibliographical notes.



Prepared by the Nature Protection Commission of the Estonian Academy and edited by E. Varep and others, the handsome volume entitled *Eesti kaunis loodus* (1957) contains pictures and short explanations of the natural features of Estonia: landscapes, geological formations, seashores, forests and trees, rivers and lakes, rare plants, reptiles, insects, and birds. A short introduction, as well as the captions of the photographs, are given in Russian, German, and English.

Estonian bibliography is well represented. The national bibliography *Raamatukroonika* (Book Chronicle) was established in 1946 and is now being published quarterly by the Estonian Book Chamber. The State Library in Tallinn, which is named for F. R. Kreutzwald, issued in 1956 a bibliography of Soviet Estonian books published during the years 1940-1954, entitled *Noukogude Eesti raamat 1940-1954*, containing captions, a summary, and notes in Russian. A history of the Estonian book since 1535 (when the first book in Estonian was published), with emphasis on books published during the Soviet period 1940-60, is outlined in *Eesti NSV raamat, 1940-1960*, compiled by E. Annus and others and published in 1960. This luxurious volume—it includes 103 plates—contains bibliographical data on books selected for an exhibition which displayed very few works published in independent Estonia and none published by the exiles abroad. For a bibliography of the latter, two works by Bernard Kangro may be consulted: *Estonian Books Published in Exile: A Bibliographical Survey, 1944-1956* (Stockholm, 1957), which was also published in Estonian and German; and *In Exile: Estonian Books Published; a Bibliographical Survey, 1944-1959* (Stockholm, 1960). A general bibliography on Estonia, intended primarily for English readers, was published by the Slavic and Central European Division of the Library of Congress under the title *Estonia: A Selected Bibliography*, compiled by Salme Kuri (Washington, 1958).

Prepared by the Estonian Geographical Society, edited by E. Varep, and published in 1960 by the Academy of Sciences is an English-language bibliographical review called *On the Development of Geography in the Estonian S.S.R., 1940-1960*, which lists literature on all branches of geographical sciences. The titles are given in English only, but each of the eight chapters has an introduction, followed by a list of titles of books and articles by language.

A new dictionary of the Estonian language, *Eesti keele moisteline sonaraamat* (An Analogical Dictionary of the Estonian Language) began publication in 1958 in Stockholm. Compiled by the outstanding Estonian linguist, Andrus K. Saareste, the dictionary, which will be the most complete of its kind, will consist of 24 issues in 4 volumes, of which 14 issues (2,626 pages) are now in print. The same author previously published *Petit atlas des parlers estoniens* (Uppsala, 1955), containing colored maps on Estonian dialects, which is a continuation of Parts 1 and 2 that were published in Estonia in 1938 and in 1941. *An Estonian-English Dictionary*, compiled by Paul F. Saagpakk, of which volume 1 (A-graveeriija) was published in New York in 1955, contains "A Grammatical Survey of the Estonian Language" in English (pp. xiv-cxxvi). J. Silvet is the

compiler of a large *English-Estonian Dictionary* (1205 p.), published at Toronto in 1956.

Estonian literature in English is represented in two anthologies: *Anthology of Modern Estonian Poetry*, prepared by William K. Matthews and published by the University of Florida Press in 1953, and *Estonian Anthology*, compiled and translated by Andres Pranspill (Millford, Conn., 1956). The latter contains examples of poetry and prose, including proverbs and riddles. Oskar Loorits, formerly Director of the Estonian Folklore Archives in Tartu, is the author of two standard works on Estonian folklore: *Grundzuege des estnischen Volksglaubens* (3 vols., Uppsala, 1949-1960), and *Estnische Volkserzählungen* (Berlin, 1959). Biographies of 85 contemporary Estonian writers, acceptable to the Soviet regime, are given in *Pisateli Sovetskoi Estonii* (1956), which was compiled by L. Remmelgas. This was also published in Estonian.

Economic life and statistics in the Soviet-dominated countries are complex subjects which can be properly analyzed and understood only by specialists. Within the past few years the State Statistical Office has compiled several works which may be used for this kind of study. A collection on the national economy of Soviet Estonia is the *Eesti NSV rahvamajandus* (1957), which contains statistical tables (with legends in Estonian and Russian) on territory and population, industry, agriculture, transportation and communication, the labor force, culture, health, social welfare, etc., covering mainly the period 1950-56 but occasionally including the years 1940 and 1957. Another collection is the *Noukogude Eesti saavutusi 20 aasta jooksul* (1960), containing statistics on the achievements of Soviet Estonia for the previous 20 years, which was also published in Russian. The Institute of Economics of the Estonian Academy of Sciences issued in 1960 another work on Estonia's economy for the 20-year period, entitled *Noukogude Eesti majandus, 1940-1960*, which includes numerous maps, diagrams, and tables, and contains summaries in Russian. Economic-geographical characteristics of the country are described in Russian by Mikhail I. Rostovtsev and V. IU. Tarmisto in *Estoniskaia SSR: ekonomiko-geograficheskaia kharakteristika* (2d ed., Moscow, 1957). It contains a general description of the country presented in a manner acceptable to the present-day regime and provides information on geographic features, population, culture, and economy, as well as sketches of economic life by geographic regions. The situation in Estonia, as seen by emigres, is outlined by Aleksander Kaelas in *Das sowjetisch besetzte Estland* (Stockholm, 1958).

Selected sources in Estonian history are presented in the form of a reader, the *Eesti NSV ajaloo lugemik* (1960), which was prepared by the Academy's Institute of History and was edited by Juhan Kahk and Artur Vassar. The well-known Estonian archeologist, H. Moora, is the editor of a volume dealing with problems pertaining to the ethnical history of the Estonian people, entitled *Voprosy etnicheskoi istorii estonskogo naroda* (1956), which was also published in Estonian. The Russian edition has a summary in German (pp. 319-328). The book contains articles by nine authors



who examine the origin and development of the Estonian people in prehistoric times. *The History of Estonian People*, by Evald Uustalu, was published in London in 1952.

The old University of Tartu (founded in 1632) since 1941 has issued 113 volumes of its *Toimetised* (Publications), which are divided into several sub-series. Publication of the series was suspended during the years 1942-45; the Library's set begins with volume 35 (1954). The Estonian Learned Society in America has published two volumes of its *Yearbook*, covering the period 1951-58 and containing a number of papers, chiefly in the humanities and the social sciences.

## LATVIA

A well-documented and illustrated work by several authors on the country, people, and history of Latvia during its 22 years of independence is *Cross Road Country: Latvia*, edited by Edgars Andersons (Waverly, Iowa, 1953). *Latvia: An Area Study* (New Haven, 1956) is a monograph in two volumes, which was prepared by the University of Chicago's Division of Social Sciences and edited by George B. Carson. "This study... seeks to trace the historical background and geographical setting for the existence of the contemporary ethnic group, and describe its society, politics, and economy under present conditions" (p. vi.). A bibliography is appended to each chapter. The *Latvju enciklopedija* in 3 volumes, edited by Arveds Švabe, was published in Stockholm during the years 1950-55. The work is confined to Latvian affairs and is an abridged edition of the 21-volume *Latviešu konversācijas vārdnīca* (Riga, 1927-1940).

The Institute of Economics of the Latvian Academy of Sciences produced in 1956 *Latviiska SSR: ocherki ekonomicheskoi geografii*, edited by I. A. F. Bumber and P. M. Alampiev. It is the collective work of eight authors and describes the country's geographical situation and territory, natural resources, stages of economic development, population and culture, industry, agriculture, and transportation, sketching the characteristics of the different regions in the country. Also included are illustrations, maps and a bibliography (pp. 374-380). Another source of information is the book about the Latvian State University which was published on the occasion of its 40th anniversary: *Petera Stučkas Latvijas Valsts universitāte 40 gadus, 1919-1959*, edited by J. Jurgens and others (1959). It contains a history of the University with major emphasis on the Soviet period, a description of the 34 departments, a list of the faculty as of September 1, 1957, a list of theses accepted during the years 1945-1958, and a list of graduates for the same period.

Two short selected bibliographies on Latvia should be mentioned: *Bibliography of Latvia* (New Haven, 1956), prepared by the University of Chicago for Human Relations Area Files, Inc., and *Latvia: A Selected Bibliography* (Washington, 1958), by Selma A. Ozols. The latter is a master's thesis which was accepted by the Catholic University of America. A microfilm of

the typescript can be ordered from the Photoduplication Service of the Library of Congress.

A short treatise on old Latvian books and newspapers and on Latvian bibliographies published up to 1917 was written by Karlis Egle and was published by the Latvian Academy under the title *Isa latviešu bibliografijas vesture, līdz 1917. gadam* (1957). A bibliographical survey titled *Latvijas PSR, 1940-1960*, compiled by O. Pūce and J. Veinbergs and is being published by the State Library in Riga (vol. 1 appeared in 1961); it will cover the 20-year period 1940-60 of Soviet rule in Latvia. A current Latvian bibliography, *Latvijas PSR preses hronika* (quarterly, 1949-56 and monthly since 1957), is published by the Latvian Book Chamber. Each issue contains the following chapters: books and pamphlets (including publications for the blind), music notes, printed graphics (posters, etc.), articles in journals and newspapers, reviews, and writings on Latvia in the press of the USSR and of foreign socialistic countries. The introduction, contents, and headings of chapters are also given in Russian. Another work that was compiled and published by the Book Chamber is *Latvijas PSR prese, 1940-1956*, which was issued in 1958 and contains statistics for the Latvian press from 1940 to 1956. The Latvian Academy of Sciences produces a bibliography of its own publications, the *Latvijas PSR Zinatnu akadēmijas izdevumu bibliografija*; the first issue covers the years 1946-55, and separate annual issues from 1956 through 1960 have been published. The Central Library of the Academy started publication of its series *Raksti* (Works) in 1960. A bibliography of Latvian publications prepared by exiles abroad, intitled *Latviešu trimdas izdevumu bibliografija*, is issued by the Culture Fund of the American-Latvian Alliance in Washington, D.C. The Library of Congress has received the annual volumes for 1955 and 1956 thus far.

*Latviešu vārdnīcas (līdz 1900. gadam)*, a history of Latvian dictionaries up to 1900, was written by Daina Zemzare and was published in 1961 by the Latvian Academy of Sciences. The most complete and scholarly Latvian dictionary, *Latviešu valodas vārdnīca*, by Janis Endzelins and Karlis Mūlenbachs, which was first published in 1923-38 by the Latvian Ministry of Education, was reprinted in 6 volumes by the Chicago Baltic Philological Association in 1956 and the supply was quickly exhausted. The Latvian words are also given in German translation, with explanations. Numerous passages are quoted from Latvian folklore and literature. Other useful English-Latvian dictionaries are *Angļu-latviešu vārdnīca*, edited by M. Strādina (1957), and *Angliski-latviska vārdnīca* (Copenhagen, 1959), by Eišenija Turkina.

Several important works on the history of Latvia have been published within the last 10 years. The oldest written source, the Chronicle of Livonia by Henricus Lettus of the 13th century (first published in 1740), was translated into German by Albert Bauer and published as *Livlaendische Chronik* (Würzburg, 1959) was also issued in English as *The Chronicle of Henry of Livonia* (University of Wisconsin Press, 1961), a translation with introduction and notes by James A. Brundage. The following general works,





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published in Western countries on Latvian history should also be mentioned: *Histoire du peuple letton* (Stockholm, 1953), by Arveds Švabe; *A History of Latvia* (Princeton University Press, 1951), by Alfreds Bilmanis; *History of Latvia: An Outline* (Stockholm, 1951), by Arnolds Spekke; and a treatise on the situation in Latvia, 1800-1914, by Arveds Švabe, entitled *Latvijas vesture, 1800-1914* (Uppsala, 1958).

The Statistical Office of Soviet Latvia published in 1960 a statistical report on the national economy of the country for the preceding 20 years, entitled *Padomju Latvijas tautas saimniecība 20 gados*. The work, containing diagrams and tables, is arranged according to the usual Soviet pattern, with explanations in Latvian and Russian. The Academy's Institute of Economics published in 1960 a statistical atlas in the two languages, entitled *Latvijas PSR statistikas atlants*, which includes 40 colored maps and diagrams, and it also issued in 1961 *Razvitie narodnogo khoziaistva Latviiskoi SSR*, a collection of articles in Russian on the development of Latvia's national economy.

A chronological collection of Soviet Latvian laws, edicts of the Supreme Soviet, and Government decrees for the years 1940-59 was published in 1960 as *Khronologicheskoe sobranie zakonov Latviiskoi SSR* (also published in Latvian). The present administrative and territorial divisions of the county, as well as the names of all populated places, are listed in the 1957 edition of the *Latvijas PSR administratīvi teritoriālais iedalījums*, the latest edition that has been received by the Library.

A few additional publications issued by Latvians abroad on the situation in their native country are mentioned below. They include *The Cheka (NKVD) at Work in Latvia: Documentary Evidences*, by Modris Gulbis (Stockholm, 1952); *These Names Accuse: Nominal List of Latvians Deported to Soviet Russia in 1940-41* (Stockholm, 1951), a book issued by the Latvian National Fund in the Scandinavian Countries, listing data under the names of about 30,000 deported Latvians; *Die kulturgeographischen, wirtschaftlichen und soziologischen Auswirkungen der Sowjetisierung Lettlands* (n.p., 1958), written as a thesis by Andrijs Namsons for the Technische Hochschule in Stuttgart; *The Fallacy of Collective Farming* (Stockholm, 1958), edited and published by M. Goppers, containing five papers on the shortcomings of collectivized agriculture in Latvia.

Several standard reference works have been published in Latvia and abroad within the last decade. The most comprehensive grammar of the Latvian language (1,100 pages) written by the outstanding Baltic linguist Janis Endzelins, first published in German (Heidelberg, 1923), was also issued in Latvian in 1951 under the title *Latviešu valodas gramatika*. The first two volumes of Latvian toponyms, compiled by the same linguist, also appears as *Latvijas PSR vietvardi* in 1956 and in 1961.

A directory of Latvian authors, *Latviešu rakstnieki: literatūras radītāji*, compiled by O. Pūce and J. Veinbergs and published in 1955 by the State Library in Riga, contains biographies of 83 individuals; a list of their works and a bibliography of literature about

them is appended. A similar work in Russian covering 76 authors but with fewer bibliographical data is *Pisateli Sovetskoi Latvii*, edited by Vizbulis Berce (1955). Only authors acceptable to the Soviet regime are listed in these directories, however.

Latvian poetry for Western readers is offered in two anthologies, *A Century of Latvian Poetry* (London, 1957), compiled and translated by William K. Matthews, and *Lettische Lyrik* (Hannover-Doehren, 1960), translated by Elfriede Eckardt-Skalberg. A handsomely printed book for English readers is *Latvian Literature*, a collection of essays by Janis Andrupis and Vitauts Kalve, translated by Ruth Speirs (Stockholm, 1954). Chapters on folk poetry, early writings, and literature of the last 100 years, embellished with numerous portraits and drawings by Latvian artists, make the book highly instructive and interesting.

Folklore and ethnography play important roles in Latvian literature and in the cultural life of the country. The Latvians are proud of their folksongs, and a collection of these songs, in 12 volumes, called *Latviešu tautas dziesmas* (Copenhagen, 1952-56), which was edited by Arveds Švabe and others, was published in a subscription edition. The collection contains not only texts of songs but also extensive essays on various aspects of folksongs. A French translation of a work by Ziedonis Ligiers on Latvian ethnography called *Ethnographie lettone* is being issued by the Société Suisse des Traditions Populaires. The richly illustrated first volume (Basel, 1954) deals with the gathering of food, hunting, and fishing. The Institute of Ethnography and Folklore of the Latvian Academy prepared and published during the years 1955-57 two volumes of selected folksongs entitled *Latviešu tautasdziesmas*.

## LITHUANIA

The best general source of information on Lithuania and Lithuanians abroad is the *Lietuvių enciklopedija* (Lithuanian Encyclopedia), which began publication in 1953 as a subscription edition, issued by Juozas Kapočius of South Boston, Mass. It is a general Lithuanian-language encyclopedia, edited by a board of editors with the collaboration of Lithuanian intellectuals throughout the free world. Volumes 1-27, covering letters A-Sk, are already in print. The Chief Editor of the first three volumes was Vaclovas Biržiška (1884-1956), who once edited the *Lietuviškoji enciklopedija* published in Kaunas, nine volumes of which, covering letters A-I, were issued in 1933-44. Another reference source is *Pasaulio lietuvių žinyas*, a Lithuanian world directory, edited by Anicetas Simutis and published by the Lithuanian Chamber of Commerce in New York (2d ed., 1958). Besides lists of names and addresses of persons and institutions active in Lithuanian affairs, it also contains short informative articles in English on various subjects, written by specialists.

Biographies of about 7,000 Lithuanians, who in 1953 were active in social, scientific, artistic, and other fields of general interest, are published in *Amerikos*



*lietuvių vardynas*, a directory of American-Lithuanians (Los Angeles, 1953).

A beautifully illustrated album is *Picturesque Lithuania* (Chicago, 1958), by Petras Babickas, which includes informative articles in English, Lithuanian, and Spanish, depicting the ancient and modern life of the country and its people. Similar, although less artistic and more educational, is an album containing 1,200 pictures and extensive explanatory texts by Vladas Vijeikis, entitled *Lietuva, mano tėvų žemė* (Lithuania, the Land of My Ancestors), published in Chicago in 1961. *Lietuva, šalis gražioji* (Lithuania, the Beautiful Country) is an album, compiled by P. Pukys and published in Lithuania by VPML in 1960. The pictures are artistic, the headings are imaginative, and the text often carries a propaganda message. A book strictly serving Soviet propaganda purposes is *Lithuania, Land of the Niemen*, by Georgii V. Metel'skii, which was translated from the Russian by George H. Hanna (Moscow, 1959).

Useful information can be found in *Lithuania in the Last 30 Years*, prepared at the University of Chicago under the editorship of Benedict V. Maciuika and printed in New Haven in 1955 by Human Relations Area Files, Inc. A scholarly work is a Columbia University thesis by Alfred E. Senn, entitled *The Emergence of Modern Lithuania* (New York, 1959). The book examines the realization of Lithuanian national aspirations and the establishment of an independent national state, as well as the backstage struggle in international affairs and military operations from September 1917 through May 1920. An extensive bibliography is included (pp. 241-259).

Several works on the geography of Lithuania that were prepared by the Institute of Geology and Geography of the Lithuanian Academy of Sciences should be mentioned. Volume 1 of *The Physical Geography of Lithuania*, *Lietuvos TSR fizinė geografija*, edited by Alfonsas Basalykas and published by VPML in 1958, is a collective work by 12 authors, who discuss the geological past, surface relief, climate, water features, flora and fauna, place names, and history of the cartography of the country. *Lietuvos TSR ekonominė geografija* (The Economic Geography of Lithuania), edited by Kazys Meškauskas and Stasys Tarvydas and published by VPML in 1957, is also a collective work by 15 authors, who describe the physical, economic, demographic, and cultural features of Lithuania, including detailed economic-geographical characteristics of the country by regions. A bibliography listing 258 titles (pp. 391-402) is appended. In 1960, the same Institute published two representative volumes on the occasion of two international congresses: *Collected Papers for the XIX International Geographical Congress* and *Collected Papers for the XXI Session of the International Geological Congress*. Both are handsomely printed and illustrated volumes, edited by Vytautas Gudelis, and contain a number of articles on the geography and geology of Lithuania, written in English and Russian with summaries in Lithuanian. The same Institute also publishes two series which often contain valuable material and studies on geography and geology of Lithuania: *Moksliniai pranešimai* (Scientific

Communications, 14 vols. in 1955-62), and, jointly with the Lithuanian SSR Geographical Society, *Geografinis metraštis* (the Geographical Year-book, 4 vols. in 1956-61, containing also summaries in English).

A selected bibliography of about 1,200 entries entitled *Lithuania and Lithuanians*, by Jonas Balys (New York, 1961) is intended primarily for those interested in the subject but unable to read the Lithuanian language. Books and articles in Western languages are, therefore, treated with preference. A current bibliography of books and articles in periodicals in Lithuanian and in foreign languages on Lithuania, published outside the Soviet bloc, is printed in the periodical *Knygų lentyna* (Bookshelf), edited by Aleksandras Ružancovas of the Lithuanian Bibliographical Service and published by Vytautas Saulius in Chicago (5 nos. a year). The publication was established in Memmingen, Germany, in 1948. A bibliography of publications in present-day Lithuania is included in several series published by the Lithuanian Book Chamber. Unfortunately, these series are very scantily represented in American libraries.

The national bibliography or book annual, *Knygų metraštis*, a quarterly which began publication in 1947, lists books and pamphlets. Articles in journals and newspapers are listed in *Žurnalų ir laikraščių straipsnių metraštis*, a monthly established in 1947. Retrospective volumes for the years 1940-41, 1944-45, and 1946 have also been published in recent years. There is another yearbook of periodical publications, the *Lietuvos TSR periodinių leidinių metraštis*, an annual list of periodicals, which was established in 1951. The Library of Congress has issues for the period 1951-54. Still another publication *Lietuvos TSR spaudos statistika* provides statistics on the Soviet Lithuanian press. Volumes for the years 1940-55, and 1956-57 were published in 1957 and 1958, respectively. The Central Library of the Lithuanian Academy of Sciences has published since 1956 a bibliography of books and articles produced by the staff of the Academy entitled *Lietuvos TSR Mokslų akademijos ir jos darbuotojų knygų ir straipsnių bibliografija*. The same Library also published in 1958 a bibliography of manuscripts and theses compiled by the research staff of the Academy in 1946-56, entitled *Lietuvos TSR Mokslų akademijos rankraštinių darbų ir disertacijų bibliografija, 1946-1956*. In 1961, the Library began to issue a series on library science and bibliography, called *Bibliotekinių mokslų ir bibliografijos*.

Between 1930 and 1940 the government of independent Lithuania sponsored a project, under the general editorship of Juozas Balčikonis, to prepare for publication a comprehensive dictionary of the Lithuanian language. Five volumes of this dictionary, the *Lietuvių kalbos žodynas*, appeared between 1941 and 1959 (up to the word "klausinys"), the first two having been prepared by the general editor himself; the contents of the subsequent three volumes do not approximate the scholarly level set by Professor Balčikonis. A concise dictionary of the present-day Lithuanian literary language entitled *Dabartinės lietuvių kalbos žodynas* comprises about 45,000 words. It was compiled by a staff of editors and was published in



1954. The usage of words is often illustrated by sentences taken from Lithuanian translations of Soviet political writings, and new terminology used in newspapers and high school textbooks is included. An expurgate edition is published in Chicago, 1962. Both dictionaries were prepared by the Academy's Institute of Lithuanian Language and Literature and published by VPML. The first dictionary of Lithuanian synonyms, *Lietuvių kalbos sinonimų žodynas* (Kaunas, 1961) was compiled by Antanas Lyberis. Other dictionaries published in Lithuania by VPML, which are useful for practical purposes are *Anglų-lietuvių kalbų žodynas* (English-Lithuanian Dictionary), compiled by Vaclovas Baravykas (2d ed., 1961; 1st ed. of 1958, reprinted by Terra in Chicago, 1959); *Lietuvių-anglų kalbos žodynas* (Dictionary of Lithuanian-English), compiled by Bronius Piesarskas and Bronius Svecevičius (1960); *Anglų-lietuvių kalbų politechninis žodynas* (English-Lithuanian Polytechnical Dictionary), compiled by Andrius Novodvorskis and listing about 10,000 technical terms (1958); and *Slovar' russkikh i litovskikh sokrashchenii* (Dictionary of Russian and Lithuanian Abbreviations), compiled by G. Feigelsonas et al. (1960).

Two important dictionaries are in the process of being published abroad. *Woerterbuch der litauischen Schriftsprache*, which was begun in 1926 and which resumed publication after World War II, has now reached volume 4 (to the word "šlapias"). Edited by Alfred Senn and Anton Salys, professors at the University of Pennsylvania, and published by C. Winter in Heidelberg, the dictionary is a practical and useful linguistic tool. A scholarly etymological dictionary entitled *Litauisches etymologisches Woerterbuch*, which began publication in 1955 in Heidelberg, was compiled by the late Ernst Fraenkel, an authority in Baltic linguistics. Only seven issues, covering the letters A - Pec., were published before the compiler's death in 1957. Publication is being continued and the latest issue received by the Library (no. 10) carries the dictionary through the word "skena."

Selected works of two foremost Lithuanian linguists were newly published: *Rinktiniai raštai* of Jonas Jablonskis in 2 vols. (VPML, 1957-59), and, under the same title, the works of Kazimieras Būga in 3 vols. (VPML, 1958-61). A scientific Lithuanian grammar in Polish was written by Jan S. Otrębski *Gramatyka języka litewskiego* (Warszawa, vols. 1 and 3, 1956-58). A history of the Lithuanian language is given by Petras Jonikas in *Lietuvių kalbos istorija* (Chicago, 1952) which includes a bibliography and a summary in English.

Several monographs on the ancient history of Lithuania have been published during the last 10 years. V. T. Pashuto, a Soviet historian who specializes in Lithuanian history, has written a new book called *Obrazovanie Litovskogo gosudarstva* (The Formation of the Lithuanian State), published in 1959 by the USSR Academy of Sciences. In an extensive bibliography (pp. 427-464), the author also lists works of Western authors as well as those of Lithuanian historians that were published during the period of independence. Under the auspices of the Institute of

History of the Lithuanian Academy of Sciences, three volumes (1, 3, 4) reproducing sources on the history of Lithuania were published under the title *Lietuvos TSR istorijos šaltiniai* (VPML, 1955-61). The most useful is volume 1, covering written sources from 98 A.D. to 1859; volume 4 ends with the occupation of Lithuania by the Soviet armed forces in June 1940; and volume 2 has not been issued. All documents are published in Lithuanian translation only; they were selected, abridged, and annotated in conformity with the "basic principals of Marxist-Leninist methodology and theory" (vol. 1, p. 3). Archeologists have less trouble with conformity than historians. Sketches on the archeology of Lithuania have been contributed by Pranas Kulikauskas and others in *Lietuvos archeologijos bruožai* (VPML, 1961). Achievements of archeologists in independent Lithuania are minimized, however. A new general history of Lithuania entitled *Lietuvos istorija* (which is a volume of almost 1,000 pages with a number of illustrations and maps) was written in the United States by Vanda Sruogienė and was issued in Chicago in 1956 by the oldest extant Lithuanian publisher in this country, the Tėvynės Mylėtojų Draugija, founded in 1896.

Information about the new administrative and territorial divisions of Lithuania is given in *Lietuvos TSR administracinis-teritorinis suskirstymas* (2d. ed., VPML, 1959). Tables and indexes show the situation as of February 1, 1959, indicating how the country was divided into regions, cities, towns, and villages.

The economic situation in the country is outlined in a number of statistical publications which follow the pattern of Soviet works of that type. The Central Statistical Office published in 1957 a collection of statistical data on the national economy in *Lietuvos TSR liaudies ūkis*, which was also published in Russian. A later publication in Russian by the same institution, containing statistical data on Soviet Lithuania for 20 years, is *20 let Sovetskoi Litvy* (1960), edited by B. M. Dubasov. The Academy's Institute of Economy produced a similar work entitled *20 metų Tarybų Lietuvos liaudies ūkiui* (VPML, 1960).

A few standard works in natural sciences should be mentioned. *Lietuvos paukščiai* (Birds of Lithuania) by Tadas Ivanauskas is being published in 2d enlarged and improved edition (2 vols. published in 1957-59 with a promise to include an English summary at the end of vol. 3). Another work by the same author et al. is about fresh water fish of Lithuania, *Lietuvos gėlių vandenų žuvis* (1956). A voluminous work is in progress on the flora of Lithuania, *Lietuvos TSR flora*, a collective work edited by M. Natkevičaitė-Ivanauskienė (v. 1, 1959; v. 3, 1961; v. 2 not published yet). Names of plants are given in Latin, Lithuanian, and Russian. Summaries in Russian and German are added. All three publications contain numerous illustrations, plates (some in colors) and maps. The three works were prepared under the auspices of the Academy's Institute of Biology and published by VPML.

A large number of publications dealing with Lithuanian literature and folklore have also appeared. Vaclovas Biržiška describes the history of old Lithuanian books in the two-volume *Senųjų lietuviškų knygų is-*



torija, published by the Lithuanian Literary Society of Chicago (1953-57). His remarkable *Aleksandrynas*, a posthumous work which contains biographies, bibliographies, and bio-bibliographies of Lithuanian authors to the year 1865, is being published jointly by the American Lithuanian Cultural Foundation and the Institute of Lithuanian Studies in Chicago. Volume 1 (1960) contains biographical and bibliographical data on approximately 100 men of letters who lived between 1475 and 1720; volume 2 is in the process of publication; and volume 3 is in preparation.

A handbook on Lithuanian literature, in four volumes, called *Lietuvių literatūra*, was published by the Chicago High School of Lithuanian Studies during the years 1959-61. Volumes 1 and 2 were written by Domas Veilčka and volumes 3 and 4 by Jūozas Masiionis. This compendium of Lithuanian literature, beginning with folklore and ending with recent authors, was issued as a textbook and reader on the collegiate level.

Examples of Lithuanian literature in English are available in the following recently published anthologies: *Selected Lithuanian Short Stories*, edited by Stepas Zobarskas (2d. rev. and enl. ed., New York, 1960), and *The Green Oak: Selected Lithuanian Poetry* (New York, 1962), edited by Algirdas Landsbergis and Clark Mills.

A book of more than 500 pages, entitled *Tarybų Lietuvos rašytojai* (Writers of Soviet Lithuania), published by VGLL in 1957, contains extensive autobiographies and portraits of 63 living authors and includes a supplement comprising bibliographies of their published works; also included are a few authors who became well known in the pre-Soviet period. A bibliography of Soviet Lithuanian literature and criticism for the period 1945-55, entitled *Tarybinė lietuvių literatūra ir kritika, 1945-1955*, was compiled by S. Stanevičienė and was published in 1957 by the Academy's Institute of Lithuanian Language and Literature. Under the auspices of the same Institute, a chrestomathy on the history of Lithuanian literature of the so-called Epoch of Feudalism, compiled by Kostas Korsakas and Jurgis Lebedys, was issued under the title *Lietuvių literatūros istorijos chrestomatija: feodalizmo epocha* (VGLL, 1957). Examples of the oldest literature to approximately 1890 are given.

Publications on Lithuanian folklore are quite numerous. First of all, a number of important old collections by Antanas Juška, Ludwig J. Rhessa, and others have been newly edited and reprinted during the last decade. The first edition is often reprinted in fascimile, side by side with a new transcription. One of the most important original works is *Sutartinės* (VGLL, 1958-59), a three-volume collection of polyphonic Lithuanian folksongs, by Zenonas Slaviūnas. It contains texts and melodies of these rare songs, together with a classification and scholarly analysis. Folk music for woodwind instruments is treated by Stasys Paliulis in *Lietuvių liaudies instrumentinė muzika* (VGLL, 1959). Several works were also published abroad, chiefly in the United States and Great Britain. Jonas Balys published *Lithuanian Narrative Folksongs: a Description of Types and a Bibliography* (Washington, 1954), and

*Lithuanian Folksongs in America: Narrative Folksongs and Ballads* (Boston, 1958, i.e. 1959). The first collection of Lithuanian folk tales in English was edited and translated by Stepas Zobarskas in *Lithuanian Folk Tales* (2nd enl. ed., Brooklyn, N. Y., 1959).

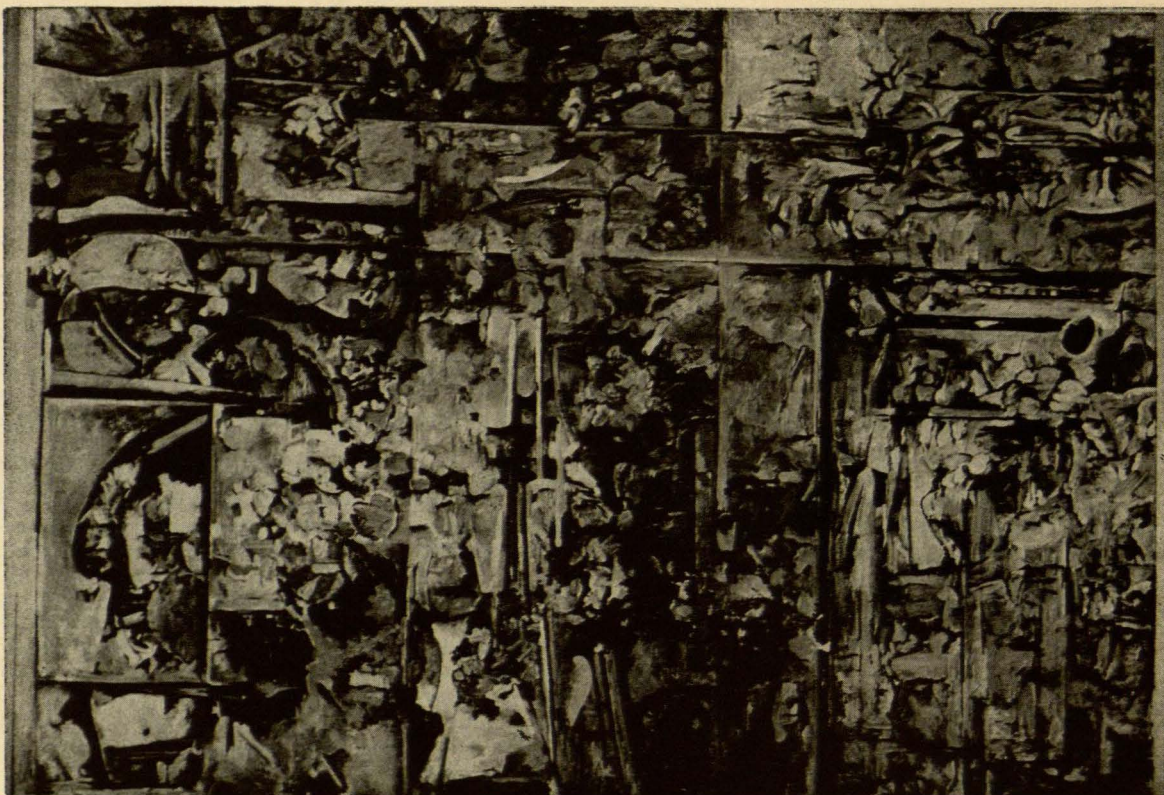
The history of Lithuanian art has been presented in several fairly recent publications. The pioneer work on Lithuanian folk art by Paulius Galaunė, entitled *Lietuvių liaudies menas* (Kaunas, 1930), was reprinted without changes by J. Karvelis of Chicago in 1956. A new series called *Lietuvių liaudies menas* (Lithuanian Folk Art) was begun in 1956 by VGLL in Vilnius. Consisting chiefly of illustrations (often in color) on large-sized (30 cm.) plates, each volume has an introduction and a list of illustrations (indicating their origin) in Lithuanian and Russian. Of the six volumes published thus far, the Library of Congress has four. An outline of the history of the arts in Lithuania is given by Juozas Jurginis in *Lietuvos meno istorijos bruožai* (VGLL, 1960).

A number of serial publications are issued in Lithuania today. The Academy of Sciences publishes its *Darbai* (Works) in three series (A, B, and C), and the Academy's numerous institutes often issue series of their own. The University of Vilnius publishes its *Mokslo darbai* (Scientific Works) in several subseries, and the technical, educational, and agricultural teaching and research institutions often publish their own series which, as in the Soviet Union, are often called *Darbai*, or *Trudy*. However, a few exceptions can be noted. A number of series, devoted specially to Lithuanian culture, have distinctive titles. The Academy's Institute of Lithuanian Language and Literature publishes two series: *Literatūra ir kalba* (Literature and Language, 5 vols., 1957-61), and *Lietuvių kalbotyros klausimai* (Problems of Lithuanian Linguistics, 4 vols., 1957-61). The Academy's Institute of History publishes *Iš lietuvių kultūros istorijos* (On Lithuanian Cultural History, 3 vols., 1958-61). All three series contain essays on Lithuanian language, literature, archeology, ethnography and folklore in Lithuanian with summaries in Russian.

The following scholarly series are published abroad: *Studia Lituanica*, issued by the Lithuanian Research Institute in New York (2 vols., 1958-61), and *Tautos praeitis* (The Past of a Nation), edited by Česlovas Grincevičius and published by the Lithuanian Historical Society in Chicago (3 pts., 1959-61). A quarterly called *Gimtoji kalba* (The Native Language) has been published by the Lithuanian Language Society in Chicago since 1958.

Scientific achievement in present-day Lithuania is the subject of 32 papers presented at the General Assembly of the Lithuanian Academy of Sciences, held July 2-5, 1960. The papers, containing reports prepared by the heads of the Academy's various institutions, were edited by the President of the Academy Juozas Matulis and others, and were published in 1961 by VPML under the title *Mokslas Tarybų Lietuvoje*. These reports, which include useful data on scientific activities, are usually supplemented by bibliographical lists.





Kęstutis ZAPKUS

LYRICAL COMPOSITION WITH "T" • 1961 • 6'x8'

# Old Age

## LAZDYNŲ PELEDA

On cold winter days and during the long evenings, the old man Juozas sat crouched against the stove, making nets. But as the days grew longer, his hands would turn to woodwork; he shaped planks for the buckets, or hewed out troughs.

The task which he liked above all, was to

fashion wooden shoes. There was nothing to carving out a sabot; his joy was to adorn it.

When he had carved out several pairs of shoes, he would place them in front of him, and then proceed to colour each one in turn.

But first he would go across the room to a shelf in the corner and rummage out his necessary tools; a bundle of quill—pens, some pieces of broken china, and a few handsome packages of paint.

With sleeves rolled up, he mixed his paints thoroughly, in the numerous vessels, setting aside one quill for each, and only then did he light his pipe and settle down to work in earnest, by mounting the wooden shoe on his left hand, and with his right going over the faint tracings of fir, rue and clover, of mountain goat and exotic bird — in careful, delicate strokes.

And when he had finished his last one, he would place it at his feet, and smiling gently would gaze and gaze at his work and draw fiercely on his pipe.

"Look, Mama," he said to his wife.



"Bright as a woodpecker."

"Such a waste of time, Juozai. And who will pay you for it? At the first splash of mud—all the paint will be ruined. You'd have done better to prepare a few planks for some utensil or other, whereas this..."

The old man's face darkened. His smile flickered and faded—as though it had never been, and he replied sadly, with a rhythmical nodding of his head,

"Casting pearls before swine. A porridge basin near you, and the jingle of money in your pocket—"

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*Under the pseudonym of LAZDYNU PELEDA wrote two sisters, Sofija Psibiliauskienė (1867-1926) and Marija Lastauskienė (1872-1957), both born under the maiden name of Ivanauskytė. Their stories deal with the relations between the village peasants and the large landowners, and touch upon the lives of factory workers. Having experienced much sorrow in their own lives and having had to labor at hard and menial tasks, they were inclined to relate melancholy incidents and to recount stories of homeless wanderers whom fortune had completely forgotten. At the same time they introduced national and moral problems. Sofija was more inclined to sentimentalism, while her sister favored realism. Their finest works are Ir pražuvo kaip sapnas (Gone Like a Dream), Stebuklingoji tošėlė (The Enchanted Flute) and Motulė paviliojo (Mama Prevailed). They also wrote a full-length novel, Klaida (The Mistake). The translation "Old Age" is an excerpt from Ir pražuvo kaip sapnas (Gone Like a Dream).*

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et—is that all you understand? You poor creature, born in the night. Money isn't all in life, nor can you take it with you when..."

His wife would shrug her shoulders and answer quietly,

"Nor will the clatter of your clogs open the gate to heaven."

They never came to sharper words.

Old Juozas knew, that his wife did not approve of his beloved, "unpractical" work, yet he continued to look to her for sympathy and even praise, and felt grieved and angered with his life's companion, when she would not set store by his craft.

But when he took his clogs to market, displayed them in colourful rows—crowds of country-folk came, clucked their tongues in wonder and admiration, and in no time at all, his wares were all sold—gone without bargaining.

He was quick to dismiss their praise with a wave of his hand, saying that it was something to do in his old age, but in himself was moved to find people for whom it was worth taking pains.

And it was true, that his carving made the hard days of winter go more quickly, so that,

one morning, the clear and joyous note of the lark would bring to him the first day of spring...

On that day he rose earlier than usual, and when he had prayed, he would take his tools to the loft, put them away neatly, and then sit down to breakfast with his wife.

"Well, Mama, another year's gone by. But shall we live to see the next? And next year, will this day find us two together at this same table?"

But on seeing tears in her eyes, he would take her head in his hands, and comfort her saying,

"Silly one, what is there to cry for. God willing we shall live to see many more..."

When he had comforted her and kissed her, he would let her go. And while she busied herself clearing the table, he took out his jackknife and cut a notch in the beam of the wall.

The beam nearest to the table bore many notches, one for each year of his life. The second beam belonged to his wife. But on the third beam there were scarcely fifteen notches to be seen. They stood for their son Jonukas, who had been mown down by the storm of 1863, just as grass is mown down by the scythe in springtime.

Those few notches and the cross carved across the whole width of the beam, often drew a tear from the old man's eyes, although many years had passed.

Presently, he cut fresh notches in the two beams, glanced at the third (with silent lips whispering "Eternal rest..."), sighed, and taking his sheepskin from the hook began to put it on. When he had put it on, he buckled his belt, took his tall cap, (the one with the ear-flaps), and his stick, — crossed himself, and went out saying,

"God bless you Mama. I'm off to see what's a foot in the world."

You must not think that Juozas was going to town, or to call on his neighbours. No. His world was the small orchard that nestled on one side of the cottage and the forest nearby; the forest in whose dark shade lay the communal grave of Jonulis and his young companions.

Juozas' world was birdsong and meadowgreen, and the cool tinkle of the brook. It was his world and he loved it deeply, although he never spoke of it.

Here each tree, each nook was bound to him with strong recollections of his childhood and of his youth: of sorrow and of joy.

Now coming out of the cottage, he began to walk towards the forest and saw it swaying, as it had always done, in its slow and timeless dance, rapt in grave and haunting rustling. As it had



done years and years ago, when Juozas had looked after the squire's cows.

It was here that he had fashioned his first whistle, his horn and his flute. And had whistled, piped and tootled—rapt in a child's ecstasy, — and the forest had answered him in ten fold echo. At the wane of day, from dusk till the dawning of the first star.

The evening star would recall the time to him, and he'd think,

"There'll be a bowl of hot broth waiting for me." And put his instrument in his satchel and blow his long horn.

As soon as the horn sounded, cows, well used to the summons, would amble out of the thicket, and tread the homeward path.

And skipping, leaping, somersaulting he had followed them—abrim with life.

"Just as it used to be..." mused the old man now.

"Even the tracks are the same."

All was as it used to be, only he himself had changed.

Further away there stood a field, and beyond it the rising banks of the river. He had often taken food for his father. His father had been a serf and had worked at the manor, and had lived in poverty, as all serfs do, toiling each day and not dreaming that it could be otherwise. He toiled until his strength gave out. Then Juozas took his place, and his father went to tend the cows. But soon afterwards in the springtime they found him dead beside a fir-tree. He had died smiling. God must have granted him fair things to see in his last hour, and so he took leave of this world without regret.

Juozas had been a grown man then and of good stature: slender as a lime tree and strong as an oak.

Not long after his father's death, his mother began to ail. Each day seemed to bow her lower to the ground, and soon she could scarcely do the housework.

And so one evening, when Juozas came home from the manor, his mother said to him,

"Juozai, I can tell that I shan't last much longer. What will become of you left all alone? There'll be no one to warm your supper or to say a word in greeting when you come home in the evenings. If there is anyone among the young girls that could be dear to you, bring her home to keep house for you."

Juozas did not take long in searching, for it was a year and more already, since his eye had fallen upon a serf's daughter. He had noticed her, when he had taken food for his father...

Now again old Juozas was gazing at the field, dreaming and seeing his wife as she used to be... Comely and well built, and he could almost hear her voice singing,

"Oh, the manor of Paliekniai..."

And how on seeing him she would blush, stop singing and smile...

But this day—dream soon came to an end, for here stood the cross and the grave of Jonelis. The Cossacs have trampled the grave, and the grass has grown over it, but the father's heart has not forgotten.

And now, when he had reached the cross, the old man was laying down his cap, kneeling, kissing the grave and talking, talking to his son...

"Ah," he sighed,

"We had everything, and it all has perished like a dream. Who will tend us in our old age? Who will mourn for us when we die?"

For him and his wife that golden hour had perished beyond recall when, as it seemed, the gates of heaven were open and God himself was offering them a whole armful of happiness. Those were the days when his squire freed him from serfdom for ever and gave him the plot of land which his grandfather and his father had tilled before him.

It had not been easy for Juozas to earn his master's favour. For he had nearly laid down his life saving the gentlefolk from drowning. It seemed as if the evil one himself had dragged them to the bottomless marsh called the "Devil's Hole"; they were on the point of sinking like pebbles, when Juozas had rescued them.

He fell ill in consequence, but joy at his promised freedom healed him swiftly, and soon he was able to return to work.

The old man was dreaming of the happiness he had in those days... And how, once he set to work, his tumbledown holding began to change its appearance and almost became a little manor itself, with the orchard in bloom, bees a-droning, and a stork making its nest in the willow-tree.

"Yes, we had everything, but you, Joneli."

And it was, as if he could see his son again, climbing the plum and the cherry trees and setting up the bird-houses he had made with such skill. What a delight it had been to hear the strong beating of wings, and the warm, urgent outpouring of song.

Fifteen years old he had been, and so handy with his scythe in the hayfield. But now the scythe was wasting on the hook, and Jonelis under the turf.

*Translated by Danguolė SEALY*



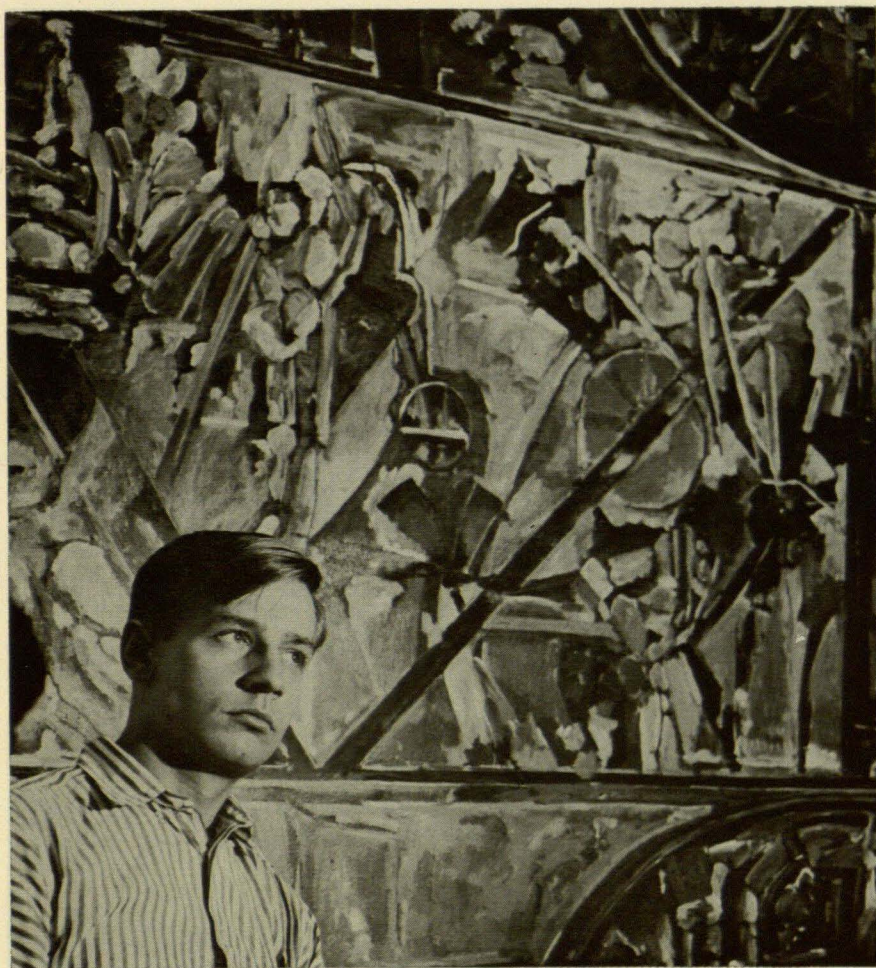


Photo by A. Kezys

# Kęstutis ZAPKUS

Franz SCHULZE

The sudden, swift ascendancy of American abstract painting in the years since World War II has made the 1950's and 1960's a challenging period for any young artist to mature in. An air of confidence and an alertness born of new leadership now pervade the American art world as never before. The student who takes his training and who begins his artistic career in such an assured and lively atmosphere cannot help but find his own vision enhanced by the knowledge that he is an organic part of a vigorous, nascent tradition.

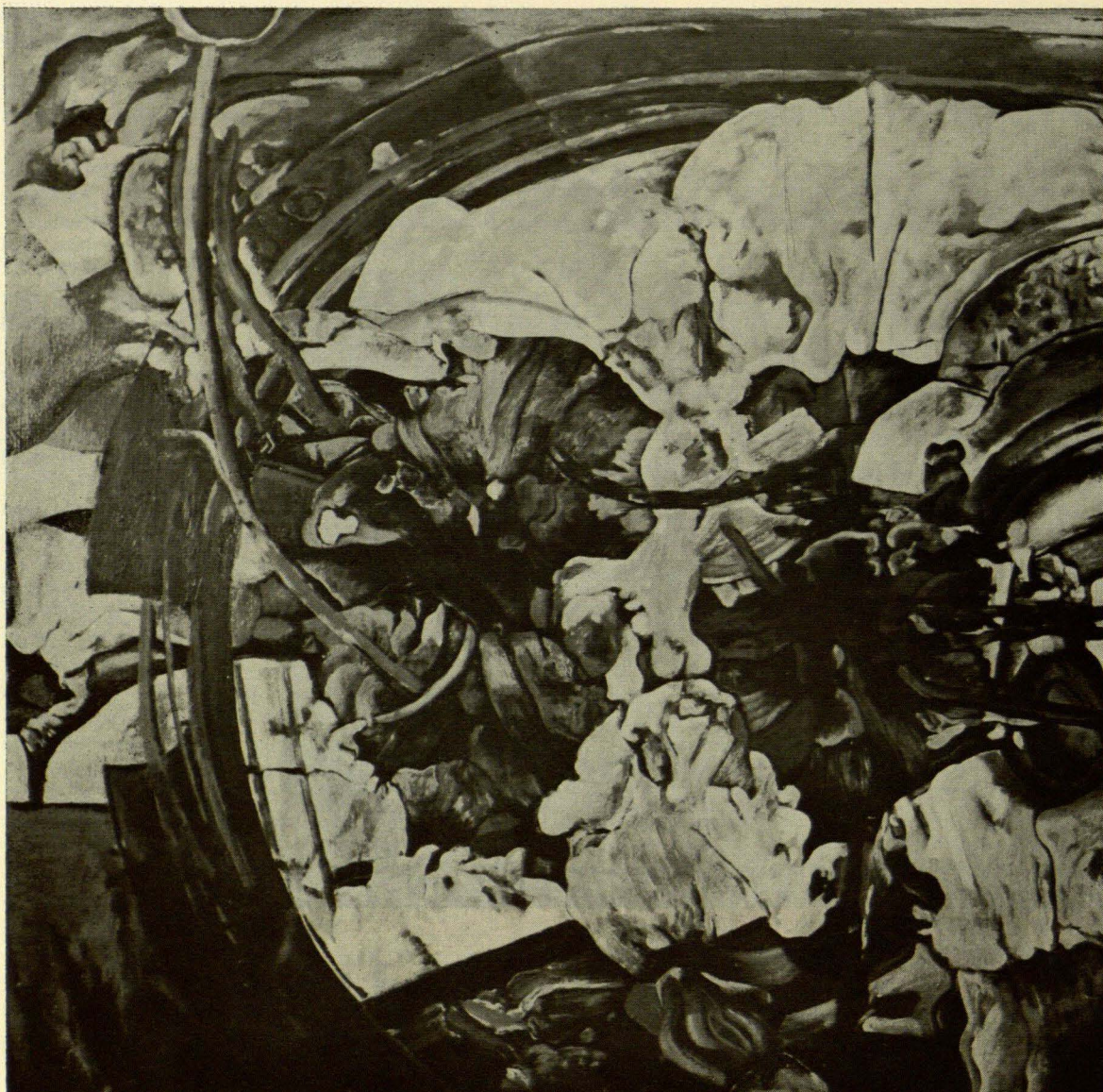
Yet for some observers of the American scene, the present creative climate has its drawbacks as well.

More than a few writers, artists, and connoisseurs have noted lately that while U.S. art has exhibited much of the rough, broad-shouldered vitality customarily associated with the character of this country, it has also suffered from some equally well-known national flaws: superficiality, sensationalism, over-simplification. As a native-born American critic who is devoted to the recent painting of his homeland, I find myself never-

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Kęstutis ZAPKUS

THROUGH A HALF-CIRCLE • 1960 • 50"x50"

theless harboring these expressed misgivings over its weaknesses. American abstraction has indeed offered some exciting and valid approaches to painting lately, but usually by means of manifestly austere and simplistic solutions. Painters like Rothko, Pollock, Kline, and Still have arrived at their art by the severest reductions of painterly elements. This is the strength of their painting, but as they have gained it, they have massively ignored imagery, narrative, deep pictorial space, complexity of volume and color, and the importance of drawing in the building of form. I thus

find my own admiration of them qualified by a yearning for a richer art which might employ and glorify these neglected elements, rather than eradicate them.

And so the present situation may after all not be an unequivocally attractive one in which young talent can grow. One of the most agonizing problems a young painter faces today is, how to utilize the stimulating lessons of recent American abstraction and yet construct his art at the same time on foundation of classical complexity and richness? Specifically, how can he achieve the strong purity of surface and the ele-



mental painterly effects which the Americans have been so successful with, and still treat space, color, drawing, etc., to their fullest possible advantage?

In this light, the painting of Kęstutis Zapkus takes on a special meaning and significance. That Zapkus is a gifted young artist, there is no longer any question. That his approach is exacting and rigor-

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Kęstutis Zapkus was born in Dabinikė, Lithuania on April 23, 1938. He arrived in the United States in 1947 at the age of nine with his American-born mother; his father died during the war. Shortly after arriving in Chicago in 1952, Kęstutis Zapkus went to Faragut High School and, after graduation in 1956, he immediately went to study Fine Art at the Chicago Art Institute, receiving his Bachelor of Arts degree in 1960. Later on Zapkus studied and taught fine arts at the University of Syracuse in New York State, receiving his Master of Arts degree in 1962. He participated in numerous art exhibits and had his first individual showing at Čiurlionis Gallery in Chicago, 1962. Later that same year his works were shown at the Gres Gallery also in Chicago. While at the Chicago Art Institute, Zapkus received the Reyerson Foreign Travel Fellowship and at the moment he is travelling and painting in Europe.

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ous in execution, and no less imaginative in conception, is quite clear from his painting. What is most arresting about him is this: his work provides evidence that he is aware of the aforementioned problems, and shows signs that he may solve them. If he does, it is

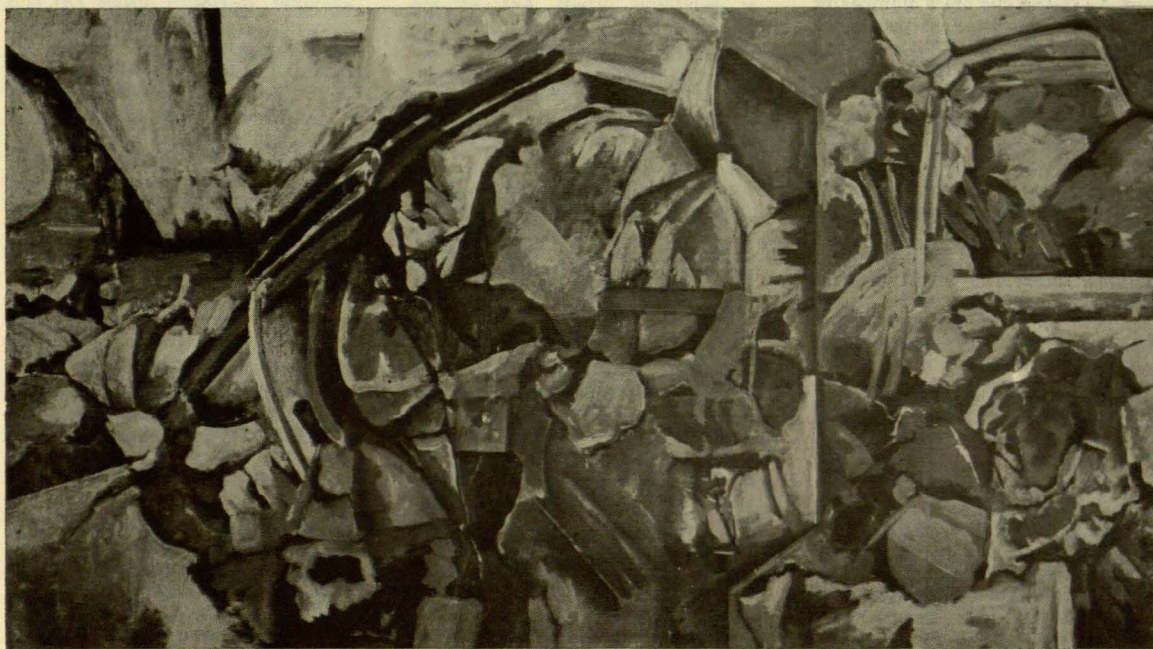
not folly to suggest that he may become a painter of genuine stature.

He is already one of the finest talents among the younger American generation. The inventiveness with which he carves up the picture plane, the startling authority with which he builds volumes within an opulently complicated space, add up to a virtual imagistic polyphony. Moreover, his forms are drawn with an incisive clarity; he never falls back on slippery ambiguities or easy, booming simplicities. His compositions are no less clear than they are abundant in ideas. He is, then obviously concerned with the achievement of richness and complexity in art, and thus with a full realization of painting's potential.

Yet at the same time, he has accomplished this without surrendering integrity and coherence of statement, or power of attack. In the latter sense, his painting looks happily both contemporary and American; in the sense of its involution, it does not.

For all these reasons, I was greatly moved when I first encountered his work in the Čiurlionis Gallery in Chicago. It seemed to me that his 1962 exhibition there revealed a sensibility that was seeking fiercely to push abstract art significantly beyond the striking but somewhat shallow level it has occupied in much American production since 1945.

Since Zapkus is still in his twenties and since the problems he is tackling are profoundly difficult, it would be premature to conclude that he has solved them yet, either in an absolute sense or to the full extent of his capacity. But his work thus far includes some astoundingly persuasive moments, as well as a potential for further growth that demands our continued attention to his career.



Kęstutis ZAPKUS

STUDY IN GREEN • 1961 • 24"x44"



## HIGH POINTS IN THE YEAR 1962

Certain of the innumerable cultural and political happenings among Lithuanians in the United States may be selected to form the following chronology of events deemed most important for future reference and for permanent record.

- Lithuanian Independence Day observances on February 16th, 1962, were highlighted by President Kennedy's reception of a Lithuanian Delegation at the White House. The President stated that he was fully aware of the situation of the Soviet-dominated peoples and indicated that he was pursuing the goals of freedom and justice in every feasible way.

- As in previous years, the U.S. Congress asked for action on self-determination for Lithuania. Various Senators and Representatives took the floor in Congress to reaffirm their solidarity with Lithuania's cause for freedom. Some speakers gave voice to the growing sense of urgency for U.S. political and diplomatic action to promote Lithuania's freedom.

- As is the custom a number of State Governors issued proclamations expressing the United States' stand against recognition of Soviet-occupied Lithuania and the hope that Soviet oppression would be shortlived.

- The Foreign Affairs Committee of the House of Representatives has published a 387-page document of testimony by former nationals of communist-occupied nations. Interviews with two Lithuanians are included as well as a complete account of Lithuanian population losses effected by the Soviets.

- Knights of Lithuania medal for distinguished service to Lithuania was awarded to Congressman R. J. Madden from Indiana. He helped to pass the Kersten Resolution establishing the Kersten Committee that investigated the cruelties of communism. Congressman Madden also helped to establish the tradition of commemorating Lithuanian Independence Day in Congress. Other distinguished Americans who have previously received the Knights of Lithuania

medals are Senator Kersten, G. Mennen Williams, and Congressman D. J. Flood.

- The Captive Nations Week, traditionally proclaimed in July of every year since 1959, was proclaimed by the President of the United States and was commenced with a Flag-raising ceremony next to the United Nations Building in New York. Representatives of each captive country, dressed in their national folk costumes, attended the ceremony. On the occasion of the Captive Nations Week, F. Nagy, the president of the Captive European Nations, expressed the plight and the just aspirations of Soviet-dominated nations.

- A meeting of the Baltic diplomatic representatives to the United States was held in New York in May. International issues and various common problems were discussed.

- Among twenty four participating nations, Free Lithuania had a pavillion at the International Trade Fair at the McCormick Place Convention hall in Chicago.

- The Second Cultural Congress of Free Lithuanians met in Chicago on November 22nd. The Congress reevaluated past accomplishments and planned the future cultural activities of Lithuanians in exile. The three-day Congress ended with a Concert of symphonic works by Lithuanian composers.

- The twelfth consecutive con-

vention of the Lithuanian Students Association took place in Chicago on November 22-25, with participants from United States, Canada, and Australia. Among other topics, the Convention discussed the role of the Lithuanian Student in present-day society.

- Chicago, the center of Lithuanian cultural activity, was fortunate to have the widest range of events in 1962. With great success the Lithuanian Opera of Chicago presented G. Verdi's opera "Aida" in the Lithuanian language. Lithuanian opera has become a yearly event; "Cavalleria Rusticana" and "Pagliacci" will be performed in 1963.

- Over twenty art exhibits by Lithuanian artists were held in Chicago, Cleveland, New York, Los Angeles and Detroit.

- All Lithuanians grieve over the death of Prof. M. Biržiška, a prominent statesman and scholar, and an author of several books on Lithuania's history and culture.

- The entire year 1962 was dedicated to commemorate the one hundred-year anniversary of the birth of a most prominent Lithuanian poet, Maironis. Many Academies and various seminars were held in honor of the beloved patriotic poet-laureate. In addition to the yearly literary prizes for Lithuanian prose and poetry, a special prize for poetry was appropriated in memory of the poet Maironis.

V. G.

## PUBLICATIONS ABOUT BALTIC COUNTRIES

Page, Stanley W.: *The Formation of the Baltic States*. Harvard Cambridge, Mass. 1959. 193 pp.

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Tarulis, Albert N.: *Soviet Policy Toward the Baltic States 1918 - 1940*. University of Notre Dame Press 1959. 276 pp.

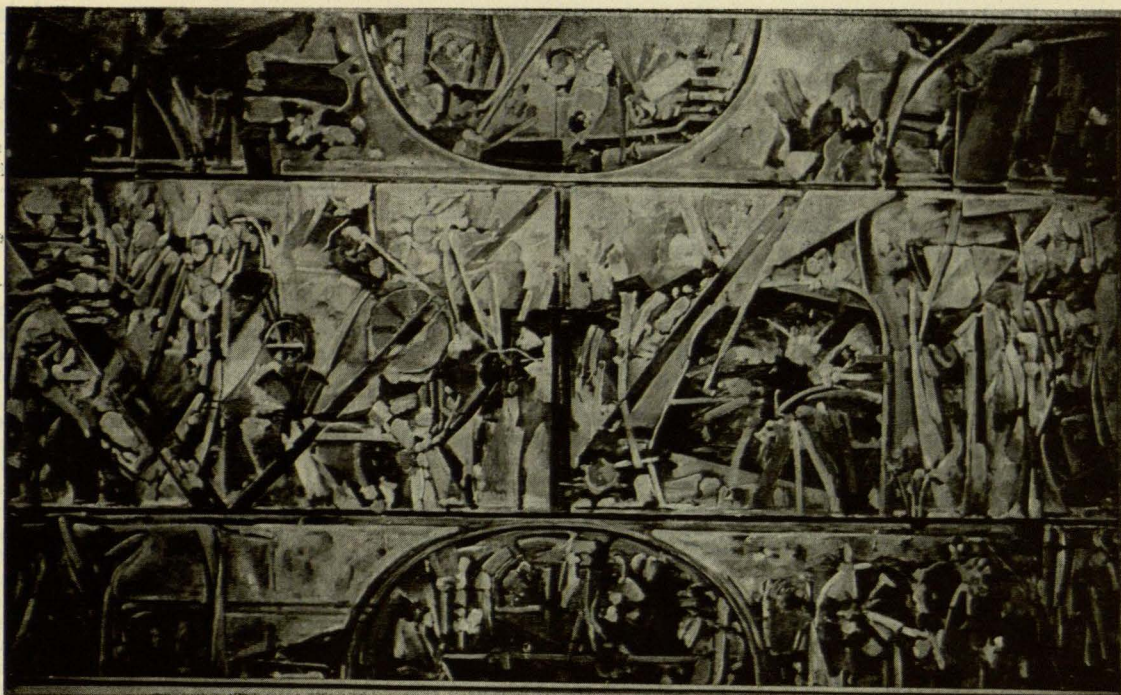
The period from the end of independence till the occupations by the Soviet Union and Nazi Germany is an epoch in the modern history of the Baltic States about which relatively little has been written, also by Baltic historians. Several circumstances have concurred here, on one side lack of historical perspective, on the other side easily

comprehensive psychological inhibitions.

In the long run, the too sparse treatment of the 1930's has probably done more harm than good because, owing to lack of exact information founded on facts and of comparative material, the Baltic States are too readily placed on a level with the great dictatorial states or Balkan dictatorships where they never belonged. Moreover, as regards the internal situation of the 1930's, there were certain distinct divergencies between the different Baltic States, too.

The whole Baltic historical research is in general working under difficult conditions at the





Kęstutis ZAPKUS

TWO HALF CIRCLES • 1962 • 6'x10'

present, certain documents and material not being available outside the Baltic countries, whereas in the Baltic countries they are not allowed to be used. Much has been lost and much has also been purposefully destroyed.

Stanley W. Page declares in the preface to his small monograph that he did not think knowledge of the Baltic languages was necessary for writing his treatise, and since the Balts themselves had attached great importance to the attitude and aid of other states, very many records and documents, speeches and petitions have been published in foreign languages. Nevertheless, his work has certain weaknesses resulting from the circumstance that Baltic declarations addressed abroad and, above all, authors who themselves, with one or another object in view, took an active part in the events of that period, have been used to a disproportionately large extent.

The reproach of keeping a deficient distance does not apply to the author's treatment of German materials, nor of the statements made by leading Russian Bolshe-

viks. The analysis of the aims of German policy and military leaders in the Baltic countries is excellently lucid and reveals the exact coincidence in every detail of the parallel between German goals in the Baltic countries during two world wars.

Another of the best chapters is dedicated to analysing Lenin's conception of the right of national self-determination wherewith for Lenin the people is equal to the proletariat and he finds it utterly impossible that any proletariat ever might want to separate from Russia. On the other hand, however, the author has uncritically adopted evaluations made by leading Baltic Communists on the situation in the Baltic countries prior to and during World War I which have been published in the Soviet Union in the 1920's.

There is no doubt that Baltic evaluations of their war of liberation have subsequently smoothed over the internal antagonism which seems to have been especially sharp in Latvia, but Page's method of putting a sign of equality between nationalism and

bourgeoisie is a considerable exaggeration to the other extreme. The writer of the present review is not able to point out respective literature concerning Latvia and Lithuania, but as regards Estonia, sufficient information proving the opposite could have been found in two objective, until now most fundamental and very comprehensive works: "Eesti Vabadussõda I-II" (Estonian War of Liberation) and Edward Laaman's "Eesti iseseisvuse sünn" (Birth of Estonian Independence), thus e. g. the great majority of Estonian front soldiers voted for Social-democrats at the elections which were held in the middle of the war against Communist forces.

The materials treated in the conclusions made at the end of the book give proof of an uncritical and unobjective supercilious superiority in evaluating the "feeble efforts" of the Baltic states to achieve independence. No objective treatise of the Baltic countries has ever denied or can deny that the principal condition precedent to achieving the independence was the favourable



foreign political situation, yet the latter never was so favourable during the period 1917-1920 that "feeble efforts" alone would have been sufficient.

If Page sometimes reveals an air of depreciative superiority towards his subject, the period of the independence of the Baltic States being for him only "a historically abnormal state of affairs" — a rather strange utterance to be made by a trained historian—then

Albert N. Tarulis, on the contrary, is so involved in his subject that he in his turn, when describing and analyzing the circumstances, only too often engages himself in unnecessary, emotionally loaded polemics, quoting Litvinov's speeches at the League of Nations in the 1930's and the Hungarian events in 1956. In the first part of his work he completes to some extent Page's treatise, e. g. he cites comments made by Communist politicians and Communist press on the peace treaties concluded between the Soviet Union and the Baltic States.

The value of his research is that he for the first time presents a clearly arranged summary of the relations between the Baltic States and the Soviet Union in the period between the two world wars and that he describes

in detail the coup d'état carried through under direct pressure and ultimatums of the Kremlin and with the assistance of the Red Army in the Baltic countries in the summer of 1940. As a drawback might be mentioned that no light has been thrown on the economic relations. The treatise might also have been extended to the period of German occupation, as the time from July 1940 till the German occupation shows the practical aims and their realization after the forcible annexation of the Baltic countries by the Soviet Union.

There are some minor errors, e. g. Tarulis believes that Jaan Anvelt, one of the principal leaders of the Estonian Communists' attempt at revolt in 1924, was executed in the same year. Actually he was killed in the Soviet Union during the purges in 1937.

Communist propaganda often accuses the independent Baltic States of having been pro-German. One of the most interesting and generally ignored facts that Tarulis presents is the article with which Pravda introduces the policy of ultimatums, published on May 28, 1940, in which Estonia is very sharply accused of hating Germany, of interpreting the occupation of Denmark and Norway as the enslavement of other states etc.

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able in other libraries are designated by the appropriate library symbols. Dr. Balys has listed 46 libraries and semi-public collections in the United States and Germany where the various works may be obtained; most of the entries, however, are available in the Library of Congress. In short, every entry can be located at a glance—a valuable aid to researchers.

Several critical observations are warranted on the criteria used in selecting the entries. As the editor himself states in the Foreword, "The fact that the bibliography is selective does not mean that all articles and books listed are approved by the author or publisher or authoritative sources." He especially warns one to be discerning in the use of various Soviet publications on Lithuania that have been included in the bibliography. The bibliography, however, lists books, pamphlets, memoir material, periodicals, and articles without any distinction as to the nature of the entries. A highly polemic article or pamphlet (460) is cited together with a very reputable work (462). Some of the entries are outmoded and could have been left out of the bibliography (464); still others are purely political propaganda releases (489). The editor's wish to have an all-inclusive bibliography is commendable up to a point; he would have done well by excluding some of the entries which have no value except as collector's items.

In a few instances a question could be raised about the correctness of classification of the entries. In section 3 (Culture and Civilization) of part XI (Educational Research) several entries (1000, 1002, for example) should be classified as anthropological or historical works. In several instances (1001, 1064, for example) the editor uses an incorrect form of Vilnius, i. e., Vilna.

The critical comments about a few aspects of this 190-page bibliography do not detract from the basic utility of the reference work. Dr. Balys has done a very careful and inclusive compilation of materials on Lithuania; the book is a must for all who are concerned with East-Central European affairs in general and the Baltic States and Lithuania in particular.

T. P. R.

## A BIBLIOGRAPHY AND LITHUANIAN AFFAIRS

Lithuania and Lithuanians: a Selected Bibliography, compiled by Jonas Balys, published for the Lithuanian Research Institute by Frederick A. Praeger, New York, 1961; 190 p.

Dr. Jonas Balys, who works in the Slavic and Central European Division of the Library of Congress, has done a commendable service to students of East-Central Europe by compiling an exhaustive bibliography of materials on Lithuania. The bibliography includes most of the works written in Slavic and Western European languages that are available in the libraries of the United States and Germany. It is, therefore, intended mainly for the use of those scholars who cannot read Lithuanian. The editor has also included some of the more important works written in

Lithuanian, because these works are not available in another language; for example, the *Syntax of the Lithuanian Language* by Dambriūnas (entry 1022). The numbers in parentheses that follow refer to the number of the entry in the bibliography).

The entries are classified according to general subject-matter areas: General References and Aids, the Land, the People, History, Religion, Government and Politics, Economics, Social Conditions, Art, Education and Research, Language and Literature. The bibliography has also a useful author-and-title index. Dr. Balys has compiled a total of 1182 entries. The Library of Congress Catalog number is given after each entry, while materials avail-



## LITERATURE RECOMMENDED

*THE EMERGENCE OF MODERN LITHUANIA.* By A. E. Senn, New York, 1959; 272 pp., \$6.00

*SOVIET POLICY TOWARDS THE BALTIC STATES, 1918-1940.* By A. N. Tarulis, Notre Dame, Indiana, 1959. \$5.50

*SELECTED LITHUANIAN SHORT STORIES* Edited by Stepas Zobarskas, New York, 1960; Second Edition, 263 pp., \$5.00

*LITHUANIAN FOLK TALES.* Second Enlarged Edition. Compiled and edited by Stepas Zobarskas, illustrated by Ada Korsakaite. Brooklyn, 1958; 202 pp., \$4.50

*LITHUANIA.* Illustrations by V. Augustinas. Pictorial presentation of the country. Second Edition. Brooklyn, 1955; 120 pp., \$6.00

*LITHUANIA AND LITHUANIANS.* A selected bibliography, compiled by Jonas Balys, New York, 1961; 190 pp.

*LITHUANIAN SELF-TAUGHT.* Released by Marlborough, London, 146 pp., \$1.25

*THE BALTIC REVIEW.* A periodical on matters pertaining to the Baltic states. Published by the Committees for free Estonia, Latvia and Lithuania.

*THE REFUGEE.* By K. C. Cirtautas. A psychological study. Boston, 1957; 166 pp., \$3.00

*CROSSES.* By V. Ramonas. A novel depicting the life during the Soviet occupation of the country. Los Angeles, 1954; 330 pp., \$4.00

*LEAVE YOUR TEARS IN MOSCOW.* By Barbara Armonas as told to A. L. Nasvytis, Philadelphia, J. B. Lippincott Company, 1961; 222 pp., \$3.95

*THE GREEN OAK.* Selected Lithuanian Poetry, edited by Algirdas Landsbergis and Clark Mills. New York, Voyages Press, 1962; 117 pp.

*GUERRILLA WARFARE ON THE AMBER COAST.* By K. V. Tauras. History of Lithuanian resistance against Soviet and Nazi oppressors between 1940-1952. New York, Voyages Press, 1962; 110 pp.; \$3.00

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