

# LITHUANIAN CULTURE

# LITHUANIAN CULTURE

Published

by The Committee for the Celebration of the Twentieth Anniversary of the Independence of Lithuania.

Edited

by Stepas Vykintas.

Book-cover and initials

by B. Macutkevičius.

Printed

by Viltis in Kaunas, 1938.

# *I N T R O D U C T I O N*

*This year Lithuania is celebrating the twentieth year of her independence. Her past, as a nation and a state, goes back into ancient times; prehistorically, to the ages before the birth of Christ and historically, to the time of Tacitus who first mentions the Aestian-Lithuanian tribes. In the 13th century at the latest, however, the Lithuanian state was organized. Lithuania can reasonably take pride in her great and glorious past; in the days of Vytautas the Great her empire reached from the Baltic Sea to the Black Sea and though she lost her independence and was partitioned in 1795, she bravely fought for her national rights. The act which announced Lithuania's independence on February 16, 1918 was the direct result of the struggles and the aspirations of the Lithuanian nation.*

*For many years the national cultural development of Lithuania had been cramped... On the one hand by Poland after the Lublin act of 1569, and on the other hand by Russia which had annexed the greater part of Lithuania after 1795 and had hindered and bound the free development of Lithuania's culture. But, in spite of the Polish influence and the polonization of Lithuania's noblemen, in spite of the heavy, brutal, despotic oppression of the Russians who banished the Lithuanian schools and the Lithuanian press, in spite of the persecution of Lithuania's intelligentsia and particularly of her peasant class, in spite of all these things the majority of the nation clung to its language, created peasant art, music, and an individual national character, and nurtured the developement of its intellectual class which sprang from the very depths of the nation. This class, being nationally conscious, devoted itself to an obstinate struggle for the nation's freedom and independence. The riches of the nation's culture accumulated for many ages and the nation's resistance, her determination, her indestructable, unbreakable will to live freely as an independent nation and state finally brought the nation on the road of independence.*

*Once again the recreated, independently revived nation fell to work in a dynamic creative mood to rebuild the nation's economical and cultural bases. Literature, the press, art, music, the theatre, education... all of*

*these motivating forces of culture which had been set in motion as early as the 16th century (as, for example, literature) were accelerated several times over. And in this book the reader will find, if only in brief outline, a picture of this Lithuanian culture and though it may not be a complete one, it will be, at least, an accurate one.*

*....There are a number of books on Lithuania written in various foreign languages. That is evident in the subsequent bibliography. But some of these works are written from sources which are not direct, original sources. Very often, thus, information on Lithuania is not altogether accurate. The purpose of this book, then, is to inform foreign readers about renascent Lithuania's cultural advances and her objectives as a nation and as a state... and to give them this information directly from its original source, the Lithuanians themselves. If this book should help the reader abroad in becoming better acquainted with Lithuania and her culture, the goal of the authors and of the publishers will have been attained.*

*The Committee for the Commemoration of Lithuania's*
*Twentieth Year of Independence.*



# ANTANAS SMETONA... FOUNDER OF AND LEADER IN LITHUANIAN INDEPENDENCE

## BY A. MERKELIS

The life and works of Antanas Smetona, the first and present president of the Lithuanian republic, are closely linked with the Lithuanian national and cultural revival and with the restoration and strengthening of the independent Lithuanian state. Smetona was no ordinary worker in Lithuanian cultural and political activity... he united the newly awakened, revived Lithuanian nation; he developed her ideologies of cultural, social, and political activity; he, in short, founded and fostered Lithuanian independence. His whole life up to the very present has been devoted to ceaseless, untiring work toward the welfare and the freedom of the Lithuanian nation and the Lithuanian state.

He was born on August 10, 1874 in the village of Užulėnis, the district, of Taujėnai, county of Ukmergė... his birthplace is, ethnographically, in the very center of Lithuania. This section had clung to the old, pure Lithuanian culture in spite of the fact that the influences of foreign culture were seeping into Lithuania from all sides... into a country wedged in between Western and Eastern cultures. In the same way, the old and individually characteristic language forms withstood these influences. Thus it is that the dialect of the Užulėnis natives stands out for its age, the variety of its forms, and the great size of its vocabulary. These singular characteristics of the Užulėnis dialect influenced Smetona considerably; loving his native tongue sincerely even in childhood and havig studied it later with great zeal, he became, in the course of time, one of the greatest authorities on the Lithuanian language and, particularly, one of its best stylists.

It must be remarked, incidentally, that the birthplace of Antanas Sme-

tona is rich with magnificent natural beauty... a beauty peculiarly its own; it compels the Lithuanian to become thoughtful and to glance more deeply, intimately, into the nature which surrounds him. The characteristic beauty with which Smetona's brithplace is filled awoke a longing in him for all that is beautiful and uplifting. Therefore, an unusual taste for art and a subtle feeling for beauty expressed themselves rather early in young Smetona. While still but a child, he often visited the village cemetary where he admired the peasant - carved statuettes, the „Rūpintojėliai" (figures of the Sorrowing Christ) which appeared to be sadly preoccupied over Lithuania's hardships, and the moss - covered crosses, slanted this way and that by storms and the burden of time. Moreover, in that region, thoungh it seems to be buried, particularly in the evenings, in deep melancholy and mystic peacefullness, folksong filled with the same kind of sadness and the longing for a mitigation of their hard lot would ring out frequently. All these things affected the sensitive soul af Antanas Smetona deeply. Stirred by these impressions, he matured. The longing for beauty which had been awakened by the magnificence of Nature and the beauty of peasant art in his childhood did not disappear... throughout his life, Antanas Smetona remained faithful to all that is beautiful, good, and truthful. Beauty, however, is not always accompanied by extravagant generosity; beautiful scenery often offers miserable conditions for the material necessities of life. The farmers of the region around the birthplace of Antanas Smetona, and among them his parents, lived quite poorly. Arable land was not plentiful and what there was of it was none too fertile. As a result, Smetona's parents had to work hard and long in order to feed their large family. Although the yoke of serfdom had been destroyed before the birth of Smetona, abundant traces of the burdensome oppression were still to be found during Smetona's youth... traces in all of Lithuanian's material and spiritual life. The frightful memories of the recently abolished serfdom still weighed on the soul of those who had suffered under it and those memories retarded their cultural progress. The younger generation, however, though it had come to know serfdom only through the stories of the older people, had developed a hatred for the oppressors. Antanas Smetona's father, John, a man who had experienced many hardships in life, was an ingenious, energetic, strictly honest man with a strong will. Even while struggling untiringly against hardship and poverty, he taught these principles to his children by acting as a living example. The meagreness of Smetona's parent's material goods, the bareness of their existence, forced him to work hard from his very childhood and anxiously to regard his future.

Having finished grade school, Antanas Smetona certainly wanted to study further. After studying for a year and half privately in Ukmergė, he decided to continoe at the gymnasium of Liepoja. However, being the son of a peasant, he was not admitted. Then, in 1891, he entered the third class of Palanga's pro-gymnasium. His work at Palanga went well and, in 1893, he was graduated with the best grades and with highest honors.

Smetona's schooling happened to be at a time when the Lithuanians were forbidden to have their own press. Lithuanian youth was being russianized within the schools and polonized beyond the schools walls. Consequently, a large part of the student - youth became either russianized or polonized and only those of stronger spirit remained faithful to the ideals of their nation and their culture. Antanas Smetona did not succumb to the influences of the Russian or the Polish cultures. The Lithuanian spirit which he brought from home, he strengthened in school by reading Lithuanian newspapers and books. Moreover, Antanas Smetona became interested in Lithuania's past while studying at Palanga's pro-gymnasium... and he became a still more consious, more ardent patriot after reading the works of Adam Mickevičius and of other Polish romanticists dealing with the magnificent past of Lithuania.

Having finished the pro-gymnasium of Palanga, Smetona continued his studies at the gymnasium of Mintauja where, formerly, quite a few Lithuanians had studied. While here, Smetona actively participated in „Kūdikis", a Lithuanian student secret society. John Jablonskis, the founder of the Lithuanian literary language, who taught ancient languages at the gymnasium, had a great influence upon young Smetona at this time. He studied his mother tongue diligently under the great authority on the Lithuanian language.

At the gymnasium A. Smetona had become so much a consciously active Lithuanian that he fearlessly entered the fight for Lithuania's trampled rights. In 1896, together with other young men who asserted themselves as Lithuanians, he vigorously resisted the school authorities who were forcing Lithuanians illegaly to pray in Russian. Consequently, Smetona and his friends were disciplined for their bold steps by being expelled from the gymnasium. However, he fought spiritedly until the wronged Lithuanian national rights were righted. Smetona and his expelled colleagues were finally readmitted but Smetona did not return. Instead, he entered St. Petersburg's ninth gymnasium from which he was graduated in 1897.

John Jablonskis, the great authority on the Lithuanian language and national worker, often urged that, after graduation, the members of „Kūdikis" should choose a profession which would allow them to reside in Lithu-

ania. Therefore, though philology and philosophy attracted A Smetona more, he decided to study law after graduation from the gymnasium. In the fall of 1887 he entered the law faculty at the University of St. Petersburg. While there, he was active among the Lithuanian students and helped to publish a short grammar of the Lithuanian language. Incidentally, from the time he studied at Palanga, he had earned his tuition by tutoring other pupils and during his studies at the University of St. Petersburg, he went to Lithuania each year where he went from estate to estate, seeking new pupils. In this way, living in diverse places in Lithuania each summer, he came to know his country and its various classes well.

During his studies, moreover, he worked extensively for the national cause. So much so, in fact, that he finally attracted the attention of the Russian gendarmes. He was stopped and searched several times for his political activities by the Russian police, he was expelled from the university twice, and at one time he was even jailed for a number of weeks. Fortunately, however, he avoided serious charges and, in 1902, he was graduated from the law faculty at the university.

Although Smetona was offered attractive positions in St. Petersburg after the completion of his schooling, he was drawn by Lithuania, his own country. Upon graduation, he moved to Vilnius, a place he had come to know and like during his student days. For a time he considered making living at law and gone so far as to register as an assistant with a licensed lawyer. But the opportunity for making a living at this profession did not come to him. Upon Smetona's arrival at Vilnius, Lithuania's great patron of the press, Peter Vileišis, offered him three books to translate into the Lithuanian language. He managed somehow to live until the end of 1902 on the money he received for these translations and at the start of 1903, he began to work at the Vilnius Land Bank where he stayed until the beginning of the World War.

From the beginning of the twentieth century increasing numbers of the Lithuanian intelligentsia began to assemble in Lithuania's former capital, Vilnius. Not long afterward, Vilnius once more became the center of Lithuanian cultural, social, and political activity. „Vilniaus Žinios", the first daily paper in the Lithuanian language, first appeared here in 1904 after the freedom of the press was restored to the Lithuanians. Its publisher was Peter Vileišis. Moreover, in 1905, the great Lithuanian Diet was called together at Vilnius and it demanded autonomy for Lithuania from the Russian Government. As time went on, Lithuanian cultural and political activity grew in Vilnius in strength and spread throughout all of Lithuania.

Antanas Smetona rose to the first ranks of the Lithuanian workers from

the very time that he arrived at Vilnius. He belonged, at first, to the Lithuanian democratic faction and, with his clearcut principles, his strong will, and great energy, he participated in all of the greatest steps in building up an independent Lithuanian state. He was the editor, for a time, of „Vilniaus Žinios"; he was a member of the governing body of the great Vilnius Diet; and a standing officer in the Lithuanian Cultural Society (Mokslo Draugija) which had been founded in 1907, etc. In short, there was no Lithuanian organization which advanced the national cultural and social status in which Smetona did not participate actively.

As the Lithuanian revival began intensively to make itself felt towards the end of the nineteenth century, Lithuanian national activity split into various parties and groups. Each faction, each group, to begin with, loudly lauded its own factional and individual matters; there appeared to be so many, and they were adorned with such resounding phrases that they completely obscured common national affairs, social ideals of the nation, and the national objectives. It can clearly be seen that a situation of this sort boded the nation no good. This evil was felt by every Lithuanian who had the welfare of the whole nation at heart rather than of any one faction or of any one class. Lithuania, having cleared the first hurdle in its national revival, and having come to new tasks in cultural and political activity, needed a leader who might give the Lithuanians a clear, resolute program of activity in connection with the vital affairs of the nation. And a leader of this sort appeared... it was Antanas Smetona.

Antanas Smetona, more so than any other person interested in Lithuanian welfare, had orientated himself thoroughly in all the affairs of the Lithuanian nation's cultural, social, economic, and political life. He anticipated those things which, at the moment, were vitally necessary to the Lithuanian nation; and he build the roads which led Lithuania to independence.

Smetona, with his deeply critical mind, with his complete familiarity with Lithuanian life, with his keen erudition, with his comprehensive political acumen, and with his thorough orientation in all things Lithuanians realized that the Lithuanians, if they were to strive toward cultural and political freedom, must, first of all, be united. He was convinced that Lithuania would be able to repel her powerful enemies, to force them to comply with her demands, to realize, in short, her ambitions and aspirations only with common, united effort. Mostly through the lack of national unity, the first daily newspaper in the Lithuanian language, „Vilniaus Žinios", collapsed. It was then that Smetona, together with the well known Lithuanian writer, the rev. Tumas Vaižgantas, founded the

newspaper „Viltis“ in 1907 at Vilnius... and its purpose was to gather together all of the Lithuanians capable of creative effort in united national cultural work.

In „Viltis“, and in „Vairas“ later, Antanas Smetona continually stressed the importance of national unity. His voice, urging Lithuanians to unite, rang out more clamorously, more powerfully, each time some important thing or some grave danger threatened Lithuania. As soon as the storm of the World War had begun to rage, as soon as the first cannon began to reverberate on Lithuanian soil, Smetona was the first to point out in the press that the important hour for Lithuania had come... that after the storm ot the World War had blown over, there must necessarilly be a dawn of liberty for Lithuania. Therefore, he asserted, Lithuanians must be vigilant and united; they must work unceasingly, intensively, so as to be prepared to meet the coming freedom.

In the national ideology of Antanas Smetona, unity is not the final purpose, an end, in itself... it is but a necessary artifice, a means, by which other national ideals might be reached. One of the basic ideals in his national ideology is, broadly speaking, the creation of a typically national culture... the development of this precious thing this culture, though it culture... the development of this precious thing, this culture though it sets up a strong, indestructable foundation for the state, and it endows the nation with a right to permanency.

Whereas other factions were not all concerned with the nation's better future, or while they planned to win it for themselves by revolutionary neans, Antanas Smetona led the Lithuanian nation to independence through his creative work in national culture. Primarily, Smetona was concerned with the developement of the mother tongue which is, fundamentally, the basic token of a nation. If the mother tongue is to be used in thes expression of a national soul, it must be free of those foreign influences, thc foreign matter, which stifle the national soul and weaken the nation's creative powers. Since the Lithuanians had been carrying on relations with the Slavic and Germanic nations for many centuries, in the course of time a considerable amount of foreign influence had filtered into the Lithuanian language.

Therefore Smetona was anxious that Lithuanians should learn not only to love and esteem their language, but also that they should strive to purify it of all foreign mater. He was particularly concerned with the literary Lithuanian language. He urged the Lithuanian intellectual class to purify and to enrich the literary language with new words taken from the various dialects and in many other ways. Smetona once wrote „The reborn Lithu-



anian life is taking shape, also taking shape is the literary language. It is necessary to rejoice, it is necessary for all to take part in its creation... Language is the beautiful, wonderful means for national unification. Whoever has beautiful emotions is obliged beautifully to express his feelings in words for himself and for others. Just as a tree which is bruised continually will grow to be gnarled and ugly, so too will the literary language, stumbled through haphazardly, wisl exclude itself from within the boundaries of beautly... her fate is in our hands, we can beautify our literary language or maim it with continued carelessness. Upon our efforts depends the beauty of the language".

Smetona taught the Lithuanian intellectual class, not only in theory but by acting as a living example himself, that the Lithuanian mother tongue was to be fostered and advanced. He, as we have mentioned already, is one of the best Lithuanian stylists. His literary style is brilliantly lively, yet carefully balanced.

Language is the more the form with which a nation expresses its soul whereas the content of that soul is expressed more widely by the nation's art and her knowledge... that art and scientific wisdom which are, Smetona says, the blossoms of national culture. Therefore, Antanas Smetona deals widely in his written works with all the brenches of Lithuanian fine arts... art, music, literature, the theatre, etc. He points out the national significance of each of these and the road they are to follow. In speaking of Antanas Smetona's views on Lithuanian fine arts, it necessarilly must be mentioned that he was the first to suggest that art be nationalized. Moreover, Smetona urges that, since the peasant art is the most national of all, the peasant works and the works of the trained artists should go side by side... he deems it questionable that artists who have grown away from the peasant art can successfully become the interpreters of Lithuanian national art.

Antanas Smetona also set up the foundations for Lithuanian educational organizations. He used the press continually to stress the significance of the Lituanian Educational Society (Lietuvių Mokslo Draugija) which had been founded by Dr. John Basanavičius in 1907 at Vilnius... he urged Lithuanians to support it in every way possible. He incited the Lithuanians to build a Tautos Namai (National House) in which Lithuanian art and educational societies could establish their headquarters.

Much of the youth which had studied at the Russian universities before the World War had become either russianized or polonized and thus they were completely lost to the Lithuanian nation. Thus, Antanas Smetona turned again to the press to urge Lithuanian youth to return to its fatherland after the completion of its studies, and there to work toward

the nation's cultural and social advancement. He was also deeply concerned with the youth to love its fatherland and its fatherland's national culture more and to prepare for national work while studying at the gymnasia.

In addition to his interest in the Lithuanian nation's spiritual culture, Smetona worked dilligently for the advancement of her material culture and for the strengthening of the nation economically. He was quite convinced that Lithuania, striding toward a self - governed, independent life, must grow strong economically as well as culturally. He demanded that the Lithuanian nation entrench itself as firmly as possible on its own soil and defend itself from the invasions of immigrants who were lured by Lithuania's fertile fields. Therefore Smetona urged Lithuanians to buy up the lands of the impoverished, formerly large, land - owners... so that these lands should not de doled out to Russian colonists. In order to develop the maximum in production, he pleaded that the large farms be not divided among individual members of a family but that whole farms be turned over to single persons and that the others study some trade or pursue some calling. Up until the World War, A. Smetona expressed himself broadly as the uniter of the Lithuanian nation and the creator of Lithuanian cultural national ideology. In 1914, new tasks were cut out for the Lithuanian nation by the beginning of the World War which had burned Lithuania severely. Antanas Smetona and other outstanding Lithuanian patriots understood that Lithuania's life would have to alter considerably after the war... that the World War, in shaking European nations at their very foundations, would make it easier for Lithuania to seize her freedom. Although the Lithuanian nation had carried the heavy foreign yoke for ages, this yoke was not capable of suffocating the Lithuanian longing for freedom. The storm of the World War aroused that longing even more.

A comprehensive familiarity with Lithuanian life and an understanding of the Lithuanian nation's cultural and political aspirations urged Smetona, even as early as the start of the war, to state that Lithuania, like other regions, had a right to expect to be repayed for the hardships she had undergone during the war. Although the storm of the World War had broken over the Lithuanian nation unexpectedly and had caused her a great deal of damage from the very first, the Lithuanians had become so strong nationally, so resistant and so united, that the buffets of the World War were not able to overthrow and destroy them. The turmoil of the war stirred the Lithuanian national conscience still more, made it more sensitive, and directed Lithuanian intellectuals toward a more intensive, more highly co-operative work.

Aid was rushed immediately to those who had been affected by the



The Lithuanian Cabinet of Ministers: Father V. Mironas, the Prime Minister, General K. Musteikis, the Minister of Defence, J. Urbšys, the Minister for Foreign Affairs, S. Leonas, the Minister for the Interior, J. Indrišiūnas, the Minister of Finance, J. Tonkūnas, the Minister of Education, J. Skaisgiris, the Minister of Agriculture, J. Gudauskis, the Minister of Justice, K. Germanas, the Minister of Communications, K. Šakenis, the State Controller and Speaker of Parliament.



















tremors of the war. At the very start of the war, the Lithuanian committee, formed to aid victims of the war, met at Vilnius. It was this committee, headed by Antanas Smetona, that guided Lithuanian life through the storm of the World War.

This committee was not only concerned with aid for war victims but with Lithuanian cultural and political affairs as well. A particularly great amount of attention was payed to the enlightenment of the peasant classes. Since teachers were lacking in the elementary schools, short - term normal courses were prepared. A commission was formed in the Lithuanian Education Society whose purpose was to prepare and to publish text-books for the Lithuanian secondary schools. Antanas Smetona headed all of these works.

The Germans, once having occupied Lithuania, were prepared to remain there for ages. However, the Lithuanians by no means wished to take the German yoke upon their shoulders after having thrown off the Russian yoke. They endured the cruelty of German occupation with clenched teeth, as a temporary evil, and awaited the end of the war which, in one way or another, had to settle the entangled affairs of the European states. The Vykdomasis Lietuvių Komitetas (Acting Lithuanian Committee), also headed by Antanas Smetona, was formed to represent and to defend the affairs of the Lithuanian nation. This committee was primarily concerned with lightening, as much as possible, the Lithuanian's heavy burden of German occupation.

The energetic struggle made by the Lithuanians for their rights demonstrated clearly to the German government that Lithuania would not allow herself to become joined to Germany under any conditions. The Germans, realizing this, knew it was vital that they lay their plans for the annexation of Lithuania cleverly and cautiously. For instance, anticipating that Lithuania was preparing to form some sort of official body which was to act in her struggle for freedom, the German central government attempted to cut them off by forming the so-called „Vertrauensrat", a Confidence Commissions made up of trusted pro - Germans, which, having the confidence of the Lithuanian people, would work with the German occupational government for the German government's benefit. The German military government, wishing to form a regional representative body of this nature, favorable to itself, turned first to the Samogitian bishop Francis Karevičius, and then to Dr. Basanavičius and Antanas Smetona, asking them to suggest the necessary trustworthy „representatives". Naturally, all of them emphatically declined to do so.

Since the Germans were concerned with the formation of a commission which would aid in her plans and aspirations, the Lithuanians themselves

strove for a similiar commission... one which, being authorized by the inhabitants of the whole region and having their confidence, would defend the interests of the Lithuanian nation against the occupational government and which would lay out the road for Lithuania's independence. The Lithuanian commission, however, could be authorized by the entire nation and have her confidence only when it would be chosen by national representatives. Therefore, in order to select the Lithuanian commission, it was absolutely necessary to call a conference together... a conference which could, moreover, broadly consider the most important affairs of the region and make the decisions necessary for further action. However, this Lithuanian conference was forbidden for a long time by the German occupational government. Nevertheless, in the end, since the Lithuanians continually demanded permisoin, it was granted.

The conference was held September 18—22, 1917, in Vilnuis. Mindful of Lithuania's needs and supporting the Lithuanian general aims, the Lithuanian conference decided that an independent Lithuanian state must be formed in order that Lithuania could develope freely. In order to bring about the realization of these aims, the Vilnius conference selected a Lithuanian commission of twenty persons... and the commission selected Antanas Smetona as its chairman. It must be brought out that, on the whole, ANTANAS SMETONA PARTICIPATED ACTIVELY IN ALL THE STEPS LEADING TO THE RESTORATION OF LITHUANIAN INDEPENDENCE, NOT ONLY AS A PARTICIPATOR BUT AS THE INSPIRATION FOR, THE ORGANIZER OF, AND THE CHIEF LEADER IN THESE ADVANCES. The work for the restoration of Lithuania's independence was fraught with difficulty. Lithuanian's intelligentsia had been scattered through the length and breadth of Russia by the World War and because of this, there was practically no one of the intellectual class to lead the peasants. The German occupational goevernment, as we have already mentioned, was opposed to the restoration of the independent Lithuanian state and hindered in every way the work of those who sought that independence. What is more, the work was also hindered in the same way by the Poles, who, in turn, wished to annex Lithuania to Poland. Thanks to the great political wisdom and diplomatic acumen of Antanas Smetona, however, Lithuania finally succeeded in re-establishing herself as an independent state. „Antanas Smetona", asserts Kazys Binkis, „having completed his law studies, did not practice the law... did not plead the cases of the individual persons in court. He pleaded, instead, the case of the whole nation. He presented the wronged Lithuanian nation's claim for freedom to the world... and won. On Feb. 16, 1918, the Lithuanian

Commission, presided over by Antanas Smetona, declared the independence of Lithuania".

Howerer, though the commission declared a Lithuanian independence which represented all the aims of the Lithuanian nation, the German occupational government refused to recognize it for some time. The Lithuanian commission had yet to dicker diplomatically before Germany, her spirit broken by the war, capitulated and consented to recognize Lithuania as an independent state.

During the restoration of the independent Lithuanian state, Lithuania needed the material and moral support of other states. Antanas Smetona, as chairman of the national legislature, travelled extensively through the Scandinavian states, visiting the important men in the governments and popularizing the name of Lithuania. Just before his departure for London, Smetona received several telegrams requesting him to return to Lithuania as soon as possible. Upon his return, the Lithuanian National Council offered him the presidentship of the Lithuanian state. After due deliberation and after discussing the offer with others among the more important political workers, he accepted. Therefore, on April 4, 1919, the Lithuanian Nation Council chose Antanas Smetona as the first president of the Lithuanian state.

Under the leadership of Antanas Smetona, a great deal of important work was done in restoring the status of the Lithuanain nation. For instance, an army was organized and equipped, Bolshevists and Bermontists were chased out of Lithuania, national machinery was built, a state treasury and an educational system were organized, etc.. yet all of this national rehabilitation was carried on under very difficult circumstances. The difficult, complicated work of restoring the state had to be carried on while fighting with the Bolshevists and the Bermontists who were planning to break down Lithuania's independence. Besides, this work was handicapped by the shortage of funds and experienced workers. Thanks again, hoewver, to the great wisdom and the authority of the state's president, Smetona, it was possible to accomplish this work. Antanas Smetona exerted a strong influence abroad as well as at home. Because of this, it was possible for Lithuania to receive necessary loans from abroad more easilly and to receive recognition from other states.

Antanas Smetona acted as the first president of the Lithuanian state for more than a year. On June 12, 1920, he turned over a restored, organized, independnet Lithuania to the Steigiamasis Seimas (Constituent Assembly). After leaving the helm of the state, however, Antanas Smetona did not lose sight of the affairs of Lithuania. With as much diligence as before, he

interested himself in Lithuanian affairs... he used the press to bring to light, to criticize, the false steps of the new managers of the state. The authoritative voice of Antanas Smetona checked the false movements of those invested with responsibilities in the Lithuanian state more than once.

Working continually and intensively as a newspaper man and, later, as a statesman, Antanas Smetona had no time to devote to the educational work which had interested him in his youth. However, even in his numerous articles on political, economical, and social problems he has produced much in the way of valuable, scholarly thought. Appreciating Smetona's great scholarly talent and his diligent preparation for scholarly work, the University of Lithuania, which had been founded on February 16, 1922, invited him on January 1, 1923, to teach on matters of philosophy and art. He accepted and taught these subjects in the Humanitarian Feculty of the Lithuanian University for four years. While here, he was respected and loved by the students and held in high esteem by his colleagues. In fact, in 1934, on Smetona's sixtieth birthday, the University of Vytautas the Great presented him with an honorary doctorate in philosophy.

From time to time, even as he worked as a newspaper man, a publicist, and a scholer, Smetona was invited to undertake responsible governmental and political work... his authority was indispensible. He acted for Lithuania on the commission which settled the boundaries between Lithuania and Latvia. In 1933, at the time that Klaipėda was joined to Lithuania, he was appointed the Lithuanian agent extraordinary in the Klaipėda district and, together with other representatives, he successfully completed the negotiations which led to the incorporation of Klaipėda.

After he withdrew from the helm of the state, Smetona demonstratted justifiably more than once that Lithuania was not being led along the road for which it was meant. At that time, however, those at the head of the state did not pay the necessary attention to his authoritative voice. Lithuania, after Smetona's withdrawal, once more began to be spilt by factions which quarrelled among temselves about social and political affairs and which payed very little attention to the general needs of the state. Besides, thanks to some of the factions, the Lithuanian doors were opened widely to foreign influences. Thus, wishing to forestall the great dangers which threatened, Lithuania again invited Smetona, her first president and founder of Lithuanian independence, to head the state. This occurred on Dec. 17, 1926.

He has been guiding the Lithuanian nation since. Throughout this time, the Lithuanian state, led by Antanas Smetona, made immense, progress in all directions, and regards its future with buoyant hope.

# THE EDUCATIONAL SYSTEM OF LITHUANIA

## BY K. MASILIŪNAS

### 1. DURING THE PERIOD OF FOREIGN DOMINATION.



ithuania, once one of the largest states in Eastern Europe, ceased to exist as an independent entity in 1795 (simultaneously with Poland). Lithuania Major fell into the hands of Russia, while Lithuania Minor had come under the sway of Prussia as early as the thirteenth century. Consequently, the historical fortunes and the cultural development of those two major divisions of Lithuania, due to the different influences to which they were subjected, proceeded on entirely distinct lines.

The Russian Empire was a state organized on the basis of class, and education in it was for a long period of time the exclusive privilege of the ruling class. The peasants and the serfs (the latter were emancipated only in the second half of the nineteenth century) did not enjoy this privilege, and, in fact, were barred from the benefits of education by special legislation. A peasant who wished to educate himself was obliged to commit forgery and substitute in his birth certificate a noble origin for his more humble descent. The first efforts to promote general education in Russia were made only at the beginning of the nineteenth century though even then no one thought of compulsory elementary education.

Greatly attracted by the Panslavic ideal, the Russian government strove to assimilate its national minorities and greatly hampered educational efforts on their part, even when they were a result of private enterprise. In this re-

spect the situation of the Lithuanian Nation was particularly difficult. Having come to entirely erroneous conclusions regarding certain affinities between the Lithuanian and Russian languages, which are so abundant in all the cognate Indo-European tongues, Russian philologers strove to demonstrate that the Lithuanians were of Slavic origin and advocated the printing of books for them in Russian characters instead of the Latin characters employed since ancient times, believing that this would facilitate the adoption of the Russian language by them. However, the Lithuanian pople resolutely refused to accept the innovation. The Russian government, with a view of breaking the resistance of the Lithuanians, then adopted an exceedingly harsh measure, and in 1864 placed an embargo on the printing of Lithuanian books in Latin characters. Simultaneously Lithuanian schools, which, in most instances, were in existence, in connection with churches, ecclesiastical orders, and some of the landed estates, even before the annexation of Lithuania, were closed and were replaced by governmental schaals, in whish instruction was given in Russian only and only text-books printed in Russian characters were employed. This embargo was enforced for forty years and greatly retarded education in Lithuania and its cultural development.

Though the Russian government printed Lituanian books in Russian characters and distributed them gratis, the people refused to touch them or when they were forced to accept them, burned them. The printing of Lithuanian books in Latin characters was started in Germany from where they were secretly brought across the border into Lithuania. The carriers and distributors of these forbidden books, called „knygnešiai" (book-smugglers), are to-day revered as national heroes. A great many of them, seized smuggling books, were banished to Siberia and met their death there. The Russian school with the Russian teacher encountered the same passive resistance. The Catholic Lithuanians saw in it a menace to their nationality and religion and did not permit their children to attend it, secretly teaching them at home, so that they could read at least the prayer-book. The teacher's functions were performed by literate elders, who later came to be known under the designation of „daraktoriai". Very often this task was performed by the mother or grandmother whose picture has been immortalized by the sculptor Rimša in the popular piece of sculpture called „The Lithuanian School from 1864 to 1904." It was an emergency school, but the services rendered by it in educating the Lithuanian people are inestimable. Smuggled books and the secret school fostered in the Lithuanian people a great respect for the printed word in Lithuanian and an extraordinary love for schooling. Consequently, when after the revolutionary movement of 1905 a greater measure of liberty was granted to Russia, there came into exis-

tence numerous private societies for the establishment and maintenance of schools. Due to the activities of these societies, there was a considerable increase in the number of private schools in Lithuania. From 1906 the Lithuanian language was permitted to be taught in governmental schools, as well. However, the number of schools up to the Great War could not meet the needs of all those wishing to enroll their children in them. In 1913, in the present area of Independent Lithuania with a population of about two million (exclusive of the Territory of Klaipėda) 875 elementary schools were found with 1,022 teachers and 51,221 pupils, and 37 secondary schools with 436 teachers. However, these schools were in a very bad condition, and only 360 elementary schools and five secondary schools were housed in premises of their own. The remainder had to be content with rented buildings which were ill adapted to scholastic needs.

In Lithuania Minor, a part of which, called the Territory of Klaipėda, passed, by the Treaty of Versailles, under Lithuanian sovereignty, primary education was better organized. There compulsory elementary education was introduced in the middle of the nineteenth century. In 1871 the Lithuanian language, which had been taught up to then in the schools, was replaced by German by special legislation.

During the Great War Lithuania was the scene of heavy fighting between the Russian and German armies, and for this reason the work of education came to a complete standstill. The German occupational government had begun to establish German elementary schools, but, due to lack of teachers and some other reasons, it did not make any great progress in this direction.

## 2. AFTER THE RESTORATION OF INDEPENDENCE.

### Elementary Education.

In 1918 the newly formed Lithuanian Government found several schools ni active operation, but there was no complete system of education. Everything had to be built from the bottom up, an adequate teaching staff had to be trained, the scheme of studies organized, text-books issued, educational appliances provided, and school buildings erected.

The first law on elementary education was passed in 1922, making the Lithuanian elementary school of four grades and requiring all children of both sexes between the ages of 7 to 13 to attend it. The administrative organization of the schools was based on the principle of decentralization, which granted wide powers to the local authorities and to the children's parents. The Central Government reserved for itself the control of education and the payment of the teachers. However, experience soon showed

that under such a system the qualifications of the teachers left very much to be desired. For this reason the law was modified, and the appointment of teachers, their transfer, and other matters were centred in the hands of the Ministry of Education, while to the local authorities only the provisions of the economic needs of the schools was left. In the same year the school curricula were drawn up and approved. The schools were run under this law up to 1936, when a new elementary school law was promulgated. It sets forth the purpose for which the primary school is designed thus: „The elementary schools is to provide primary education for the youth of Lithuania, to foster its spiritual and physical growth, and to teach it to love, cherish and to sacrifice itself for Lithuania".

The present elementary school of Lithuania has six grades. The first four grades form the First Degree of Schooling, and the last two the Second Degree. Since 1930 compulsory attendance of the First Degree is enforced for all children between the ages of 7 to 13. The Second Degree so far is optional, since the number of Second Degree schools was begun to be increased only from 1933. It is designed for children between the ages of 14 to 15.

In an elementary school district in which the number of children of non-Lithuanian parentage exceeds 30, elementary schools with a language of instruction other than Lithuanian may be establised. In such schools Lithuanian is taught as a distinct subject, from the second grade onwards; from the third grade onwards instruction in Home-knowledge, History, and Geography is given in Lithuanian. In an elementary school the language of instruction of which is Lithuanian, children of non-Lithuanian parentage, if their number is not less than 20, are taught their mother tongue as a separate subject. At the enl of the First and Second Degrees of Schooling the pupils are examined and are granted the elementary school leaving certificate. Such a certificate may be granted to a person who has not attended an elementary school on passing examinations at an elementary school, embracing the entire course of study.

The leaving certificate of the Second Degree grants the right to enter without examinations the first grade of a secondary school, gymnasium or school, offering a special training for occupational needs (technical, agricultural, etc.).

Elementary school teachers are trained in normal schools and pedagogical institutes. Admission to normal schools is accorded to those who have finished four classes of gymnasium, and the course extends for four years. To the pedagogical institutes only graduates of normal schools or gymnasia are admitted. The duration of studies is two years.

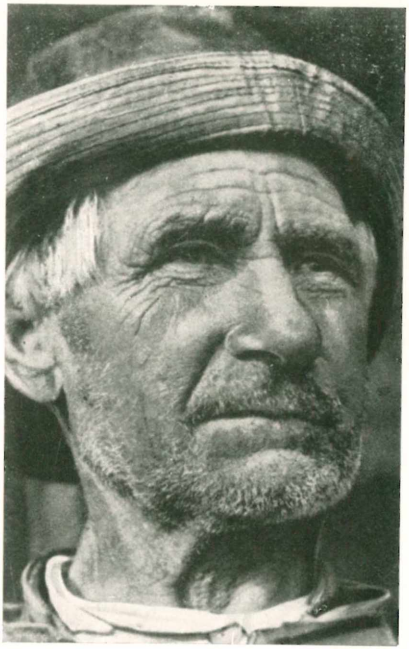
Elementary school teachers are divided into four categories: Junior

# LITHUANIAN POPULAR TYPES.

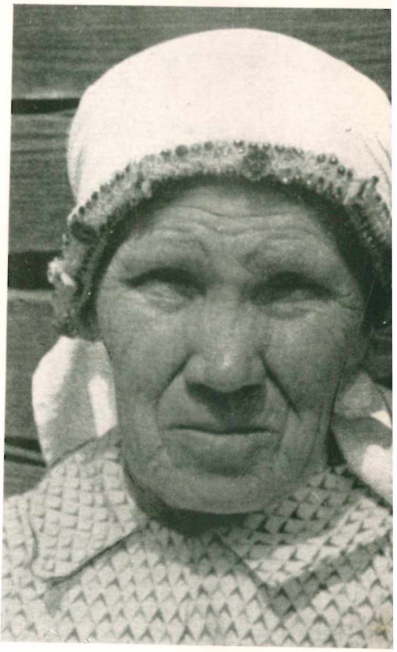
ung peasant girl from Suvalkija



Fisherman from Neringa



Old woman from Dzūkij







Teachers, First Degree Teachers, Second Degree Teachers, Senior Teachers of the First Degree and Senior Teachers of the Second Degree.

The control of the teachers' work is effected by school inspectors, appointed by the Ministry of Education. Each inspector has under his control from 80 to 100 teachers.

Each teacher has in his charge from 30 to 60 children, the average being 55 (the average number with which the teacher works in winter is 43, and in summer 30, as not all the children of the school age in Lithuania attend school all the year round). First-grade and second-grade pupils in the rural areas go to school only for four months: from September 1 to November 1 and from May 1 to July 1. In winter the country schools are attended only by third, fourth, fifth and sixth year pupils. In the urban districts pupils of the entire age range attend schools the whole year.

On January 1, 1938, there was a total of 2,599 schools, 5,613 teachers, and 301,188 pupils. Approximately 12 per cent of the entire population is enrolled in the primary schools.

## Secondary Education.

During the first years fo independent life there came into existence in Lithuania an eight-grade gymnasium, in which the duration of study was eight years. The first four grades of the Gymnasium, established independently, were called Progymnasium or intermediate school. Gymnasia were of four types: „Real-Gymnasia" with intensified instruction in science and mathematics, Classical Gymnasia with Latin, Gymnasia with intensified instruction in modern languages, and Commercial Gymnasia. They all were called under the general appelation of higher schools. To be admitted to the first grade of a Gymnasium and Progymnasium candidates were obliged to possess a certificate stating that they had finished four grades of an elementary school. Graduates of any type of Gymnasium were permitted to enroll as students in a superior institution of education. The only difference between the different types of Gymnasia was that in the Real-Gymnasia a larger number of hours was devoted to science and mathematics, in Classical Gymnasia to Latin (in some to Greek), in Gymnasia with intensified intstruction in modern languages to German and French, and in Commercial Gymnasia — recruits for the lower ranks of business and trading concerns were trained. In all the Gymnasia the first foreign language was German, with 30 weekly hours, and the second was French, English or Russian, with 12 weekly hours.

The secondary school law of 1936 reformed the secondary school. The

eight-year Gymnasium was replaced by a seven-year Gymnasium, to the first class of which pupils who have finished a six-year elementary school are admitted. Thus the final graduation from a secondary school involves a course of study of thirteen years (6 years in the elementary school and 7 years in the secondary school) instead of twelve years. The first three grades of the Gymnasium may be founded independently, and such a school is called Progymnasium. In the reformed Gymnasia and Progymnasia instruction in the Lithuanien language and literature and physical science has been strenghtened, and French introduced as the first foreign language.

Pupils who do not do sufficiently well in any of those subjects are not granted the secondary school leaving certificate. The second foreign language is not identical in all Gymnasia: it may be German, English or Russian.

There is a qualifying examination for transition from the first three classes of the Gymnasia and Progymnasia in the following subjects: Lithuanian, Science and Geography. For graduates of Gymnasia there are special leaving examinations of two kinds: regular and selected. The regular examinations for which candidates for graduation sit every year are: Lithuanian, Lithuanian History, French and Algebra.

Private Gymnasia and Progymnasia may be founded with the permission of the Minister of Education by societies, ecclesiastial orders, and private individuals. There are 10 private Lithuanian Gymnasia, 14 Jewish, 5 German, 3 Polish, and 1 Russian. The number of private Progymnasia is: 2 Lithuanian, 5 Jewish, 4 German, and 1 Latvian. Private Gymnasia are not all of one type, and the pupils of some enjoy all the privileges extended to pupils of state Gymnasia, others do not. In order to acquire them, they, at the end of the course of study, are obliged to pass examinations in state Gymnasia or Progymnasia or in the schools in which they have studied, in the presence of a delegate of the Ministry of Education. All private Gymnasia and Progymnasia are under the control of the Ministry of Education: their teachers are appointed by the Minister of Education and education carried on in them is inspected by the delegates of the Ministry of Education. The Ministry of Education grants subventions to organizations which maintain private Gymnasia and Progymnasia. Most of the Gymnasia and Progymnasia of Lithuania are co-educational. Nine Gymnasia and one Progymnasia have been set aside for the education of girls and eight for that of boys. All the others are mixed. But in all the larger Gymnasia and Progymnasia where parallel classes exist, separate classes for boys and girls are established and the sexes are not mingled. Consequently, in the Gymnasia and Progymnasia of Lithuania there is a marked tendency towards the separation of sexes.

The extension of the network of secondary schools produced, in the first years of independent life, a shortage of teachers. The training of teachers was undertaken by the State. Teachers were trained in foreign universities, and from 1922 onwards in the University of Vytautas the Great in Kaunas, as well. At present in all the Gymnasia and Progymnasia of Lithuania 1,432 teachers are employed. The majority of them are University graduates and possess the qualifications required by the Ministry of Education. The teachers of secondary schools are classified under three headings: junior teachers, teachers, and senior teachers. The rank of junior teacher is granted to persons who have taken a special University course of training in psychology, pedagogics, the history of pedagogics, pedology, and the methodology of their specialties, or have passed examinations in these subjects according to the curriculum of the University of Vytautas the Great, and have finished their studies in the subjects necessary for the teaching of their speciality. To the rank of teachers are elevated by the Minister of Education those junior teachers who have successfully taught not less than two years in a secondary school and have successfully conducted two probational lessons in their specialty. Teachers who have taught with outstanding success, at least, for five years in their quality of teachers may be elevated to the rank of senior teachers.

Only five secondary school buildings were inherited by Independent Lithuania from the period of the Russian domination. Consequently, the sudden extension of the network of secondary schools at the beginning of the period of Independence led to a great shortage of suitable premises. New school buildings were erected for the most part with the help of state and local government grants. Annually from two to three new suitably equipped school buildings were constructed. At present, almost all the district towns and some of the communal centres possess commodious secondary school buildings with all the requisite modern scholastic conveniences.

The Secondary School Act of 1936 laid down that the primary object of the secondary schools was „to foster the spiritual and material growth of the youth, to teach it to love, cherish and sacrifice itself for Lithuania, and to prepare it for University education". Thus in the Lithuanian secondary schools a special emphasis is laid on the education of pupils in a national spirit.

To provide for the leisure time of the pupils in the secondary schools Scout troops and circles for the study of various subjects are organized. About 50 per cent of the pupils are enrolled in the Scout Association and the remainder in circles in which the knowledge acquired during the les-

sons is extended by collective study or engage in sports. The circles of literature lovers and for physical culture have proved to the most attractive to the pupils.

For the purpose of quickening the interest in physical culture, a State Physical Culture Badge has been instituted which each physically fit pupil is obliged to acquire before the termination of his studies in the secondary school. The Badge is awarded on an age basis to pupils who attain a certain measure of proficiency in physical culture.

To promote all-sided scholastic progress and inter-scholastic cultural co-operation, the so-called scholastic competitions which take place at the end of the school year were first organized in 1935. Competitions are now held in all the subjects studied in the Gymnasia. From 1935 onwards, the secondary schools have striven for supremacy in the reading and recitation of Lithuanian, French and German, Drawing, Singing, and Physical Culture. At the end of the school year pupils who have shown most ability in various subjects are picked from each class. From their midst the best are selected in the course of a public performance by a committee appointed by the director of the Gymnasium to represent the Gymnasium in the district competitions. For the purpose of the competitions all the Gymnasia of Lithuania have been divided into seven districts. The picked teams meet on a specially appointed day to compete for first place in the district. About 1,000—1,500 pupils participate in such meets. There the best readers, reciters, draughtsmen, choirs, sportsmen, etc. are selected to participate in the final competitions. In the final competitions, which most often take place in Kaunas, the district teams compete for first, second, and third place. On this occasion school festivities on a larger scale are organized, and the winners of the competitions are awarded special prizes, such as winners' certificates and badges. Such competitions have the effect of stimulating the pupils to work harder and give them opportunity of acquiring a better knowledge of their country and of making personal contacts with their fellow-pupils.

From 1936 onwards, camps for the pupils of higher grades of secondary schools are organized. Their purpose is to foster inter-scholastic co-operation and travel among pupils in order to acquire a better knowledge of their native country and to help the pupils to perform certain set tasks for the acquisition of the State Physical Culture Badge. Every summer about 600—700 pupils from the higher grades camp in such camps. For the purpose of stimulating international inter-sholastic co-operation, pupils from Latvia and Estonia are invited to these camps.

Travel in the vacation period is also encouraged. For this purpose a

Travel Association has been organized under the auspices of the Physical Culture Chamber, which is in charge of physical culture activities in Lithuania. The Association has established committees in various parts of Lithuania for protecting pupils on their travels and has created entirely suitable conditions for the youth of Lithuania to get acquainted with their native country cheaply and safely. Every summer hundreds of Lithuanian secondary school pupils, with rucksacks on their backs, visit the beauty-spots of the country.

## Superior Education.

The traditions of superior education in Independent Lithuania are represented by the University of Vilnius, which was founded as the High School of the Grand Duchy of Lithuania in Vilnius in 1579. This School was subsequently converted into a University and was closed by the Russians in 1832. Since then the youth of Lithuania, desirous of proceeding to a University, was obliged to go Russia and other foreign countries. The closing of the University of Vilnius was a heavy blow to the Lithuanian national movement.

With the recovery of the Independence, immediate steps were taken to revive the University of Vilnius. The Lithuanian State Council passed as early as December 5th, 1918 the statutes of the University of Vilnius and in 1919 was on the point of reopening the University. Unfortunately, this was hindered by the military operations which were carried on in the country, and the Polish coup of October 9, 1920.

The first superior school in Lithuania, the University, was founded on February 16th, 1922, in the provisional capital, Kaunas. The Superior Courses which were founded by public enterprise on January 27, 1920, paved the way for the University. At first, the University carried on its activities in accordance with the statutes, made by the State Council in Vilnius for the University of Vilnius. Only on March 22, 1922 special statutes were adopted for the University of Kaunas by the Constituent Assembly.

The University was at that time not only the first, but also the only superior school in Lithuania. It had six faculties: 1) Theodogy-Philosophy, 2) Humanities, 3) Law, 4) Natural Sciences and Mathematics, 5) Medicine, and 6) Technology. In 1925 a Theological Faculty for Protestants was established, but, owing to the scant number of students, it was provisionally closed. In 1930, when the 500 anniversary of the Grand Duke of Lithuania, Vytautas the Great, was celebrated throughout the country, the Universary was renamed in his honour the University of Vytautas the Great. In 1937

new statutes restricting the scope of the activities of the Faculty of Theology and Philosophy were published and the parallelism which had existed between the Faculty of Humanities and that of Theology and Philosophy was abolished. At present the Faculty of Theology and Philosophy has only two departaments: those of Theology and Philosophy; formerly, it had three additional departaments (History, Philology, and Pedagogical Departments). The Faculty of Humanities has departaments in Philosophy, Philology, and History. The Law Faculty has departments in Law and Economics. The Faculty of Natural Sciences and Mathematics has departments in Mathematics, Physics, Chemistry, and Biology. The Faculty of Medicine has departments in Medicine, Odontology and Pharmacy. The Faculty of Technology has departments in Construction and Technology.

The University is an autonomous institution, the powers of which are fixed by the Statutes. It is maintained by State grants and is under the control of the Ministry of Education. Its autonomy is vested in the Rector, the Senate, the Faculty Councils, and the University Council. These institutions are formed by the professorial staff.

During the sixteen years of its existence, the University of Vytautas the Great has developed into an important educational institution, devoting special attention to the study of the Lithuanian language, which has immense importance to comparative philology, and to the history of Lithuania. The growth of the University is illustrated by the increase in the number of the teaching personnel and students. At the time of its foundation, the senior and junior teaching staffs of the University consisted of 39 and 14 members respectively. A present, the respective figures are 117 and 135. The number of students has grown from 1,168 in 1922 to 4,553 in 1932. That year witnessed a sharp fall in attendance, and at present the University has on its rolls 3,004 students. The fall in attendance was due to the increase in number of establishments of superior education, which attracted increasingly larger numbers of students. In the course of its existence, the University has delivered a total of 2,914 diplomas.

The housing problem, which was very acute, has been successfully solved by the University. Kaunas, before the Great War, was a Russian frontier fortress, and only buildings three stories high were permitted to be erected. For this reason it was impossible to find suitable premises for a large institution of learning, and it had to content itself wth varous makeshifts. At present, practcally all the Faculties are installed in fine commodious buildings of their own.

The University Library, which embarked on its career with forty books,

at present has more than 100,000 volumes and a rich collection of rare manuscripts and documents.

Lithuania is an agricultural country *par excellence*, and needs a large number of all kinds of agricultural specialists. For the training of such specialists an Agricultural Academy was established at Dotnuva in 1924, replacing the Intermediate Agricultural and Forestry School which opened its doors in 1919. The Agricultural Academy has Departaments in General Agronomy and Agricultural Household Economy. The duration of studies is three and a half years. Up to now, 584 persons (396 men and 188 women) have finished their studies at the Academy though diplomas have been awarded to 137 persons only.

For the study of veterinary sciences a Veterinary Academy was established in Kaunas in 1936. The study period lasts five years. Five institutes, two laboratories, and three clinics are attached to the Academy. At present, there are forty students and seventeen members on the regular and fourteen on the subsidiary teaching staff.

The Agricultural and Veterinary Academies are under the control of the Minister of Agriculture.

Independent state life created a demand for well trained specialists for the commercial life of the country, as well. For the training of such specialists a private Commercial Institute was established in Klaipėda in 1934 with Banking, Commercial and Consular Departments. The duration of studies is two years, with an adiditional year of practice in business concerns after graduation. Only graduates of secondary schools are admitted to the Institute.

After the system of elementary education was reformed, training for the elementary school teachers was provided for by the Pedagogical Institute, which was founded in 1935 in Klaipėda. Only graduates of secondary or normal schools are admitted to it. The study period lasts two years. Graduates are recognized as possessing University rank.

For the training of musicians there is a State Conservatory, with departments in Piano, Organ, String Instruments, Wind Instruments, Singing, Composition, and Pedagogics. The duration of studies is from six to ten years. At present, the Conservatory has 243 pupils. A modern building is being built for the Conservatory, with a large hall for symphonic concerts.

For the training of artists there is a State Art School with departments in Painting, Sculpture, Graphic Arts, Decorative Art, and Pottery. Many of the graduates of the Art School have already distinguished themselves in the cultural life of reborn Lithuania.

## Technical Education.

Up to the Great War, there were no technical schools in Lithuania, and technical instruction was received in the course of apprenticeship. After the recovery of Independence, the work of reconstruction created a demand for skilled labour in every field of life, and steps had to be taken for the provision of vocational training. For this purpose the State began to found technical schools. The first handicraft and technical schools of the lower type were founded in 1919. However, up to 1926 their number was not great, and it was only from 1926 onwards that the network of handicraft schools was begun to be systematically developed. In that year, the Ministry of Education created a special departament for the administration of technical education. Since there were no schools in the country in which teachers could be trained as instructors, the State granted a number of scholarships to young people for the study of handicraft instruction abroad. The Technical School Law promulgated in 1929, and the rules published in 1932 definitely established that the technical schools were to be of two types — secondary and lower, with a study period of four years.

At first, the technical schools found very little public favour, and as a result there was often a shortage of pupils. However, at present, when the problem of employment has become more acute, there is no lack of candidates for the technical schools. At present, the technical schools have on their registers about 3,000 pupils.

Up to the school year of 1936-7 only five Commercial Gymnasia were in operation in Lithuania. There were also several Commercial Courses, and commercial subjects were taught in some of the Progymnasia. The Commercial Gymnasia and Courses trained a sufficient number of specialists for business and trading concerns. The intermediate commercial schools of the present type were begun to be founded for the purpose of training candidates for the lower grades of the staffs of business and trading concerns. The first steps taken in this direction have yielded a considerable measure of success, and the network of schools of this type will be developed.

The housekeeping schools for girls have been left exclusively to private enterprise, and the State merely grants subsidies towards the payment of the salaries of the teaching staffs and the acquisition of equipment. Girls in these schools are taught housekeeping, sewing, knitting, and weaving. Handicraft schools have departments in cabinet making, metal work, carpentry, electricity, needlework, knitting, weaving, housekeeping and cooking, the wellwright's art, woodworking, wood turning, textile industry, leatherwork, shoemaking, leather decorations, technical pottery, art potte-

ry, and construction. A total of eighteen specialties is taught in the technical schools.

In addition to technical and commercial schools, various special courses for the perfectionment of artisans are in operation. These courses were attended by 4,494 persons from 1932 to 1938. All these schools are under the control of the Ministry of Education.

A special ten-year plan has been prepared for the development of technical schools.

The category of technical schools embraces agricultural schools which are of two types: intermediate and lower. In the intermediate schools various agricultural specialists are trained, such as dairymen for the dairies, control assistants for the cattle control circles, cattle technicians, surveyors and specialists for land betterment, foresters, etc. To these schools are admitted candidates who have finished not less than four or six grades of the Gymnasium, or a lower agricultural school. The duration of studies is from two to three years. At present, four intermediate schools (Dairy, Stock-breeding, Land-betterment and Forestry) are in operation. The attendance at these schools numbers 219. The purpose of the lower agricultural schools is to raise the standard of practical farming and agricultural household economy. To them are admitted graduates of elementary schools. The study period lasts two years. At present, there are nine State and eight private lower agricultural schools, with an attendance of 1,504. All the agricultural schools are under the control of the Ministry of Agriculture.

In addition to these schools, there is a number of winter agricultural schools, the purpose of which is to provide instruction for practical farmers. To them are admitted candidates who are not less than seventeen years of age, and are literate. They are attended by 563 pupils.

Agricultural education is further carried on through the press, lectures and Young Farmers' Clubs. The latter are directed, for the most part, by elementary school teachers.

# PREHISTORIC STUDIES IN LITHUANIA

## BY J. PUZINAS



rehistory is still a very young science in Lithuania. Its origins reach back only to the commencement of the nineteenth century, the heyday of Romanticism in Europe, when in Lithuania, as in other European countries, under the influence of that movement an extraordinary renewal of interest in the country's past, language, and national traits was experienced. However, it was only in the middle of that century that prehistorical studies, which up to then were rather of an amateurish character, developed into a systematic science. In 1855, an Archaeological Commission was set up in Vilnius for the study of Lithuanian antiquites and the supervision of archaeological excavations and the collection of archaeological remains. Unfortunately, the work begun under such happy auspices was brought to nought by the troubled political situation of the country. The Commission was dissolved shortly after its foundation, and the rich collections which it had assembled at the Historical Museum of Vilnius were dispersed. The prehistoric remains accumulated with infinite pains by Lithuanian students of archaeology were turned over to the museums of Russia. It was only at the end of the nineteenth century and the commencement of the twentieth century that archaeological research was revived in Lithuania. Then a number of excavations were carried out, yielding rich results, and the material thus collected was dealt with in a more systematic manner than previously. The activities of the following scientists deserve special mention: those of F. V. Fortunatov, who investigated the barrows of the District of Vilnius and carried out archaeological surveys in the former Governments of Vilnius, Kaunas and Gardinas; those of W. Szukiewicz, who gathered very valuable

material form the Stone Age settlements in the District of Vilnius, and those of T. Daugirdas, who made a systematic exploration of the graves from various periods of the Iron Age, and assembled an extensive collection of prehistoric remains. This collection constitutes at present an important part of the Prehistoric Section of the Museum of Vytautas the Great at Kaunas.

A new era for prehistoric research in Lithuania opened with the re-establishment of the Independence of Lithuania after the Great War. Nothing now impeded its development but the lack of experts with the requisite scientific training in modern field research. However, in the course of the two last decades important work has been done. Prehistoric monuments have been placed under the protection of the State, an inventory of them has been commenced, and research work has been pushed so far, that at present a great deal of systematized material is available, which has enabled students of archaelogy to take a more comprehensive view of Lithuanian prehistory, and to establish a more accurate chronological sequence of the finds; it has also made possible new interpretations and has thus contributed to the solution of numerous problems which had been considered insoluble.

An extended review of the results of the excavations made in Lithuania is manifestly imposiible within the scope of a short article. We will merely try to give a short survey of the latest discoveries in their chronological sequence and to sketch broadly the main achievements of recent research in the prehistoric field.

Very little is known of the earliest settlements of primitive man in Lithuania and the culture of its first inhabitants. Until recently the number of remains that could be associated with that remote period was very limited. Only lately, thanks to very rich discoveries, we have been able to pierce the mists surrounding the culture of the early Lithuanians.

Up to very recent times, it was still assumed that man made his first appearence in Lithuania only during the Middle Stone Age (8,000—3,000 B. C.). However, in the sand dunes of Southern Lithuania polished flints occur which may be considered as products of the Swidérien Culture of the late Palaeolithic Period. Beautiful hafted points of the Font-Robert type have been found there, as well as a large number of Gravette points, and many chipped knives. These flint implements belong, in all probability, to the end of the late Palaeolithic Age. So, it may be safely assumed that immediately after the melting of the ice sheet man, depending mainly for sustenance on hunting and fishing, was already settled in Southern Lithuania. The appearance of man at the close of the Palaeolothic Age in the

Eastern Baltic region is further confirmed by the objects made of bone, horn and antler which have been discovered in East Prussia. These objects have been subjected to a pollen analysis, and must, beyond a shadow of doubt, belong to the end of the Palaeolithc Age.

However, not all the Swidérien remains are to be attributed to this period; the majority of the objects of the Swidérien culture are Mesolithic. We now know of a number of sites where numerous objects of the late Swidérien type have been found. Those sites are located, for the most part, in the vicinity of Kaunas, on the banks of the Nemunas and the Neris, and even extend into Western Lithuania, up to Šilalė, in the District of Tauragė.

The number of flint implements of the Tardenoisean type has also increased. Up to the Great War, finds of implements of this kind were made particularly in the south eastern area of Lithuania, but in recent years a number of remains, mostly of a small trapezoidal type, have been unearthed in the environs of Kaunas. In view of their sporadic and random character, it is difficult to draw any conclusion regarding their age. A large portion of the Tardenoisean remains are found associated with Swidérien remains though a part of the flint implements occur also in company with typically Neolithuc objects. It appears that the Tardenoisean culture lasted into the Neolithic Age.

In addition to these Palaeolithic and Middle Stone Age flint finds which have been recently made, tools made of bone and horn, belonging to the so-called Bone Culture, have been found. Whereas Lithuanian archaeology knew up to the Great War but few bone implements, now a considerable quantity of such implements has been found as a result of the more intensive exploatation of peat-bogs and the execution of drainage projects. Thus I have been able to register up to now in the entire territory of Lithuania 53 bone implements from 34 known and three definitely undetermined sites. Most of these finds were made in the southern region of Lithuania, which is particularly rich in peat-bogs, and on the Kurische Nehrung. Eastern Lithuania has yielded but few objects of this kind. Unfortunately, it has not been possible as yet to make a systematic exploration of the prehistoric settlements of that region. Consequently, all the finds made are due to pure hazard. The bone and horn implements found in Lithuania of the so-called Bone Culture exhibit many type; we have an entire series of harpoons, the barbs of which are, for the most part, short and arched, the so-called „bird arrows", inset on one or both sides with flint-splinters, various formed arrow-heads, or fish-spears, a

triple barbed fishing hook, several spear-heads or ice-axes, and various formed horn hooks and axes.

The prehistoric remains found in East Prussia, especially in the environs of Gumbinė (Gumbinnen), and in Estonia (Kunda, Pärnu) have a striking likeness to the bone and horn objects of the Mesolithic type unearthed in Lithuania. Owing to the random character of the majority of these finds, it is impossible to assign them any date. However, there is no doubt that the majority of these objects, e. g. harpoons with barbs and inset with flint-splinters, a part of the arrow-heads and axes, are of Mesolithic origin. But as the Mesolithic tradition persisted for a longer time in Lithuania (as in all the countries of the Eastern Baltic), a part of the bone implements must be ascribed to later periods. Certain indications point, as the Estonian scientist R. Indreko has remarked, to the fact that the foci of the distribution of the Bone Culture were not in the East, but rather in the West, all the more so as the bone implements found in the Eastern Baltic have their Western analogues.

Prehistoris finds of Neolithic origin (3.000—1,500 B. C.) have also increased considerably in number. Among the most valuable are 153 amber ornaments, found in a bed of peat on the beach of Palanga in search of amber. This rich array of ornamental articles, dug out from one site, includes beads in the form of rings, circles, or knots, a pendent in the form of a human figure, and many various shaped pendents. A similar find was made at Juodkrantė (Schwarztzort). The objects unearthed at Palanga do not display any geat variety of form. The majority as regards form and ornamentation, belong to the Arctic-Baltic Culture (2,000—3,000 B. C.) the representatives of which were not acquainted with agriculture or stock-breeding.

Remains of the Battle Axe Culture (2,000—1,500 B. C.) have also increased. In the course of 1937, finds dating back to this Culture were made in two gravel-pits on the site of skeleton graves at Grinkiškis (District of Kėdainiai) and at Kurmaičiai (District of Kretinga). The general consensus of opinion is that the representatives of this technique (Cord-ornamented pottery and Battle Axe Culture) were Indo-Europeans from whom the ancestors of the Lithuanians are descended. The new settlers had already changed to a stationary existence, and were acquainted with agriculture and the breeding of livestock.

In the course of the last year numerous remains from the Age of Bronze (1,500—500 B. C.) were unearthed. Though up to very recent times bronze objects were almost totally unknown in Lithuanian archeaology, I had the good fortune of collecting in Lithuania 126 bronze objects from 59 determined and ten more or less undetermined sites. Accordingly, Lithu-

ania, as regards the number of such finds, now ranks next to East Prussia. The sites where the finds were made are distributed all over Lithuania though the zone of their greatest dissemination is located on the Lithuanian sea-board, and that of the least density in Eastern Lithuania where the culture was always of a more primitive character, even in later prehistoric times.

At all events, it will be necessary to revise the earlier contentions to the effect that only a Stone Age Culture existed in Lithuania and a Bronze Culture was entirely lacking, and it is now possible even to speak of a true Bronze Civilization even if does not appear to have been particularly rich. The representatives of this culture are undoubtedly the pre-Baltic people, as is evident from the peculiar forms of the indigenous bronze objects (the boat-shaped battle axe). The area of dissemination of the pre-Baltic Culture must have extended, in the Bronze Age, from the lower Vistula along the coast to the lower Dvina. Unfortunately, the absence of excavations in White Russia does not permit a more exact delimitation of the eastern confines of this area.

Now let us examine the Early Iron Age (500 B. C. up to our era). We have very few metal remains from this obscure period of Lithuanian prehistory. The excavations undertaken in the tumuli of Eastern Lithuania have brought to light a certain quantity of bone implements, pottery sherds, and a number of bronze and iron tools which belong to our era. In the lower layers of these tumuli stone implements have still been found, while a litte higher up bone implements, e. g. needles, awls, sharpend animal teeth, lance-heads, pierced bear and boar teeth, used as amulets, occur. In the lower layers the remains of roughly executed pottery with small perforations below the neck and shards with traces of finger-tip and linear patterns have also been discovered. The top layers have yielded material from the later periods of the Iron Age.

The Culture of the Tumulus folk is confined to Eastern Lithuania, particularly to the present Districts of Zarasai, Utena, and Rokiškis, and a part of the Districts of Ukmergė and the Territory of Vilnius. In the immediate neighbourhood of those districts, namely, in Central and Eastern Latvia and White Russia, similar finds have been made. In all probability, the representatives of this culture were the ancestors of the Lithuanians and Latvians whose territory penetrated, in the early and middle Iron Age, eastwards into Central Russia, as the study of place-names and archaelogical remains seems to bear out.

To the most interesing cemeteries excavated of late belong the grave-

mounds of the Late Iron Age (0—400 A. D.) which were discovered at Paviekiai (Commune of Padubysys, District of Šiauliai), and the flat burial-grounds of Seredžius and Eiguliai II (District of Kaunas). The grave-mounds of Paviekiai were unfortunately razen in the course of agricultural labour, but the stones have survived. In 1933, excavations undertaken in the interior of the circular stone enclosure of two tumuli have yielded only cinders and charcoal. But a clay vessel was found in the vicinity of the tumuli by the inhabitants of this region. In form it has a striking likeness to earthware of the Bronze Age. In 1937, in the course of excavations very rich graves of the second and third centuries were discovered.

The excavations of the flat burial-grounds of Seredžius and Eiguliai have further yielded valuable material. At Seredžius the bodies were interred in coffins made of boards and tree-trunks. In the graves were found cross-bow fibulas with recurved foot, spur fibulas, iron sheperds'-crook-needles, planoconvex armlets with attenuated ends, torques with cone-shaped ends or made of twisted wire, torques with spoon-shaped ends, ranging from the small spoons of the third and fourth centuries to the large spoons of the fifth century. The latter torques in form are purely Lithuanian. A rich array of multicoloured glass beads, as well as of enamal and amber beads was also found.

Among the most beautiful ornaments of this period may be noted the ornaments in enamal. The greater part of them was found in Eastern Lithuania, the most ancient example being from the third century, and the most recent from the fifth century. There is a strong likelihood that most of the enamel ornaments found in Eastern Lithuania were indigenous in their origin. The most interesing are incontestably those which were found in a grave at Paulaičiai (Commune of Švėkšna, District of Tauragė). In a trench of about 1.5 metres deep, besides a skeleton in a complete state of decay, six bracelets were found. Two massive bracelets were inlaid with iron and red enamel. The form of these bracelets, to my mind, is an autochtonous development. They must have been manufactured somewhere in the neighbourhood. The grave is from the beginning of the third century.

Up to the present, the Iron Age Culture was subdivided into three groups, according to the manner of burial and the form of the objects found: the Western Lithuanian group or the group of Memel flat burials, the Middle Lithuanian group, and the Eastern Lithuanian tumuli group. The archaeological research of the last years ant the systematic registry of the monuments have shown that in the Lithuanian old Iron Age in Central Lithuania and in the greater part of the District of Kaunas, Kėdainiai, Raseiniai, and Šiauliai, flat or surface graves predominated and that grave-

mounds occur only in the region from Šiauliai to Zemgalė, as well as in the entire northern and eastern territory of Lithuania. Thus for the earlier Iron Age two groups are clearly distinguished: that of the flat graves of Western Lithuania and that of grave-mounds. Though the graves in that region exhibit distinct forms, the finds in them do not differ to such an extent as to justify their division into distinct cultural groups. Such a difference is observable only for the second period of the Iron Age. These interesting problems will be solved only when the registry of the prehistoric monuments will be concluded and a larger number of burials will have been excavated in Lithuania and Latvia. In general, it may be said that in the Early Iron Age Lithuanian prehistoric culture attained its highest stage of development.

The Middle Period of the Iron Age (400—800 A. D.) is only known from random finds. Only the excavations of Uogučiai (Plateliai, District of Kretinga) have afforded a more abundant material regarding the culture of that period.

The excavations made on the burial-grounds of the period of the Iron Age (800-I, 250 A. D.) at Pryšmančiai (District of Kretinga), Paulaičiai, and Nikeliai (District of Tauragė) are among the richest. At Pryšmanmančiai burnt burials and graves with skeletons, rich in remains, were found. A curious burial practice, consisting of interring the objects alone, was come across there. A similar mode of inhumation was found at Paulaičiai and Nikeliai, as well. The excavations of these three ancient cemeteries has brought to light valuable material which has considerably increased our knowlege of the material and spiritual life of Samogitia in that period.

The excavations of the tumuli of Apuolė and Įpiltis (District of Kretinga), which have permitted to draw far-reaching conclusions regarding the manner of fortification current in that period, may be mentioned in conclusion.

The archaeological research of the last twenty years has thrown considerable light on the dark places of Lithuanian prehistory, and has proved that in that remonte age a civilization of a relatively high leval flourished in Lithuania.

# TENDENCIES IN LITHUANIAN LITERATURE

## BY S. VYKINTAS

VALSTYBINĖ SPAUSTUVĖ
„SPINDULYS"
KAUNAS, MIŠKO G-VĖ 11

### I.

### CHARACTERISTICS OF EARLY LITHUANIAN LITERATURE.

We must first pay tribute to those unknown poets of Lithuania who had spread songs, stories, riddles, proverbs, and maxims from mouth to mouth: to those who created an original, national peasant art. Possibly even in the days of prehistoric Lithuania, it was they who sang of the winds and the storms, the woods and the sacred groves, about the sun, the moon, and the heavens, the torments in Man's soul, his hardships and his cares, his quest for happiness, and his failures. Religious pantheism, his worship of nature, the influence of Christianity and its ideas, the unfolding of Lithuanian history, the revolts between 1831 and 1863 against the Russians, the anguish caused the nationl soul by subjugation and Russian oppression, family traditions, nuptial ceremonies, moral principles... all this has been woven into the peasant works. The unknown poet hummed, sang, created songs while toiling in the fields, while courting, while bidding his beloved farewell, and while riding off to war; he consoled himself in his suffering with a song... he rejoiced in song over good fortune. His soul could exude a deep melancholy or burst forth with a joyous mood. Both emotions he expressed deeply, dynamically, lyrically, with vivid originality. The Lithuanian peasant poet stands out for his deep, delicately lyrical melancholy because he has lived through a great deal of subjugation, oppression, through many hardships and through many struggles.

Lyricism and drama are the outstanding characteristics in Lithuanian peasant poesy... moodiness, love, the emotional shades of sadness fill the Lithuanian folksongs; action fills the songs of the sea, of weddings, work, and war.

Lithuanian peasant poetry is naturally rhythmic in form... with the rhythm taken from and harmonizing with the rhythm of labor, activity, and of progress. Variety in style, ingenuity of word choice, vividness, and dynamic action characterize the Lithuanian song. Figures of speech, abundance of tropes and methaphors, comparisons, parallelisms, and tautology introduce the Lithuanian peasant poet to us as an ingenious, talented master of word and form.

With their variety and originality and their melodious form, Lithuanian folksongs attracted the attention of such men as Lessing, Herder, and Goethe, great German poets and expert students of folklore. Lessing asserts thus concerning Lithuanian folksongs:

„It can be proven that bards are born in every country... living emotions are not the necessity of cultured nations alone. Not long ago I paged through the Ruhig Lithuanian dictionary and near the end, among the notes on the language, I was overjoyed to find something agreeably rare: several Lithuanian songs which are sung by the peasant maidens. What native wit! What pleasing simplicity!"

Professor Ludwig Rhesa of Königsberg University printed a collection of Lithuanian folksongs in 1825... „Dainos oder Litauische Volkslieder, gesammelt, übersetzt und herausgegeben von L. J. Rhesa"... and it contained aboud 90 songs. Later, Lithuanian songs were collected and studied by scholars of various nations... Schleicher, Bezzenberg, Fortunatov, Karlowicz, Niemi, and others. Of the more important Lithuanian folklorists, those who collected and studied the Lithuanian song are: S. Stanevičius, L. Jucevičius, S. Daukantas, Valančius, the Juška-Juškevičius brothers, the rev. A. Sabaliauskas, V. Krėvė-Mickevičius, and others.

Up to the present date, various Lithuanian and foreign scholars, research workers, and collectors have gathered about 250.000 various peasant works. Within the last year the Lithuanian Ministry of Education has established archives wherein this peasant folklore is gathered, classified, and arranged in a scholarly fashion. Moreover, the faculty of Humanitarian Learning at the University of Vytautas the Great is also doing a great deal of research in folklore and peasant art.

THE FIRST LITHUANIAN WRITINGS... RELIGIOUS AND MORALISTIC MOTIFS.

Lithuanian peasant narration has brought to life, awakened, and inspired an individualistic creative style.The peasant class produced more talented poets, the creators of a typically Lithuanian literature.

The beginning of this literature goes back to the XIVth Century. The first Lithuanian writings were annals, historical chronicles, and law codes; for instance, there were the following; *Lietuvos Metrika* (Annals of Lithuania); *Valstybinių Raštų Archyvas* (Archive of State Documents), which is now in Moscow; *Lietuviškosios Giminės Pradžia* (The Beginning of the Lithuanian Dynasty), which was written in the language of the White Russians; in Latin there was *Origo Regis Jagyelo et Witholdi Ducum Lithuaniae,* a yearbook concerning the greater Lithuanian grand dukes and a chronicle of the conflict between Žygimantas and Švitrigaila; and *Lietuvos Statutas* (Statutes of Lithuania), which, under the order of Žygimantas I (Sigismund I), was begun in 1522.

These manuscripts, for the most part, were written in the language of the White Russians since it was then the official diplomatic language of Eastern Europe. A large amount of literature on Lithuania, however, was also written in what used to be the international language, Latin. One of the more famous poets who wrote in Latin and who sang of Lithuania in his odes was M. K. Sarbievius (1595—1640), a Jesuit pedagogist and teacher in poetics. His ode on Vilnius glorifies the beauty of nature in and around Lithuania's capital and praises the Lithuanian grand dukes, founders of the nation.

The first writings in the Lithuanian languege appeared approximately between the years 1545 and 1547. It was literature of a religious nature... hymns, catechisms, and books of homilies. The first more important book was printed in 1547, Martin Bretkūnas's *Catechismusa Prasty Szadei.* Lithuania Minor was the center for all this religious literature since Lutheran Protestantism flowed in from Germany, since Calvinism was forcing its way into Lithuania, and since the Catholic leaders who had gathered to Vilnius in great numbers began to print Catholic literature in Lithuanian. The rev. Michael Daukša (1530—1613) translated a catechism and book of homilies, and the rev. Constantine Sirvydas published a book of sermons, *Punktai Sakimu* (Articles for Preaching). Besides writing merely religious literature, moreover, these two writers awakened the love for the Lithuanian language. Širvydas, for instance, prepared the first key to the Lithuanian language, a Polish, Latin, and Lithuanian dictionary, *Dictionarium Trium Linguarum.*

Humanism and the religious struggles between the Protestants, the Calvinists, and the Catholics forced the combatants to go among the Lithuanian people with Lithuanian books. The fruits of these struggles grew, ripened, and not only the religious but the scholarly national Lithuanian literature increased. Eventually, in Lithuania Minor, the center of Lithuanian religious activity, more and more attention was payed to the development of the language. Daniel Klein, who died in 1666, prepared the first Lithuanian grammar in 1653 and a Lithuanian-German compendium in 1654. Philip Rugys produced *Litauisch-Deutsches und Deutsch-Lithauisches Lexicon,* in which the Lithuanian language is studied and folklore, a collection of peasant songs, is displayed. The development of non-religious, original Lithuanian literature and poetry had begun. The first Lithuanian witer-poet was Christian Donelaitis (1714—1780). He was a Lutheran minister, a good preacher, and a lover of fine art and poetry. His poem, *Metai* (The Year), was written in the hexameter form, in classical style, and in smooth, musical rhythm. Donelaitis, like Hesiod, glorified the four seasons of the year, the work in the fields, the people's customs, and their character. His poem vividly paints nature, its landscapes, its „paysages". Donelaitis was, all in one, a moralist and an artist, a master of the classical form, a picturesque, graceful poet, and his grorification of the simple peasant life was animated, genuine, colorful, quite Lithuanian. His peasants (his „būrai", as he called them), the farmers of Lithuania Minor, the diligent workers and the idlers, the good people and the prodigally bad, all were portrayed with their true Lithuanian features and in their true Lithuanian character. His pictures of nature seemingly colored with the brush of an artist, are presented in varying, typical hues, are scenic yet animated; his flora and fauna is highly varied, realistically painted, and thus it reflects reality and life.

## LITERATURE IN THE DAYS OF THE UNIVERSITY OF VILNIUS.

The culture of the Lithuanian nation and her literature was linked closely with and depended on political and governmental relations. In 1795 Lithuania and Poland were partitioned by Russia, Germany, and Austria; Lithuania and Poland lost their independence and, with it, lost their unrestricted freedom to go on with their cultural work. The Russians, beginning cautiously, began gradually to destroy centers of Lithuanian culture, to confiscate the land of the Lithuanian noblemen, and to close Lithuanian schools. On the other hand, the Poles had been working ever since the Lublin Union of 1569 (which had united Lithuania and Poland) in an effort to polonize the Lithuanian people. The Lithuanian noble-



General view of Vilnius.

men had already become polonized to a considerable degree... only the peasant class clung strongly to Lithuanian customs, to the language, and even somewhat to the old pagan religion ant the old Lithuanian culture. Two Slavic factions met on Lithuanian soil and pertinaciously fought for influence.

The Russians, having taken over the governmental reigns, succeeded through the efforts of Lithuanian and Russian potentates in establishing an institution of higher learning, a university, in Vilnius and in taking into their own hands at least a part of the educational system. In spite of the fact that the University of Vilnius was established in the Polish sphere of influence, it gathered together a fairly large group of Lithuanians, made up of Samogitian noblemen and „sons of the soil", who orientated themselves as Lithuanians and began to build up the Lithuanian culture, primarily in the field of literature. First among these, we notice, was Xavier Baužas, or Bohuža, who had come from Ukmergė, in the center of Lithuania; he was a cultured Catholic clergyman, a champion for the independence of the Lithuanian language, active in its advancement and the propagation of its use.

Ideas of national freedom flowing in from the west, the birth of national feeling, and Napoleon's campaigns awakened a national consciousness and the desire to strive for freedom in the Lithuanian youth.

Youth circles which inspired patriotism and fostered a national feeling among the Lithuanians were organized at the University of Vilnius.

The pioneers in the development of national culture and national traditions, the renovators of the ethnological, ethnographical, historical bases of the nation were the students at the University of Vilnius, Samogitian noblemen or the student sons of the peasants. Among these were A. Klemensas (1756—1823), Dionisius Poška, who died in 1832, Sylvester Valiūnas, who died in 1811, and Simon Stanevičius. They wrote verses, stories, and poems and though their work, from the modern point of view, is quite mediocre as literature, it bears a common, salient characteristic... the concern over the hardships of the Lithuanian, a sympathetic view of his suffering, and the expression of a desire for Lithuania's welfare and a revival of her glorious past. The greatest, the best work is that of Poška, his *Mužikas Žemaičių ir Lietuvos* (The Peasant of Samogitia and Lithuania), in which he lyricized the hard lot of the Lithuanian serf, his hardships, the torments in his soul, and foreign oppression. However, he was not able to show concretely how the nation was to wade out of this unfortunate state and how to shake it off. The strongest poetically, in peasant motifs, was the familiar lyrical poem of Valiūnas, *Birutės Daina* (Song of

Birutė), which has been for a long time and still is a favorite or the Lithuanian nation.

The bondage of villeinage, a consequence of the social structure introduced during the days of the Russian oppression, weighed down the Lithuanian people heavily. The peasant possessed practically nothing, he could do nothing for himself... everything was done for others, for the Polish and Russian potentates. Sensitive poets and writers, seeing this injustice, suffered with the torments of their people and glorified them. One of the most sincere, one of the strongest and most original of these poets was Antanas Strazdas (Drazdauskas, Strazdelis, 1763—1833). Since he had risen from among the common people, since he too had endured a serf's torments, and since he had received an opportunity to study in preparing for the clergy after unexpectedly falling in with the intelligentsia, he devoted his whole life to the lyrical presentation of the bitter fate of the unfortunate. He was a friend of the people, a poetic champion for the welfare of these people. The poetry of Strazdelis is saturated with folklore motifs; it reflects lyricism, melodiousness, simplicity, sincerity, and richness of meaning. He sang of the peasant's hardships, his toil, his worries, and he forecasts a more beautiful tomorrow for the peasant class... spring, and national rebirth. His songs were passed from mouth to mouth, were sung by the whole Lithuanian nation, and today his example has become the traditional thematic model for today's writers.

The University at Vilnius did not function for long; it was closed in 1832. Russian oppression increased steadily, press censorship was introduced, and finally it was even prohibtied to print books using the Roman alphabet.

## S. DAUKANTAS, M. VALANČIUS.

Nevertheless, ideas of freedom and the influence of Romantic literature which pertinaciously proceeded to attack old traditions and old views were increasingly forcing their way in from the west. Lithuania's intelligentsia, having become acquainted with ruling tendencies elsewhere, steadily began to adopt romantic nationalism and pertinacity in the spirit of Sturm and Drang. More interest was taken in the past. The past had begun to be idealized. The old, powerful Lithuanian spirit is aroused. One of the first of Lithuania's romanticists was Simon Daukantas (1793—1864). Having devoted himself to the study of history and wishing to awaken the national consciousness of the Lithuanians of his time, he wrote an appreciable number of works on the Lithuanian nation's past,

her greatness, her glory, and her beauty. His *Būdas Žemaičių ir Kalnėnų*, (Character of the Samogitians and Highlanders), and his *Lietuvos Istorija* (Lithuania's History) had a great influence upon those who were striving toward a Lithuanian national rebirth. Simon Daukantas, with his scholarly and original style and with the richness of his vocabulary, left ineffaceable footprints in Lithuanian literary history both as an historian and as a writer.

If Simonas Daukantas was a cloistered, scholarly man who, in this time, appeared to be a theoretic, impractical social worker, then, in contrast, his contemporary, Bishop Matthew Valančius (1801—1875), was a practical worker, a realistic writer, an educator, and the nation's teacher. His writings, *Palangos Juzė*, *Antano Tretininko Pasakojimai*, *Vaikų Knygelė*, and *Paaugusių Žmonių Knygelė* teach Lithuanians to be abstainers from drink, not to be dissolute, to love work and the trades, and to live morally and decently. However, this moralistic quality of Valančius is developed and brought out with the attributes of a rare stylist, of an authority on the living national language, and of a master of form. Even to this day Lithuania's linguists and stylists admire the riches left by Valančius' language and style.

Mention must also be made of others among the important educators, writers, and public spirited workers of that time: Laurynas Ivinskis (1808—1881), a teacher and author of almanacs which contained large amounts of Lithuanian literature, and the rev. Anthony Tatarė (1805—1889), a preacher, moralist, and author of literary short stories.

## WRITERS WITH THE LITHUANIAN SPIRIT, WRITING IN POLISH.

An important part in Lithuanian literature was played by writers possessed with the Lithuanian „spirit" but who wrote in Polish. Of these, the one who had had the greatest influence on the literature of other nations as well as that of Lithuania, was Adam Mickevičius (1799—1855). He was born in Naugardėlis Country which was, ethnographically, on Lithuanian soil and which had formerly belonged to Lithuanian noblemen. Since the Lithuanian noblemen had succumbed to the overwhelming influence of Polish culture, and since they took pride in their polonization, Adam's parents had also become polonized. However, the Lithuanian „spirit", the environment which breathed and reflected Lithuania's past, inspired Adam Mickevičius with a deep love for Lithuania's history, her people, and her customs. He studied in Vilnius, which was then Lithuania's cultural center. A deep, thorough study of Lithuanian history and,

later, several years spent in Kaunas impressed upon Mickevičius' mind the clear visions he had of Lithuania's natural beauty, her past, and her future. Although Adam Mickevičius wrote in Polish, his subject matter, his ideas, his characters, his thought processes, his feelings, and his soul were Lithuanian. Gražina, Conrad Wallenrod... these were heroes of Lithuania's past; they were fighters for the independence, freedom, and welfare of their nation. In his poem *Ponas Tadas,* which is filled with grace, beauty, relief-like clarity, Adam Mickevičius devotes the very first lines to the exclamation, „Lithuania, you are as dear to me as my well being!" The Poles, wishing to show that Adam Mickevičius was a Polish poet, eradicated the name of Lithuania in their school books and substituted that of Poland. But Adam Mickevičius will not be changed by the mere changing of a word; he took his themes for his work from Lithuanian history and not from Poland's; he praised the Lithuanian heroes and not the Polish; he was a poet with a Lithuanian soul, a champion for her freedom; he thirsted for the good of Lithuania, so he revived thoughts, memories of her past, reenforced the Lithuanian spirit, and acted as a rejuvenator of her progress.

In addition to Adam Mickevičius, other writers took interest in Lithuania's past, became enchanted with it, and dipped into it for material for their works... writers like Kraszewski, Kondratowicz-Syrakomla, the historian Norbutas, and others. Kraszewski's *Anafielis,* his *Vitolio Rauda,* and Kondratowicz's *Margis* revived the spirit of the Lithuanian past, fostered Lithuanian romanticism, and inspired Lithuanian patriotic feeling.

## POETS USING MOTIFS TAKEN FROM FOLKLORE.

The Lithuanian writer Bishop Anthony Baranauskas, after reading Adam Mickevičius' *Ponas Tadas,* became determined to write a Lithuanian poem in which the picturization of nature would equal that in *Ponas Tadas.* Thus was born Baranauskas' poem *Anykščių Šilelis* which, with its grace, its dynamic portrayal of natural life, and its beautiful verse form raised Baranauskas to the front rank of Lithuanian poets. His work received the attention of people abroad such as Geitler and Weber, who had published *Anykščių Šilelis.*

*Anykščių Šilelis* glorifies the beauty of nature, portrays the pantheistic Lithuanian soul, and reveals the Lithuanian's love for nature... here too the worship of the past is expressed and so too, is the wrong done the Lithuanian nation by Russian oppression. Other than *Anykščių Šilelis,* Baranauskas wrote a considerable number of short poems which resemble, in form, the peasant folk-songs and which are widely sung as such.

Baranauskas was also one of the first philologists who had not only been interested in, but who had also studied the Lithuanian language, its dialects, and who had corresponded with such eminent European linguists as Professor Kuršaitis, J. Baudouin de Courtenay, and others.

Romanticism, having awakened a love for the peasant song, directed the Lithuanian poets to the road to this type of poetry. One of the poets whose work most closely resembled that of the peasant bards was the rev. Anthony Vienužis (Vienožinskis). His songs are outstanding for their deep lyricism, their sincerity of feeling, and their simple melodiousness. He, like Strazdelis or Baranauskas, was popular with the peasant class, loved by every Lithuanian, and sung widely.

## LITERATURE IN COMBAT WITH RUSSIAN OPPRESSION.

The early Lithuanian writers were but lovers of the Lithuanian language itself and they used it for their literature, and to revive the Lithuanian spirit; but they did not attempt to fight for the nation's freedom and independence against the Russian oppression. In 1865, after the unsuccessful Lithuanian-Polish revolt, the Russians forbade Lithuanians to print books using Latin letters and introduced the Rusian characters. They began to colonize the estates of the Lithuanian and Polish noblemen with Russian colonists. They banned Lithuanian private schools... those schools which had been organized as early as the days of Valančius' Lithuanian prohibition societies. Oppression, terror, and violence held sway in Lithuania. But these political methods resulted in a Lithuanian reaction. As serfdom became extinct, the peasant children found it possible to study and to reach for culture. Intelligent Lithuanians began to rise out of the peasant class and they courageously entered the fight against Russian oppression, armed with the spoken and written word, the newspapers and the literature.

Thus the part played by literature in the struggle against foreign culture and domination was great. Since it was forbidden to print newspapers in Russian-occupied Lithuania, Tilsit, in East Prussia, became the center for the press, the literature, and the culture.

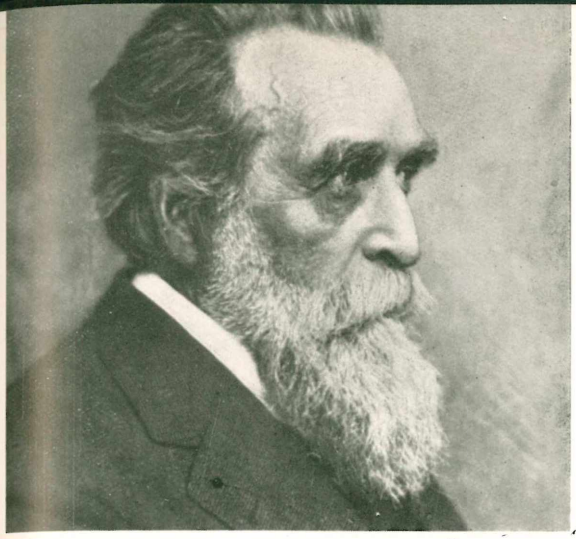
The greatest national movement and the romantic tendency in literature were instigated by the newspaper „Aušra" (The Dawn), which was founded by Dr. J. Basanavičius between 1883 and 1886. Basanavičius was unable to live in Russia for political reasons so he had lived in Czechoslovakia and elsewhere throughout Western Europe; he had become acquainted with national movements and made up his mind use the press in order to revive the consciousness of Lithuanians to their past, their lan-

guage, and to revive their love of an independent Lithuanian culture. Thus it was that his „Aušra", spreading historical romanticism, awakened the creative powers of the Lithuanian nation and directed them in the struggle against the Russian book and the Russian culture... and thus, Basanavičius (1851—1927), during his comparatively long lifetime, created a wide furrow in Lithuanian ethnological, ethnographical, historical, and scientifically scholarly fields. Moreover, at the same time, he incited Lithuanian writers to create their own literature. Basanavičius' deeply comprehensive, idealistically strong personality created an entire epoch of Lithuanian national rebirth and acquired for him the appellation of „patriach of the nation".

„Aušra" had assembled many public workers about her... Dr. J. Šliūpas, Mikšas, M. Jankus, Vištelis-Višteliauskas, Miglovara, the rev. S. Gimžauskas, Dagilis, and others. The poetry published in „Aušra" was romantically patriotic; its subject matter stressed the importance of the idealization of the past, the love for the Lithuanian language, and the revival of Lithuanian customs and traditions.

With the closing of „Aušra", „Šviesa" (The Light), a newspaper with a national democratic policy, came into existence; but it was „Varpas" (The Bell), however, which, acting as the antipole of romanticism and the representative of positivistic, realistic tendencies, brought about the greatest new movement. The organizer and editor of „Varpas", Vincas Kudirka (1858—1899), was well acquainted with the positivistic philosophy of A. Comte, and with the socialistic, positivistic, realistic currents of his time. He incited the nation to unity, work, practical activity, the trades, commerce, and he craved for the political and economical, as well as the social and cultural independence of Lithuania.

Dr. Vincas Kudirka was the author of the Lithuanian national hymn, the instigator of unity, and a pioneer in the development of the nation's greatness. He was also obstinate in his fight against the Russian government for Lithuania's culture and her freedom. A small-town doctor residing near the Prussian border, he wrote articles, bitter satires, and verses directed against the Russian officials' bureaucracy, idiocy, and brutality and against corrupt, foreign culture... all in spite of the fact that he was seriously ill with tuberculosis and in constant danger of being taken by the Russian gendarmes. Even as he died, the weapon he used in his fight for the Lithuanian nation's independent future and political-economical welfare, his pen, was still clenched in his hand. His realistic, positivistic, nationalistic agitation brought together a large group of rising Lithuanian intellectuals... Višinskis, Petkevičiūtė-Bitė, Žemaitė, and many others.



D R. J. B A S A N A V I Č I U S
Patriarch of the National Movement and
Founder of Aušra.

Title - page of Aušra.

N.1.

# AUSZRA,

## Laikrasztis, iszleidziamas

per

## Dra. Bassanawicziu.

Auszra" iszeina Ragainej 20. kozno menesio formate knygutes arkuszines in 8, turinczios 16 laksztu.
Preke: ant metu arba 12 N. 2 Mk = 1 rub.,
ant ½ metu arba 6 N. 1 Mk. = 50 kap,
ant ¼ metu arba 3 N. 50 Pf, = 25 kap,

Apgarsinimai, spaustuwej „Auszros" priimami, kasztuoja uz kozna pusiau dalita eilute po 20 Pf. = 10 kap.

Apsisteliuoti galima „Auszra" prie wisu wok. ciec. pustu nuo 10. majaus szio m

Ragainei, Kovinio 1883

## LITERARY REALISM.

Kudirka's social positivism resulted in literary realism. The realistic portrayer of urban life, life in the country and on the estate was Žemaitė (Julija Žimantienė, 1845—1921). Though she had risen from a noble family, she married a commoner and thus, since she had lived her life in the country, visiting the city only on rare occassions, she had become well acquainted with the life on the Lithuanian farm and with the psychology of the people around her; she was able, moreover, to portray this life with photographic clarity, in all its tiny details. She was, in fact, more than merely a realist. At times she became a naturalist and portrayed naked reality as Emile Zola did. The genre of Žemaitė's work... short stories; her subject matter... social problems: the relationship between the peasant class and the nobleman, relations between man and woman, the evil influence of the city upon the farm, the problem of Lithuanianism as opposed to foreign influences, and the cultivation of the mother-tongue and patriotism. Žemaitė was one of the first writers who were not satisfied merely with nationalistic themes in literature; she also became concerned with literary form and the cultivation of style. The picturesqueness of her works, her facility of form, the originality and liveliness of her style, and the richness of her vocabulary raised her to one of the highest places in Lithuanian literature. Her rich vocabulary, in fact, is now admired not only by amateur students of the art of using words, but by linguists as well. She was and still is the most famous Lithuanian stylist, artist of word and phrase, and the creator of forms typically Lithuanian. Her more important works are: *Petras Kurmelis*, *Marti*, *Rudens Vakaras*, and others.

Close to the positivistic, realistic school was Lazdynų Pelėda (Sofija Pšibiliauskaitė-Ivanauskaitė, 1867—1926). Her sister, Marija Lastauskienė-Ivanauskaitė, also a well known writer, is still living. Lazdynų Pelėda was another of those who, though born among noblemen, were directed toward the peasant class and its elevation by the social and democratic tendencies of her time. She dwelt on practically the same social problems as Žemaitė. However, she portrayed life more subjectively; she was concerned more with Man's emotions, his torments, whereas Žemaitė concentrated on the outward, the external picturization of life and on style and form. Thus Lazdynų Pelėda is more lyrical, deeper, more humane... in fact, she herself had lived through a dark tragedy brought about by a drunkard husband. Then too, she had had more opportunity to become acquainted with life, deeply, comprehensively; she had travelled more and experienced

more than Žemaitė. The works of Lazdynų Pelėda are, for the most part, short stories and novels... the most significant of which are *Klaida, Sugriautas Gyvenimas,* and *Klajūnas.* She portrayed people floundering nationally and morally, seeking the right road in life, ant being buffeted about and cheated by Fate. In her greatest novel, *Klaida,* Lazdynų Pelėda portrays a national problem... one in which a Lithuanian meets a woman of another nationality, falls in love with her, marries, and later, because of national and moral differences, experiences tragedy. Lazdynų Pelėda's writing is streaked through with sentimentalism and psychological subjectiveness... her style too is subjectyve and sentimental as well as lyrical.

Another important writer, one who is realistic and positivistic, is Gabrielė Petkevičaitė-Bitė (1861) whose novel *Ad Astra* and whose collection of belle-lettres *Krislai* discuss, in an attempt to untangle, the releations of the noblemen and the peasant class, of aristocracy and democracy.

## LITERARY ROMANTICISM.

The „Aušra" of Dr. Basanavičius, her national, political, and democratic romanticism, gave way to literary romanticism. The foremost romantic poet, the bard of Lithuanian national rebirth, was Jonas Maironis-Mačiulis (1863—1932). He grew out of literary romanticism, under the poetic influence of Pushkin, Lermontov, and Adam Mickevičius. Having ripened in „Aušra's" ideology concerning Lithuania's past, all his writing leaned toward the past, the idealization of the Lithuanian language, the nation's liberty, and her independent, cultural ideas. He sang as strongly of the nation's freedom as Adam Mickevičius sang of youth in his *Ode to Youth;* he incited the Lithuanians to rise as the Slavs had risen from the region of the Black Sea and he forecast a national spring which was to come from the Carpathian hills. Maironis was the strongest Lithuanian poet of the 19th and the early 20th centuries... he sang as the peasants sing, lightly, melodiously, but he sang deeply and powerfully as well. His lyricism is outstanding for its depth, the breadth of its feeling, the beauty of its form, its music, and its classicism. His poems, „Jaunoji Lietuva", „Raseinių Magdė", and „Mūsų Vargai", his dramas, *Vytautas Pas Kryžiuočius, Vytauto Mirtis* (Vytautas With The Crusaders, and The Death of Vytautas) and others inspired Lithuanian patriotism, awakened the fighting spirit, and encouraged the fostering of youth's culturally intellectual powers. Maironis created an epoch of national classical poetry in Lithuanian lyricism; he influenced a considerable number

of poets who were just beginning to write... M. Vaitkus, Putinas, L. Gira, and others. The name of Maironis has taken one of the most important places in the history of Lithuanian literature.

Vincas Pietaris (1850—1902) was a romantic writer who worked in historical romanticism. His historical novel *Algimantas,* portraying the Lithuanian nation as it had been as early as its prehistoric days, reflects his worship of the nation's past and his idealization of that past.

Another great romanticist, in his character, mood, temperament, and ideology as well as in his writings, was Juozas Vaižgantas-Tumas (1869—1933). Born a peasant, he had developed his creative soul in the country. Later as a priest, he went from parish to parish preaching Lithuanianism and spreading forbidden literature; as an editor, he worked with „Tėvynės Sargas" (Guard of the Fatherland), „Viltis" (Hope), „Rygos Balsas" (The Voice of Riga), and numerous other newspapers; he wrote articles, novels, plays, and he produced the great epic poem „Pragiedruliai" (Rifts). Vaižgantas persistently fought against Russian oppression, spread proclamations against the Russian gevernment, agitated the people to demand an autonomy and to secure freedom and independence. As a writer, Tumas Vaižgantas portrayed Lithuanian national rebirth, the economic crisis the noblemen had reached, and their eventual return to the peasant class and to Lithuanianism. His works are famous for their romantic spirit, the synthesized portraits they present of his epoch, their carefully individualistic characterization of the people, their individuality of style, their eloquence and their elegance. Like Žemaitė, he created a typically Lithuanian style... only Žemaitė employed the vocabulary of the Samogitian dialects whereas Vaižgantas used the linguistic riches of the Highlanders dialect. Because of the originality of his style, thoughts, and tendencies, the works of Vaižgantas are not understood by everyone and thus they are not liked by everyone... but they are characteristics of his epoch and of the thought processes of the natives of the Lithuanian Highlands. Vaižgantas, the romanticist and nationalist, also created his own idealistic, romantic, nationalistic and literary ideology; his literary criticism and his spirit influenced a large number of the next generation. His role in Lithuanian fictional literature, in the science of literary style, was great. Moreover, he was one of the first Lithuanian literary historians who had the diligence and the energy to gather a great amount of authentic historical material and, in using it in his work, to illuminate the Lithuanian writers of the censored-press period and of later periods. Today, in his name, the University of Vytautas the Great maintains a manuscript museum which had been begun by Vaižgantas and which, even today, is

of great use to Lithuanian literature and to the betterment of the knowledge of Lithuanian culture in general.

Mention must still be made of one who was not so much a writer as a public worker, translator, and popularizer of education. He was Petras Vileišis, whose fight for literature in Lithuania was tangible and quite fruitful. Thanks to his ingeniousness, pertinacity, and financial help, the freedom of the Lithuanian press was won and restored in 1904.

## NEW SOCIAL AND CULTURAL EXPRESSIONS AFTER THE RESTORATION OF THE LITHUANIAN PRESS.

Basanavičius, Kudirka, Vaižgantas, Vileišis and a series of their followers were the champions, the writers who revived the love for the Lithuanian language and for her past and developed ideas for her independence and freedom... who fought against the Russian authority and, finally, who through the sacrifices and the devotion of those who distributed books secretly in spite of the threat of a Siberian prison term, won freedom of the press and cultural freedom for the Lithuanian nation. Lithuanian national, political, social and cultural life revived after the restoration of the free press in 1904 and after the conflict in which the Russians failed against the Japanese in 1905. In 1905 a great Diet was called together at Vilnius... all the representatives of the Lithuanian nation demanded an autonomy of Russia. Later, all the representatives of various cultural fields, journalists, public workers, scholars, artists, those of the theatre, and musicians began to throng together in clubs and to produce exhibitions and plays and to publish newspapers. The Lithuanian Art Society was organized in 1907 and at its head stood the great Lithuanian artist and genius, M. Čiurlionis; almost at the same time the Žemkalnis-Landsbergis Lithuanian plays were produced in Vilnius, Basanavičius established the Lithuanian Educational Society, A. Smetona and Vaižgantas edited „Viltis", Vileišis, even earlier, had established „Vilniaus Žinios" which was followed by „Vairas" and „Vaivorykštė", the first Lithuanian literary journal.

Vilnius again became the center of Lithuanian national rebirth as it had been in the past. New national political and cultural ideas flowed from here in the few years before the war... and new powers, new currents begin to appear in literature.

The pre-war public, having begun to do so even earlier, differentiated itself politically and each group began to assert itself strongly. The Ca-

tholics swarmed around those who had been with „Apžvalga" and about Jakštas' „Draugija"; the nationalists swarmed around the „Viltis" of A. Smetona and his „Vairas"; the socialists, the democrats gathered about „Lietuvos Ūkininkas". Stronger literary personalities were the rev. A. Jakštas, a poet, scholar, satirist, dogmatist, moralist, and a critic with a Catholic point of view, Tumas Vaižgantas, nationalist, enthusiastic critic, and champion for the nation's freedom, Žemaitė, and many others...

## NEW TENDENCIES IN LITERATURE BEFORE THE WAR.

Literature is stirred by new winds. There is dissatisfaction with the thoughts, the idealization of the romantic past, and even with the realistic, photographic portrayal of life. The appearance of symbolism, impressionism, expressionism, and individualism in other parts of the world finally is felt by the young Lithuanian writer. The first voice to be heard against traditionalism, routine, and the old forms was that of J. A. Herbačiauskas-Jaunutis. He demands new *life* and blood for literature as well as a new national, individualistic style. Šeinius, Krėvė, Vienuolis, Vydūnas and many others respond to his call. The World War, however, breaks the thread of literary creation and it is only during the post-war epoch that all these writers return once more with new tendencies and new slants in literary style.

In completing the survey of early and later literature, it is necessary to mention writers who had died young but whose talent had promised much for Lithuanian literature. One of these, a fictionist, master of the Lithuanian style, a real Lithuanian, was J. Biliūnas (1879—1907); another was E. Steponaitis, a poet with beauty of style and depth of thought; and a third was Zigmas Gėlė-Gaidamavičius, a poet of the Lithuanian spirit who expressed folk-narrative motifs in his poems of the Lithuanian „paysage".

From the days of the chronicles, law codes, Lithuanian religious writings, and prayer books, up to the modern literary works in Lithuanian, the road has been along literature of national traditions, language and spirit... a struggle against foreign influences, and the pertinacious advances toward national freedom, independence, and an original, typical Lithuanian culture. The part played by literature in the development of the nation, in the struggle for freedom, in the retainment of culture, and in the fostering of culture was great. Thanks to folklore, to writers who championed it, writers such as Daukša, Daukantas, Valančius, Basanavi-

čius, Kudirka, Vaižgantas and Maironis, and to linguists such as K. Būga, K. Jaunius, and J. Jablonskis, the father of the Lithuanian language and grammar, and to Antanas Smetona, publicist, fighter, and stylist . . . the Lithuanian nation of today is reborn and is creating a new, individual, Lithuanian form of culture.

## II

## THE NEW LITERATURE.

The World War has been the most important factor in the fundamental transformation of the life around us. It destroyd many of our material values; it disintegrated spiritual life; in short, it disorganized things and muddled the psyche of Man. Man's psyche became somewhat distorted, broken, in the disorder and chaos which reigned. In literature, therefore, the adherents to a new school of aesthetics appeared... a school which was unwilling to recognize the formerly established order, the old rules and principles, and out of which grew futurism, Freudism, etc.

Though it is true that the World War affected Lithuanian national life in its own peculiar way by destroying a great deal for the Lithuanians, it also created something great... Lithuanian liberty. It bestowed upon them a new, free, independent, joyful, enthusiastic, and prolific life.

A state restored anew needs new machinery and the reorganization of many things... its own government, its legislature, its agricultural program... it must search for the roads leading to an independant culture. Literature, art, science, and the theatre ought to have been the „avant-garde" for all these things but the quest for the ringht road was fraught with disasters: unfortunate foreign influences, blind floundering, and misguided factional sponsorship of these cultural branches hindered culture in its attempts to express itself, strongly, and independently. However, enthusiasm and self-confidence strengthened the general spirit and aroused literary creative powers; the literati of the older generation, Maironis, Lazdynų Pelėda, and Žemaitė, felt the pulse of new life and wrote according to the demands voiced by this new life.

Just as pre-war literature was more interested in arousing the patriotism of the Lithuanian and in agitating him, just as it was concerned most with context of political significance, conversely, post-war literature leaned more and more toward aestheticism and began spiritedly to propagandize the

cult of pure beauty. Mykolaitis-Putinas, Binkis, Kirša, and Sruoga were among the first poets who buried the idealistically patriotic style of Maironis and created a new school of aestheticism. Many other poets responded quickly to the voice of Putinas and they were poets who were concerned with the effectiveness of the word, its beauty, and the cultivation of style. The basic national consciousness then became expressed not only in context but in form as well.

## LYRIC POETRY.

The poetical traditions of Maironis are being carried on by Liūdas Gira, M. Gustaitis, and M. Vaitkus.

Gira, having begun to write poetry before the World War, has grown in the Maironic lyrical tradition. He deviates from Maironis, however, in that he lyricises, for the most part, on his longings and the joys and sorrows he has experienced in love; his poetry is more egocentric than the poetry of Maironis. However, Gira also writes a considerable amount of poetry portraying patriotic motifs. Moreover, even the style of Gira's poetry is still of the traditional type, resembling closely the style of Maironis. Having published five volumes of poetry, L. Gira distinguishes himself as one of the most prolific Lithuanian poets.

M. Gustaitis dedicated his lyre to patriotic and religious motifs... just as Maironis did... only Gustaitis did not feel, did not live, in his poetry so much as he reasoned in it. He is a cold reasoner, concerned with the control of thought and form. As a result, his form or style resembles the classical style. Moreover, being a great lover of sonnets, he has written great numbers of them.

M. Vaitkus, author of „Liepsnelės" and „Šviesieji Krislai", is a poet of joy and sadness... a poet who expressed the coalition of these two emotions. An autoanalytic, Vaitkus is submerged in self - analysis. Consequently, social and patriotic motifs are of little importance to him; he takes greater pleasure in singing of nature and her beauty and thus distinguishes himself in general as an aesthetician, a devotee of beauty. However, he is still a poet of the Maironic generation since his style has not progressed past the formal style of Maironis.

V. Mykolaitis-Putinas, having begun to serve the Muse before the World War, matures and settles as a lyric of the post-war epoch. His lyre resounds with resonant, clear tones... his melancholy poetry, filled with sincerity of feeling, reflects Lithuanian melancholy and the Lithuanian's sincerity. The poet's strength and internal depth make themselves felt in his every verse.

Putinas is a subjectivist; his inner world, his internal struggles, his wavering between heaven and earth, between two dawns, make up the motifs for his poetry. His heart is burdened with love, suffering, and mirages of the Unattainable. He has loved much and suffered much; it is obvious that he has known „great sorrow which was born in love and great love which had been submerged in sorrow".

The optimistic note is very seldom heard in the poetry of Putinas. He sings hymns of pessimism. He speaks of life with the tongue of a sceptic.

However, though Putinas expressed himself at first as a dreamer, as a withdrawn bard of love, later in his literary career he became more concrete, down-to-earth, a greater realist.

In short, Putinas is a classicist, a symbolist, and a realist... all at once.

It is to be emphasized that Putinas is a talented poetic stylist; he exploits all of the poetic devices, employs beautiful symbolism and beautiful comparisons. He is a born lyric poet... he creates verse after verse without resorting to artificial rhymes or artificial technique and composition. Everything flows naturally from his heart; his emotions, his strong individuality are alive, his anguish is living, and all of these things are expressed with sensitive accuracy.

Although Putinas is a pioneer on new poetic roads, though he is the very originator of the new lyricism, the fact remains that he has grown out of the Maironian epoch. Maironism is evident in Putinas' early works.

Balys Sruoga is a representative of the symbolic school. He is not concerned with academic, theorized poetry but with melodious rhythm, flowing from the depths of the rhythmical soul. He use symbols abundantly in his poetry... the sun and the wreath of rues, for instance, are his symbols for enlightenment and innocence.

Sruoga's anthologies of lyric poetry are: „Saulė ir Smiltys", „Dievų Takais", and the epic poem „Deivė iš ežero"... and all of it is poetry written in a holiday mood, the expression of the living soul, brought out in highly expressive forms.

Faustas Kirša, in his „Aidų Aidužiai", „Suverstos Vagos", and „Giesmės" has also confessed to these symbolistic tendencies. He is a poet of rare style melodiousness, and rhyme. Love, Man's experiences in life, God and Nature... these are the themes in Kirša's poetry. However in his striving for beauty of style, he often clouds the thought and becomes difficult to understand. Kirša began to express himself on social matters in „Pelenai", a poem of social satire. Its realism and its biting satire impress the reader greatly.

Petras Vaičiūnas, poet of sunshine and lover of gay colors, has created

a considerable amount of worthy poetry with his fair-weather mood and his light, lively poetic style. He is one who rouses youthful enthusiasm and since he is a son of the Lithuanian soil, his strongest desire is that this soil produce tangible fruits. The patriotic poetry of Vaičiūnas, since it had developed with the developement of the country, has always had a realistic basis. Having produced four volumes of poetry, moreover, Vaičiūnas is one of Lithuania's more prolific poets.

Kazys Binkis has passed through several phases of lyricism. In the beginning, his work followed a simple form and he wrote more sincerely and he followed the reality of experience more closely. His „Gėlės iš šieno" is an example, a characteristic poem of that first period. The mood of love is expressed herein ever so vividly, beautifully, powerfully, and the background of the poem is ever so Lithuanian in its striking, relief-like scenes.

Later, Binkis began to seek something new. Saturated with the mood of futurism, he attempted to introduce futurism in Lithuania. „Keturi Vėjai" is the resultant brain-child of Binkis, born marked with the token of futurism.

Salys Šemerys is one of the most ardent advocators of futurism and a leadar in the quest for a new aesthetics and a new morale.

„Granata Krūtinėj" and „Liepsnosvaidis širdims deginti" are two volumes of Šemerys' poetry which have caused a considerable amount of comment in Lithuanian literature because of their novelty in form and character.

Juozas Žengė - Žlabys, also a lyrical futurist, is a talented writer in futuristic forms. The futurists announced themselves as „word - smiths"... workers in words. Žengė, accordingly, fashioned words.

Žengė, thus, is the most outstanding word-artist, word-smith, and craftsman. „Pavasario Kalvis" is written with such simple sentences that they seem to have been taken from a primary grammar yet, at the same time, they present an artistic affect.

Although the poetry of „Keturi Vėjai" was looked upon with disaprobation at one time, it is clear today that it had inspired a desire in subsequent poets to be skillful word-artists by the attention it payed to word-art and form.

Though futurism did come from abroad, it came from Russia and not its birthplace, Italy. And, since it had come at the wrong time, before the road for it hat been prepared, it had to die. Futurism had come to Italy to build up life whereas Lithuanian futurism was apart from the people, apart from life, and thus is was distant and unreal.

The style of Juozas Tysliava approaches closely to the spirit of „Keturi Vėjai". Tysliava is absorbed in the spirit of the city; he is caught up by the technical rhythm of modernism. Spiritually he is an innovator, a revolutionary, and thus he tried to alter the Lithuanian character at its base. Yet he is a son of the Lithuanian field and forest in spite of this and thus he can not forget the rural life. However, even his rural life is presented from a modern viewpoint. Tysliava's poetic style is lively, varied, artistic, and musical.

Incidentally besides writing several volumes of poetry in Lithuanian, Tysliava has also written „Coup de Vents" in French.

Theophile Tilvytis vividly portrays the corruptness of urban culture and the wholesomeness of village life in his „Dūšios Išpardavimas". Later in his career, Tilvytis, having observed the misery in life, began to view it through the eyes of a satirist. He observed, looked at life, and reflected: what misery! Naturally, he satirized the manifestations of life. He especially enjoyed writing parodies on the works of all the other poets. For instance, in his „Maironis Iki Manęs", he satirized other poet's versification, the contents of their poetry, and brought out all of their most outstanding characteristics.

Tilvytis was, in short, a talented poet, a caricaturist, an exhibitionist, a humorist, and a satirist.

The dynamic quality in lyricism, the quality which had originated with „Keturi Vėjai", was supported and established more firmly later on by writers who were motivated by political interests. The „Trečias Frontas" (The Third Front), the representative of literature partial to the Bolshevist movement, made its appearance. Its desire was to interpret the meaning of „Keturi Vėjai" as one filled with vitality, purposeful action, and a fight for the proletariate, which it symbolized with the term „the hired man". Poets of the „Trečias Frontas"... Raila, Cvirka, Venclova, and later, Neris, who had come over from the right to join the „Trečias Frontas"... raised the red flag, eulogized on the hard lot of the working man, and sought to arouse „the hired man to fight"; they forecasted that an international train would rush through Lithuania and crush „the national dog", or national ideology and culture.

But the Lithuanian „hired man" failed to understand such pompous, figurative terms. There was but a small percent of the cultured Lithuanian proletariate and thus there was no field for Bolshevist lyricism of that nature. It therefore went unheard.

Kossu-Aleksandravičius and A. Miškinis, both talented lyric poets, created the lyrical part of „the Sickle".

A. Miškinis, author of „Baltapaukštė" and „Varnos prie Plento", won the first prize for lyric poetry awarded by the Sakalas publishers. He glorifies the beauty of the country, of its spiritual riches, as contrasted to the glitter of the city and the lure of the superficial manifestations of culture. His most important subject matter concerns the conflict between the city and rural life. He likes to use national motifs and to express national ideas in new forms. The resonance in his rhythm, the picturesqueness in his style raise the lyric poetry of A. Miškinis to the first ranks in modern lyricism.

J. Kossu-Aleksandravičius is the representative of egotistic, egocentric lyricism. The life he lived through, his sorrows, his melancholy... these are the basic motifs of his poetry. It is true, however, that the poet suffers for others as well as himself... he bewails the misfortunes and the anomalies of life in general. His poetry, filled as it is with melancholy and sorrows, is reminiscent, in a way, of Leopardi's philosophy; it differs, however, in that the poet does not formulate philosophical moral doctrines but merely expresses his moods, his feelings, and the trials and tribulations of his life. „Imago Mortis", „Eilėraščiai" and „Užgesę chimeros akys", for which Kossu-Aleksandravičius won the 1937 National Literary Prize, exhibit the best characteristics of his writings... aestheticism, formism, and imaginism; they are full of cultured elegance, wisdom, beautiful style, and vivid picturesqueness.

Within the last year or so, Vytautas Sirijos Gira came to the literary front more and more. His poetry is outstanding for its modern subject matter, paradox, assonance, melodiousness, and its unexpected pictures. He does not affiliate himself with any ideology, with any tendency, but instead, he busies himself with the formation of new paradoxes, new, graceful pictures, and dynamic poetry. Sirius Gira's books of poems, „Golas į ateitį", „Mergaitės ir Asonansai", and „Šešėliai iš ekrano", reflect originality of thought, picturesqueness, and newness in style. The poet' humaneness, his foresight, and his modern patriotism dominate in his works and make him an original, powerful writer.

Bernard Brazdžionis is a poet of the mystical and religious school; his forte is the representation of religious, biblical themes. His Catholic ideology is poetically expressed, strongly felt, and is developed with original style and in new representations; he is a lyricist with neo-Catholic ideas. His „Ženklai ir Stebūklai" won the Sakalas publischers prize for its beatiful and original style, its resonant rhythm, its assonance, its vivid pictures, and its universalism. The poet is also popular in literature for children; he has written a considerable amount of poetry for the young

wherein are expressed comprehensive moral, religious, and national ideas comprehensible to children and which are, nevertheless, expressed in beautiful, resonant, and musical rhythm.

A few other young poets follow along the road of B. Brazdžionis' Catholicism... K. Zupka, M. Linkevičius, etc.

Stasys Santvaras has risen out of the earlier symbolistic lyricism; his work is beautifully developed and expressed with strong modernism. Santvaras is a sceptical pessimist in mood.

His poetic style is also modern. He ignores traditional theory. He seeks for a non-artificial, natural rhythm and melodiousness in his poetry.

J. Graičiūnas, in his „Karo stovis dūšioj" and „Akių ganyklose", swings like a pendulum between the city and the country, between modernism and simplicity. He is torn between the city and the green meadows. Yet, notwithstanding, he is overcome by the longing for the country... for the unspoiled, wholesome spirit of the farm. J. Graičiūnas is an active, ardent poet of youth; he calls to youth to join the march towards the nation's future.

K. Boruta, D. Pumputis, Pilka, Krūminas, and Lukauskaitė are the new writers of poetry which concerns public and social matters.

Among the women, the strongest and most picturesque poet is Salomėja Neris-Bačinskaitė. Other women poets are: Augustaitytė-Vaičiūnienė, Alė Sidabraitė-Petrauskienė, Tulauskaitė, Buivydaitė, and others.

Within the last year, such poets appear as K. Inčiūra, a poet of the neo-Romanistic school, S. Anglickis, a thoughtful, philosophic poet and a lover of irony and satire, B. Rutkauskas, a poet of the impresionistic school, and Laucius-Stella, a writer of humorous, satirical poetry.

The new lyricism orientates itself more and more with the Lithuanian spirit and the Lithuanian word and coallesces with the Lithuanian nation. It draws further and further away from dreams and turns to the concreteness of life. Possibly all that unnecessary sentimentalism and romanticism which has become dull and boring through its abundance will fall away and, in its place, there will be lyricism, poetry, called froth by life itself, developing life powerfully, and molding the nation's ideals and aestheticism.

VALSTYBINĖ SPAUSTUVĖ
„SPINDULYS"
KAUNAS, MIŠKO G-VĖ 11

## THE SHORT STORY AND THE NOVEL.

The short story had matured for a long long before it had become fully developed. The short stories of Gaidamavičius, for instance, had already begun to appear in the „Varpas" but they were still weak and undeveloped as literature. The real foundations for the short story were not laid

before the appearance of those by Žemaitė and Lazdynų Pelėda. Žemaitė, with her beautiful style, with her genuine pictures of rural living conditions, and with her honestly portrayed rural characters, established the beginning of the short story. Lazdynų Pelėda, having lived through a deep personal tragedy, tinted her stories subjectively. Just as Žemaitė's stories are objective and realistic, those of Lazdynų Pelėda are subjective and psychological. Just as Žemaitė is outstanding for her truly Lithuanian style, Lazdynų Pelėda is outstanding for the expression of her emotional experiences. Lazdynų Pelėda's „Sugriautas gyvenimas", „Klajūnas", and „Klaida", a novel, express things which show the tragic personality of the writer. Not only does she show the tragedy in her own life but she also points out the tragedy in the lives of the Lithuanian people... of the intelligentsia, of the peasants, and of those who had strayed on evil, foreign roads. She guides the reader along moral and patriotic paths but she does it in such a way that the reader does not feel himself being led and allows himself easily to fall under the influence of the writer.

Šatrijos Ragana, Bitė, continued with the cultivation of the newly begun short story. However the short story really flourished only after the World War when social and psychological as well as national motifs were expressed in Lithuanian fiction. The innovators of the new short story are V. Krėvė and A. Vienuolis.

V. Krėvė, upon his return from Russia, immediately gathered Lithuania's literary lights about him and brought about a new literary movement. „Skaitymai", a journal which he edited, accomplished a great deal in the development of Lithuanian literature.

The short stories of Krėvė are printed under the name of „Šiaudinėj Pastogėj" (Under the Straw Roof), and, since they had originated in the soil of the Dzūkai region, they are short stories of a realistic and psychological nature. The characters are primitive pantheists of pagan spirit, drunken „sinners", uncivilized „Dzūkeliai"... but, on the other hand, they have deep, inborn moral standards and are unspoiled primitives. The short stories present true pictures of the Dzūkai since realism is the prime characteristic in Krėvė's writnig. Whenever Krėvė portrays the present, he is a splendid realist, capable of noticing and recording every detail. But, whenever he turns to the past, he becomes a romanticist. His poems... short stories... and so they can be called, „Dainavos senų žmonių padavimai", are steeped in, saturated with, romanticism. The heroic spirit of freedom and expansion, motifs of romantic love, heathen picturesqueness... these are the characteristics which make the work of Krėvė romantic.

Krėvė is a synthesist. He produced a true synthesis of Lithuanian

culture in his writings. Krėvė followed the various cultural stages from the beginning of the Lithuanian state to the state's contemporary life... primitive culture, heathen culture, and the struggle between the heathen and Christian cultures (in his novel S k i r g a i l a), the triumph of Christion culture (in L i k i m o K e l i a i s), and, finally, he has written of Lithuania's independent life and of the people of today. All of it is a vivid reproduction of Lithuania's cultural and historical life.

Krėvė is also an analyst. He studies the imperfections in life in the light of reality but, as an artist, he draws no conclusions and refrains from moralizing. He creates a picture or a characterization but no dogmatic thought. Moreover, Krėvė creates a form, a style; his sentences and his syntax are original, Lithuanian „Dzukish", rich and lively.

Krėvė thus distinguishes himself as one of the post-war writers who concerned himself deeply with Lithuanian literature, worked for it, and gave it most. He fostered the evolution of national consciousness sincerely and actively; he served as an example of true Lithuanian style.

Having begun to write fiction even before the war, A. Vienuolis appeared after the war as an established, interestingly original writer of fiction.

Vienuolis is a „paysagist"... in his very first works, „Kaukazo Legenda" and „Prakeikti Vienuoliai", he showed great talent as a portrayer of nature and natural scenes. He feels nature so thoroughly, he glorifies it so, that his nature seems to become some sort of an obsession. And it is not surprising... Vienuolis is one of the great lovers of nature. The region of Anykščiai had inspired this feeling in him and the various beautiful places in Russia, particularly the scenery in Caucasia, later the beauty of Italy, deepened that feeling. Thus Vienuolis show his greatness in his combinations of scenic views with humanity and in his representations of the glory of nature.

Vienuolis is realistic, lifelike in his fiction. It is easy to see that characterizations in his novels of people he had actually met in life are more colorful, more vividly portrayed. Evidently, like Thomas Mann, in order to create a type or to portray some phase of life, he must necessarily study the actual type or that particular phase. His best short stories, beautifully analizing the psyche of the characters portrayed, are „Inteligentų Palata" and „Paskenduolė".

Vienuolis is lifelike everywhere. He likes actualities; he enjoys observing contemporary life lightly, humorously.

Even his novel „Prieš dieną" is copied after actuality. Officials who accept bribes, the anomalies of the city... these characterize the novel. His

Gerulevičius is a modern hero... a cultured man without moral foundations who went along the immoral road.

It is only in „Kryžkeliai", an historical novel, that Vienuolis strayed from his usual orbit... but by straying, he showed his talent for creating historical characters splendidly. His Vytautas the Great is not only great but human as well... with all the human passions and weaknesses. Vienuolis could create this realistic, human picture of Vytautas only because he viewed history with a purely objective eye.

J. Švaistas has produced three collections of short stories: „Šilkinė suknelė". „Naujan gyveniman", and „Meilės vardu". He had advanced past the older short story writers with his composition and style but he is not yet a typical modernist. Not having broken the ties completely with the older generation in literature, and not quite having grown into the younger generation, he is a representative of the transitional period. He likes best to portray the corrupt nature of city life.

The actual innovators of the modern short story are J. Savickis and P. Tarulis. In his „Šventadienio Sonetuose" and „Ties aukštu sostu", Savickis renounces the old penchant for detailed description of everything, presents his representations in sketches, and allows the reader to fill in the rest. His style and his portrayal of life are equally sketchy. The life he pictures is that of the city, presented in relief; his style is modern, fresh, and down to its very depths, individualistic and new. Savickis, incidentally, has also written the impressions of his travels into „Truputis Afrikos", and they were originally, individualistically expressed.

Tarulis, in his „Mėlynos kelnės", did not concern himself with the size of the short story, its variety of contents, or the development of psychological characterizations. He took quite ordinary things and presented them in an unusual way. Words, forms of expression, and style are the things which are important to Tarulis; he fascinates the reader with his sentence and thought structure. Moreover, he moulds his words into sentences so that the reader is inclined to quote the beautiful statements to others. This, word-craftsmanship or the artful usage of words, is something every writer should command and yet it is something only greatly talented, masterful writers do possess.

K. Inčiūra has added much to Lithuania's fiction. Two of his works, „Brolio smuika" and „Užkurinė Darata", taken from rural life, a life intimately, personally experienced evidently, are highly valued in Lithuanian literature.

Grušas, Romanas, and Alantas are authors of powerful short stories. The first is interesting for his highly developed style, his new tendency

toward realism, and for his naturalistic treatment of life (Ponia Bertulienė); the latter two, for their psychological studies. Alantas distinguishes himself especially in his „Artisto širdyje" and „Tarp 5 ir 7" as one who knows how to probe into the nuances of Man's psyche, to bring out and study Man's tragedies, his conflicting morals, and the conflicting forces which draw Man simultaneously toward idealism nad toward the sphere of worldliness. Alantas pictures the struggle between the ideal and reality vividly. V. Romanas recommends himself as an original, impressionistic writer in his „Dailininkas Rauba".

The representatives of the Third Front, A. Venclova and P. Cvirka, began to develop the social short story. The misery of city life (or the sins of the bourgeoisie), the idealization of the rural life and the poor „hired-man"... these formed the ideology of these authors.

Venclova's „Beržai vėtroje" and Cvirka's „Saulėlydis Nykos valsčiuje" portray the corruptness of the city and idealize the robust „hired-man". They picture these things with a purpose... to convince te reader that everything done by the bourgeoisie is base, degraded, and corrupt whereas everything concerning the „hired-man", the proletariate, is wholesome, positive, and real.

Although both writers possess no small amount of literary talent, though they know how to express themselves forcefully, the effectiveness of their work is smothered by the poor presentation of their purpose. They frequently fail to present their problem artfully. Venclova's short story „Laiptai žemyn", for instance, the story of a girl infected with syphilis... what mediocre fiction from the literary point of view!... uconvincing, naive, and prejudiced.

Thus it is more difficult for writers concerned with social-political affairs to handle their material and even more difficult to present it to the reader. Moreover, it is still more difficult for the writers in the Third Front because they have no field in Lithuania, they do not understand the Lithuanian people; anything that is essentially, genuinely Lithuanian does not accept the seed of foreignism.

The feuilleton must be mentioned at this point. Aišbė-Kriščiukaitis, Pronskus, P. Būtėnas... Constantine Jasiukaitis, Pivoša-Gricius... these are the outstanding Lithuanian feuilletonists. Aišbė, Pronskus, and Būtėnas have written feuilletons only on occasion; though they have proven their talent, they did not become well known or widely read among the general public. Only Pivoša, with his unfailingly interesting subject matter, with his pertinence and reality, and with his generous doses of humor, has captured the interest of the readers. He has produced

immortal types from memory. He has laughed at the foibles of fashion, at Christmas and Easter visits, at foreign influences, and, in short, at all the anomalies of life. He has laughed at the un-Lithuanian word, the un-Lithuanian style, and at un-Lithuanian thinking. He has laughed at un-Lithuanian life, artificiality, and city manners. His negativism has influenced his readers favorably. He is the paradox of an iconoclast, a person who delights in tearing things down, who, at the same time, builds with his substantial work.

Within the last year, incidentally, Liūnė Janušytė, a new modernist, feuilletonist has appeared.

The Lithuanian novel is not extensively developed because it had not had a long history... Pietaris' „Algimantas", Lazdynų Pelėda's „Klaida", a novelette which might be called a novel, and Dobilas' „Blūdas" are practically all that appeared before the World War. Moreover, even the post-war novel failed to receive the generous support of Lithuanian writers. Vaižgantas-Tumas had begun the national epic „Pragiedruliai" during the war and completed it after the war. It was a great work but, though it possessed the characteristics of the novel, it was not sufficiently unified. It was incoherent from the point of view of composition... merely a series of pictures of the Lithuanian national culture and its evolution. It was based solely on national social and cultural motifs. The characters, however, Dr. Gintautas, Šešiavilkis, and Darata Vidmantaitė, were champions of Lithuanianism and of an independent Lithuanian culture and thus Vaižgantas' „Pragiedruliai", a national epic in prose, will speak for ages of the Lithuanian struggle for culture.

Vaižgantas, in „Šeimos vėžiai", studied another Lithuanian national problem... the problem which arises when two different nationalities are united into a family. He stressed the fact that the individuality of Lithuania was being destroyed by the „family cancer" which he characterized as the foreign wives of the intelligentsia. Not only from a patriotic point of view, but also from the point of view of literature, „Šeimos vėžiai" is a better composed, a more coherent novel.

Ignas Jurkūnas-Šeinius began the development of the psychological novel. His „Kuprelis" reveals the mental state of a man who was physically handicapped, a hunchback. The little hunchback is passive, a person lost in the world of thought. What else can he do other than admire nature, live in philosophical thought, seek love, truth, and heartfelt Godliness? The little hunchback... a small philosopher of the kind who can be found in every corner of Lithuania... little men seeking the answers to the great problems of life.

The little hunchback's intimate experience of ideal love, his passiveness, his romantic soul, and his philosophical viewpoint are based on his nature. He lives in a melancholy, longing mood.

Ignas Šeinius, moreover, besides working with the psychological motif, was fond of studying the spiritual interpretation of nature. In „Kuprelis", and even more so in „Vasaros vaišės", he pictured nature as a living, individual thing of some sort, not merely expressing itself physically but pulsing with some kind of soul. Possibly that pantheistic feeling of „Kuprelis" is carried through in all of Šeinius' work. The nature pictured by Šeinius inspires the reader with a mystical sort of religious mood... with a feeling that nature is not made up of material things but that it is a soul forcing its way through these things. This spiritual interpretation of nature individualizes the portrayal of nature and makes it creative.

Pleirytė-Puidienė has given much to Lithuanian literature. Her novel „Tėviškė" was heartilly welcomed by the public and was read particulary by those who are fond of sentimentalism.

The „adventurous - criminal" novel had taken hold abroad during post-war times. The public, its nerves frayed by the war, and the reader, his morals twisted by the war, demanded something strong and exciting; instead of turning to cocaine or doses of morphine, they sought artificial stimulation in strong criminal literature. Wallace became one of those who produced this type of literature; he flowed into every nation, including Lithuania. Lithuanian writers of this nature appeared as well. Justas Piliponis, author of „Juodoji kaukė", excited the responsive public and ruined the morals and sense of aesthetics of Lithuania's youth. Later, he himself admitted that he had erred and that he had ruined many with his criminal stories.

Marcinkevičius, author of „Sukaustyti Latrai", had developed differently. He had personally experienced the spirit of the prison and thus he wrote of the prisoner's life and his thought processes vividly and picturesquely. Unfortunately, however, he wrote with too much cynicism and vulgarity. He created many characters but not a single hero. He produced many pictures but no unified picture of a prison. Though his pictures, individually, are vivid and interesting, they are fragmentary, disconnected.

A. Šalčiuvienė and K. Inčiūra lean toward romanticism and even toward sentimentalism. The heroes of their novels are not lifelike; they are too obviously the unreal products of imagination. Naturally then, they fail to impress the reader and thus they missed great success. However, it is true that Inčiūra's „Ant ežerėlio rymojau" appeals to youth

through its sincerity, simplicity, and its naive youthfulness and youth reads it with pleasure.

Although the Lithuanian novel has lived through a great crisis, it still shows a tendency to grow, to develop, to keep pace with life, and to analyze the contemporary epoch... both its good sides and its bad; it shows a tendency to be the „avant-garde" of the new social-cultural life, to produce new, deeply developed characters, a new, fully developed, modern style, and a new spirit indentified intimately with the nation. Along with this development will come Putinas Mykolaitis and the new novelists and, feeling the pulse of life in effective words, they will answer the voice of life with powerful, effective writing.

The novel developed in Lithuanian literature within the past ten years. A real revolution in this field was brought about in 1922-23 when V. Putinas Mykolaitis' three-volumed novel, „Altorių šešėlyje" appeared. The author, having personally experienced the inner conflict of the poet and the priest, portrayed autobiographically the sufferings of Liudas Vasaris, a priest without „the call", who, because of unalterable circumstances and the moral compulsion of peasant parents, was forced into priesthood. The suffering of Vasaris, his moral crises, his inner struggles, his love, desire, and lyricism... all of these did not blend with the moral principles and the obligations of a priest. The novel was a great success because of its realistic characters, the psychological studies, ingenuity, its literary merit, and its beautiful composition which, up until Putinas' time, had hardly been considered and cultivated in Lithuanian literature. Putinas' novel aroused a desire for more work of literary and artistic value in Lithuania's writers as well as in the reading public. A new novel „Krizė", by Putinas, appeared in the past year and won the premium presented by the Sakalas publishers and by the city of Ukmergė and in this novel the author studied, not so much with deep, sincere understanding as with artful literary style, moral crises rather than economical crises... moral crises arising out of disunion in the family, careerism, and the process of moral degeneration.

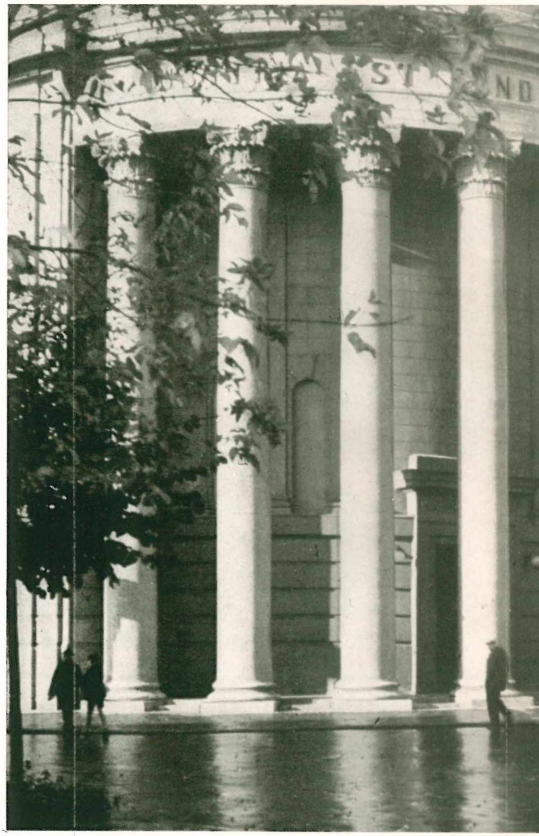
Ignas Šeinius, though he had definitely established himself as a writer even before the World War, appeared again with a new novel, „Siegfried Immerselbe atsijaunina". Taking advantage of the newly developed theories in the fields of medicine and racial sociology concerning rejuvenation and the evolution of races, the author attempted humorously to present the story of a national-socialist, Immerselbe, who, while undergoing rejuvenating processes in an Italian sanatorium, is transformed into a Jew. Naturally then, Immerselbe can not return to Germany and he falls in

# KAUNAS

Museum of Vytautas the Great



The Portico of the Parliament





love with a Jewess with whom he goes out into the wide world. Šeinius displays a great deal of Freudian analysis in picturing Immerselbe's transformation at the sanatorium and he brings out a considerable number of psychological factors. His plot was skillfully developed; „Siegfried Immerselbe" received favorable comment in Sweden, Latvia, and Poland and critics acclaimed it as the first attempt to go past national boundaries, into international problems and international themes. Šeinius reappeared very recently with a collection of new short stories, „Aš dar kartą grįžtu", which are of a national and international style or nature, written expressionistically.

New talents which have appeared in the past decade are: Eva Simonaitytė, Liūdas Dovydėnas, Petras Cvirka, Antanas Vaičiulaitis, Juozas Grušas, and others.

Eva Simonaitytė, a writer born in Lithuania Minor won the first State literary prize in 1935 with her „Aukštųjų Šimonių likimas". Her novel is of an historical, political, and social nature and it tells of the Šimonis family, made up of Lithuanian nobelmen, which began to disintegrate for political and economical reasons and of the evil influence of foreignism in Lithuania, the oppression it brought, and the colonization which followed. Her second novel, „Pavasarių audroj", was published recently and it portrayed Lithuania Minor's fight for freedom. The novels of Eva Simonaitytė are outstanding for their individuality, somewhat for their romanticism, and particularly for their realistic style. Because of her objective scrutiny of Lithuanian problems, of her vivid characterizations, realistic portrayal of life, and her original, lively style, Simonaitytė deserves the highest place in Lithuanian fiction.

Liūdas Dovydėnas, author of many short stories, had begun his literary career in 1928 and within the past year he has appeared as a novelist. His two-volume novel „Ieškau gyvenimo draugo" received the unfavorable criticism of some reviewers because of its pointless length and the abstraction of its characters. However, the novel does indicate that its author is thoroughly familiar with life, knows how to weed out its most significant characteristics, and knows how to present them in neo-realistic style. His latest novel, „Broliai Domeikos", was awarded the second State literary prize in 1936. This novel is interesting in that it analyzes the simple, narrow Lithuanian country life, in that it has a unified, simple plot which deals with the legal squabbles of the farmers, economic competition, and the ill feeling which lay between two brothers. The novel impresses one with its details, it psychological nuances, the gracefulness of its pictures, and the vivacious freshness of its neo-realistic style. It has, incidentally,

been translated into the Latvian language. Moreover, in the past year, Dovydėnas has written some picturesque, realistic, and psychological short stories for the young... „Kelionė į pievas" and „Kortų namelis".

Peter Cvirka is a writer with socialistic, Marxist tendencies. He ridicules the city and the life of the „bourgeoisie" and attacks all ideologies which are contrary to his own. His two-volume novel „Frank Kruk", satirizes the mercenary practicality of the American - Lithuanian, his scramble for money, his materialism, and the second volume satirizes bitterly the intelligentsia of independent Lithuania. Cvirka's „Žemė maitintoja" and „Meisteris ir sūnūs" portray the lives of those in Lithuania who are just beginning to seek a living out of the soil and of those who have turned to the life of the tradesman; in these novels too, he stands firmly by his ideological convictions. The author is outstanding for his humor, his beautiful, lively language, and his light, vivacious style.

Antanas Vaičiulaitis, in his novel „Valentina", appears as a portrayer of the „Hamsunian" mood of love, as one who expresses spiritual love, and as a stylist of distinguished culture in Lithuanian literature. The composition, form, and style of his works, his novels as well as his short stories, are carefully cultivated, masterfully developed, and well rounded in true literary manner. The importance of context and theme is subordinated to form and style even though he does attempt to foster Catholic ideologies and morals somewhat.

The newest Lithuanian novels tend to lean more and more toward Lithuanian contemporary life... expressing it not only realistically, but psychologically as well.

J. Marcinkevičius' „Mes ateinam", „Jis turi mirti", „Benjaminas Kordušas"; „Pirmieji metai" by J. Paukštelis; „Katastrofa" by V. Katilius; and St. Būdavas' „Mokytojas Banaitis" and „Loreta"... all are realistic, psychological novels of this type.

Of all these writers, V. Katilius alone shows a considerable amount of literary polish, ambition in composition, and characterization which is vivid and based on psychological and logical study. J. Marcinkevičius, winner of the „Spaudos Fondas" publishers literary prize for his „Benjaminas Kordušas", stands out for his appreciable literary talent but his works lack polished composition. J. Paukštelis impresses the reader with his realistic portrayal of life and his psychological studies but he lacks liveliness and originality in his style. Būdavas, generally speaking, comes no higher than the level of a portrayer of mediocre, banal life.

A. Venclova wrote a realistic social novel, „Draugystė". This author happens to be of the same Marxist ideology as P. Cvirka and thus he views

Lithuanian student life as Cvirka might. His novel exhibits the faulty aspects of this student life... and, incidentally, the laudable aspects as well, which are, of course, those connected with Marxism.

The historical novel made its appearance within the past yeat though Pietaris, with his „Algimantas", had already given this type of work a start. Today's writers of the historical novel are A. K. Puida who wrote „Magnus Dux" and F. Neveravičius who has written four volumes of an historical novel already and who is writing more. Puida portrays the times of Vytautas the Great's glory and Lithuanian „Caesarism" whereas Neveravičius presents the decadence of the Lithuanian state at the close of the eighteenth century, the noblemen's political disorientation, and their extravagant, deteriorating lives.

S. Čiurlionienė, dramaturgist, has taken to the novel within the past year; in 1937 she produced „Šventmarė", a novel which described the lives of Lithuania's nuns and priests. Moreover, mention must be made of other new novelists. P. Orintaitė has written a social novel, „Paslėpta žaizda", and „Daubiškės inteligentai"; Buivydaitė has written „Atversti lapai", a novel on the life of the teacher; another is Nelė Mazalaitė, who was, formerly, a short-story writer; Karolė Požėraitė; K. Inčiūra, the neo-romantic, half-realist, and half short story writer; K. Jankauskas, author of „Jaunystė prie traukinio", a novel written in impressionistic style; Teofilis Tilvytis, satirist, humorist, author of „Kelionė aplink stalą", a novel taken from the lives of governmental clerks; Ivošiškis, who distinguished himself in 1937 with the cultivated style and graceful composition of his novel „Spūdai" (the title represents the name of the town wherein all the action of the story takes place); and, with many others, Jonas Šukys, author of „Komunistas", a novel dealing with the bolshevist deluge of 1919.

The Lithuanian novel, having been established on a firmly realistic, true-to-life base, developes along with Lithuanian life... seeking to influence it, to give this life a new momentum, a new liveliness... to awaken a desire in the Lithuanians for a rebirth of culture, to restore, reform, beautify, and develop the growing Lithuanian culture.

## DRAMATIC LITERATURE.

Only a scanty number of traditions had been handed down to the newer Lithuanian dramatic literature by the older dramaturgy. Keturakis' „Amerika Pirtyje", Žemkalnis' „Blinda", Petliukas' „Velnias ne Boba" and a few other plays made up an attractive repertoire for country and village stages but when Lithuanian plays were needed for the Lithuanian National Theatre, there was nothing to choose from.

Petras Vaičiūnas must be mentioned first of all. From its very beginnings, Vaičiūnas associated himself intimately with the growing Lithuanian National Theatre; eventually he became acquainted with dramatic technique and with the stage itself and he began to write plays. Though his early works, „Pražydo nuvytusios gėlės" for instance, were weak from the point of view of technique, his later works were more adapted to the theatrical stage. However, Vaičiūnas still persisted in constructed individual scenes replete with beautiful dialogue and allowing the whole of the play, its unity, to become weakly artificial.

Vaičiūnas based his plays on reality. Without discrimination, he took contemporary scenes from life, good or bad, and adapted them to the stage. „Tuščios pastangos", „Patriotai", „Sudrumsta ramybė"" and „Nuodėmingas angelas"... all of these lash the evils which have arisen in the Lithuanian independent state, they lash careerism, political parties, hypocrisy, and two-faced morals. Dark colors are seen everywhere in the plays of Vaičiūnas. The sun seldom shines... but when it does shine, it bursts forth in brilliant rays. The bard of the sun can not manage without symbolism in poetry and so it was in drama; however, the symbolism employed by Vaičiūnas is easilly stifled by the realism of the life he portrays.

Vaičiūnas created a positive type, a positive life, in the past few years. He assumed the role of a contrary reformer, attacking all that is old and rotten, and upholding everything that is new and stately. Vaičiūnas developed new characters; he sought the best road to follow and, finding it, he portrayed it on the stage. His latest plays, „Naujieji žmonės", „Sulaužytoji priesaika", and „Aukso gromata", study the results of land reforms, the disappearance of Polish noblemen and the corresponding rise of the new Lithuanian landowners, and the Vilnius problem viewed in the light of the near future. He portrayed the revolutionary episode of 1863 in his „Aukso gromata" and it showed the dramatist's liveliness, his perpetual freshness, and his striving toward improvement in his creative ability... even though constant creation often dries up these qualities. Vaičiūnas follows along with the times; he will be marked as a playwright produced by life and a playwright who has made his contribution to life.

V. Krėvė-Mickevičius produced reproductions of Lithuanian life in his dramatic works. „Šarūnas", „Mindaugo Mirtis", „Skirgaila", „Likimo Keliais", and „Žentas"... these plays cover the road leading from prehistoric times up to contemporary Lithuanian life. „Šarūnas", for instance, is a great national epic expressed in dramatic form; it is the story of a Lithuanian Achilles who guided Lithuania toward freedom.

The customs, the spirit, the religion, and the heroism of ancient Lithuania are expressed in „Šarūnas".

„Skirgaila" is an historical play revealing the strugle between two cultures... the struggle between paganism and Catholicism.

„Likimo Keliai" is a mystery play representing the right political road which is but faintly seen, felt intuitively, and sought somehow along the road of mysticism.

„Žentas" is a picture of politically independent life... represented realistically the contemporary country life and the wholesome, unspoiled psychology of the peasant.

Although all of these plays are not quite suited for the stage from the dramatic technical point of view, from the literary point of view they are strong; their characters are consistent, and the psychological studies are well founded and thought out with unerring logic.

Vydūnas is another dramatist who synthesizes life. He has reproduced an accurate picture of the past and particularly ot the ancient religious and cultural aspects. „Prabočių šešėliai" and „Amžina ugnis" are expressions of the ancient Lithuanian political and religious spirit. However, although he loves and idealizes the past greatly, Vydūnas has not limited himself with that past; he has written contemporary reproductions as well. For instance, his „Gaisras" portrays the times of the German occupation, the terror of the World War, and evil and moral degredation which rose out of the war.

In all of his plays, Vydūnas is a symbolist. His characters symbolize the good, the bad, the beautiful, and the ugly. Each of his characters presents an idea of some sort.

Formally speaking, Vydūnas' plays are not technically adapted to the stage or to acting; they are beautiful dramas which are merely to be read from the pedagogical viewpoint.

S. Čiurlionienė-Kymantaitė has been of considerable value to Lithuanian dramatic literature. Besides translating an enormous number of well known Western European plays, she has produced several of her own... „Pinigėliai", „Aušros sūnūs", „Prakeikta veidmainystė", „Riteris Budėtojas", and „12 Brolių juodvarniais skraidžiusių".

In „Aušros sūnūs" she portrayed the nation's struggle for the Lithuanian book; it is a drama describing the lives of the book-smugglers. She expressed the old Lithuanians' aspirations and their determination to fight for Lithuanism until death.

In „Pinigėliai", she satirized those who leaned toward materialism... those who worship money... who wait for the death of rich relatives

anxiously while catering to them in their sickness... and fight between themselves grimly meanwhile. A subject of this sort affords many opportunities for humorous situations and makes the comedy itself lively and picturesque. Generally ıspeaking, Čiurlionienė knows how to adapt her material to the stage and how to produce sparkling dialogue and action even though she does not exhibit great dramatic strength.

Debuts in dramatic writing have made by Tarvydas, Cicėnas, D. Sakalauskas, J. Paukštelis and J. Grinius, but none of them has shown great dramatic abilities.

M. Vaitkus, the winner of a contest with his „Žvaigždžių Duktė", is the only one who has produced a work which is strong as literature. His play has recommended him as a skillful playwright and as a good lyric poet.

Mystery plays were written by Liūdas Gira and Putinas-Mykolaitis. They used to be presented on special holidays but their life was brief. Evidently there is no amenable field for mystery plays in Lithuania since, generally speaking, they have not become deeply rooted in Lithuanian literature.

V. Bičiūnas, author of many scenarios and co-worker in Vilkolakis' theatrical affairs, must be mentioned. He is a capable artist in all literary branches and he shows his talent for dramatic literature as well. Though it is true that hsi plays are not sufficiently motivated psychologically from the literary point of view, they are lively dramatically and interesting to the average spectator.

B. Sruoga is the author of the historical chronicle, „Milžino paunksmė", which is outstanding for its deep psychological motivation of characters. Zbignievas, Sonka, Jogaila, and Švitrigaila are well developed, clearly cut personages.

Though Vytautas was not one of the characters in this play of Sruoga's, his stately spirit could be felt all through it. Though Sruoga did not deal with Vytautas at all, he unintentionally pictured Vytautas as a powerful man, a giant, in whose shadow all the activity of that age took place.

Sruoga has written two other plays in the past few years, a historical drama „Perkūnas Radvila", and „Baisioji naktis". The former of the two portrays the struggles of Lithuanian Catholics and Protestants in Vilnius during the sixteenth and seventeenth centuries, the squabbles of the noblemen during peacetime, and the unity which came about among the Lithuanians when their nation was threatened with danger. Moreover, it is outstanding for its realistic characters, its historical accuracy, its lively



rvest - home in the District of Šiauliai.

picturizations, and its beautifully resonant, poetic language. The play, incidentally, has been adapted to opera.

„Baisioji naktis" represents the Lithuanian revolution of 1905 wherein Skumbinas, o student and a revoliutionary social-nationalist, goes into battle against the Russian yoke. The battle itself was lost but the fruits of its sacrifice was the discovery of the road to independence.

Two fiction writers have taken to drama in the past year, Ignas Šeinius and Antanas Vienuolis. Šeinius wrote „Diplomatai", a comedy wherein he playfully, picturesquely satirized the efforts made by consuls and diplomats to establish relations with women, etc. The play caused quite a stir in the Lithuanian theatre because the directors had presented it in their own way and not ancording to the author's realistic lifelike style.

Vienuolis wrote a play taken from the times of Lithuania's revolt against the Russians in 1831. He portrayed an actual historical episode... the heroism of a young Lithuanian noblewoman who led in the rebellion. A broad and interesting historical epoch is covered in the play and Lithuanian patriotism and her efforts made toward freedom are expressed. Though the author wished to picture a Lithuanian Joan of Arc, however, the qualities of human greatness and military heroism were not expressed.

Two pays were written by V. Alantas, „Užtvanka" nad „Gaisras Lietuvoje", wherein he pictured the people and the ideals of Lithuania's future. J. Petrulis and K. Inčiūra have written plays concerning Lithuanian literary life... Petrulis wrote about the poet Strazdelis, and Inčiūra wrote about Vincas Kudirka, the positivist and champion of national rebirth.

Other playwrights are: D. Sakalauskas, Kapnys, Cicėnas, J. Grinius, etc.

## THE CRITICISM AND STUDY OF LITERATURE.

Just as Lithuanian pre-war literature was most concerned with contents, thought, and the essence of subject matter, so was the criticism of the time based on partiality to some ideology. A characterisitic example of such criticism was that done by Ad. Jakštas. He, a man of Catholic ideology, regarded a literary work with the eye of an ideologist. Aesthetic requirements alone were not enough; he sought out any possible divergence from established religious and moral principles and he often denounced a well developed writer simply that writer happened to be opposed to Catholic dogma in his thoughts and in his views. And vice-versa, the critic often commended some mediocre writer only because he propagated the Catholic faith.

Excluding this fault, Jakštas is outstanding as a critic for his keen ob-

servation, his great erudition, his clearly logical decisions, and for his great interest in literature. He has produced two good-sized volumes of reviews and critisism of Lithuanian literature. Up until his last days he followed Lithuanian literature with a youthful curiosity and never failed to speak up against any writer who, in the opinion of the critic, was diverging from the right track.

J. Tumas-Vaižgantas was another type of book-reviewer and critic. In contrast to Jakštas who weighed everything carefully and thought out everything clearly, Tumas met everything with great enthusiasm and looked for literary „diamonds" everywhere. Tumas was free of any a priori, fixed ideas, free of any faction, and thus he viewed each new work in the light of pure love for literature. He inspired new work with his criticisms; he was a provocator of literary creation in the full sense of the word. He dug up and brought a great amount of talent to the front and establiseed many in the literary field. His contributions to literary criticism were great; he taught others to take up criticism out of sincere love for literature; he taught other critics to devote themselves to a better understanding and a more accurate interpretation of the writers they criticized. Though it is true that there is nothing to look for in Tumas' criticism... no literary style nor any particular aesthetic school... the voice of heartfelt love for literature, literary enthusiasm, and a romanticist's fascination with almost every literary form of expression can be found there.

Liūdas Gira (E. Radzikauskas) appeared eventually as a critic of the more accurate type. He has raised literary standards so that they would not only demand significance of contents but quality in form, style, composition, and character as well. His critical works are exhaustive, deeper, a method becomes evident, critical style becomes evident, and critical understanding begins to develop. His volume of criticisms, printed in 1928, analyzes the poetry of M. Vaitkus, Mikuckis, Putinas, B. Sruoga, Ad. Lastas, and P. Vaičiūnas, the dramas of Čiurlionienė and Putinas, and the fiction of Vienuolis. Being a poet himself, Gira analyzed poetic works most; he analyzed the writer's sincerity of feeling, his psychological studies, his factional leanings, and his style. He appeared to be a critic-synthesist who attempted to determine the tie between contents and style. This critical method has become a characteristic of Gira's criticisms.

The newer critics are V. Kietis-Ambrazevičius and Korsakas-Radžvila.

Though Kietis has presented a number of literary analyses as a literary theorist and analyst which have shown his method to be a carefully formal one, he has not yet expressed himself outstandingly enough as a critic.

K. Korsakas-Radžvila has devoted himself completely to criticism. He

has written numerous critical articles; he has given his criticism an ideological foundation; he has shown his clear-cut principles, and has demonstrated his distinct analytical method. Korsakas-Radžvilas defends propagandized literature. Since he has been a member of the Third Front, he has formed an ideology around the „hired-man" who represents the proletariate in literature. Thus his criticism is steeped in social, palitical, and economical motifs. He looks in literature for the way in which ideologies of the „bourgeosie" and proletariate are expressed. However, the fact remains that Korsakas shows at times that he is capable of renouncing his partiality and observing literature from the formal point of view... but this view is not characteristic of him. He is a true representative of ideological criticism.

Work in the comprehensive study of all of Lithuania's literature was begun not long ago... shortly before the war, in fact. Deeper educational work, however, was begun only when the Lithuanian university was founded.

Most of the work done in this field was carried on by academicians. Prof. Mykolas Biržiška, who had begun diligently to work on a history of Lithuanian literature before the war, has been collecting material up to this very day and thus has accumulated a great deal of historical material and has presented it in his huge work, „Iš mūsų literatūros ir kultūros istorijos". He has probed deeply in the study of old Lithuanian literature, the literature of Lithuania Minor, the literature during the times of Vilnius University, and he has written monographs on Donelaitis, Baronas-Baranauskas, and others.

Prof. Vaclovas Biržiška has gathered and published a large amount of material on the history of the Lithuanian book.

Much material on the history of Lithuanian literature has been searched out and presented by J. Tumas-Vaižgantas. He has left an appreciable amount of material which can later be sifted by researchers.

Prof. Putinas-Mykolaitis and Prof. Balys Sruoga have begun to analyze literary problems methodically. Prof. Putinas' works an literary matters are outstanding for their comprehensively analytical, scholarly erudition and the scientific spirit of Western Europe. His „Literatūros istorija" and „Literatūros etiudai" present a broad, analytic view of Lithuanian literature. J. Ambrazevičius' „Lietuvių rašytojai" has appeared recently wherein all of the writers from Daukantas to Brazdžionis, their works, their ideas, and their styles, are studied. His work on Vaižgantas is original from the scholarly viewpoint, deep, and replete with detailed reproductions. Moreover, „Tumas-Vaižgantas", a monograph written by A. Merkelis,

must be mentioned; it presents a large amount of biographical material in a lively, polished style. Other important monographs have been written by Jul. Būtėnas on P. Višinskis, on V. Kudirka, and on Žemaitė.

## GENERAL LITERARY FACTS AND TENDENCIES.

Many new talents have been developed in Lithuanian literature during the past decade. A great deal has been added to it through the nation's ambition, dynamic qualities, and by the spark of literary creation. The development of science and education brought out more and more talented creative abilities into intellectual life. The University of Vytautas the Great, where talents have been maturing steadilly since 1922, has produced quite a number of writers and has contributed extensively to literary culture. It grounded potential writers theoretically, historically, culturally, and in the science of literature. A large number of present-day writers have completed their literary educatoin at the University of Vytautas the Great.

However, a considerable number of writers have visited in Western Europe and have studied literature there. New Western European tendencies developed; futurism, surrealism, neorealism, neoromanticism, neocatholicism, and the psychological technique have influenced Lithuanian writers and developed them accordingly.

A highly important factor in the revivification of Lithuanian literature was the advent of prizes. The Red Cross set aside the first prize for children's literature in 1933. The donation of that prize had a marked effect upon the quality and quantity of Lithuanian children's literature. Within two years the beauty of children's literature was noticeable and today's literature for the young ranks among Lithuania's highest. Babickas, Zobarskas, Vyt. Tamulaitis, Vytė Nemunėlis-Brazdžionis, K. Binkis... having given children culturally, psychologically, and pedagogically suitable and formally beautiful reading matter, all of these are laureates of the Red Cross. Children's stories are also written by Balys Sruoga, Pranas Mašiotas, Giedrius, Mackevičius-Nord, Liūdas Dovydėnas, Bronė Buivydaitė, and others.

Observing the favorable effects of the Red Cross prize for children's literature, the Sakalas publishing house awarded two prizes in 1935... one for poetry and one for fiction. Then, in 1936, the Ministry of Education set aside the greatest State prize for the best work of the year in any genre. Thus, in 1936, eleven prizes were awarded. Prizes enli-

vened literary activity, inspired creativeness, and added momentum to literature.

Moreover, Lithuanian literary activity was also stirred by the Lithuanian Writer's Society. This group organized „literary evenings" in the provinces, over the radio, supported the literary newspaper „Literatūros Naujienos", and established the Literary Fund which makes it possible for writers to go on with literary work by giving them material aid. Over one hundred members are enrolled with this group and for many years Prof. Mykolaitis-Putinas was its president.

Lithuanian literature is now overflowing independent Lithuania and flowing into the Vilnius territory. One of the most productive writers in the Vilnius territory is Rapolas Mackevičius, the formed editor of „Vilniaus Rytojus". He pictures the hard political, cultural, and economic lot of the Lithuanians in Vilnius. Besides, Lithuanian literature is produced by several poets: J. Kėkštas, Alb. Žukauskas, Vl. Radziulis, Ona Miciūtė, V. Pilipavičiūtė, and fiction writer Vl. Rusokaitė. Some dramaturgists, playwrights, are: J. Kanopka who is now exiled from Vilnius and lives in independent Lithuania, Čepulytė, Krinickaitė, and others. Recently in Vilnius there appeared four literary works, single prints, „Varsnos", „Varpos" „Piūvis", and „Vienkartinis" wherein were gathered all of Vilnius' literary talent.

Lithuanian literature, moreover, is also growing in America where many Lithuanians have made their homes. Lithuanian literature in America goes as far back as the nineteenth century. The political activity begun there by the editor of „Aušra", a political refugee from Lithuania, bore many fruits. Important 19th century writers and poets were: the rev. A. Burba, the rev. Žilius-Jonyla, Šliūpienė-Eglė, and the rev. Milukas.

New talents have developed in America recently. The well known poet Jurgelionis... „Kalėdų Kaukė"; modernist poet J. Tysliava; fiction writers such as S. Karpius-Karpavičius, the editor of „Dirva"; Antanas Tulys, the innovator and portrayer of modern American life, and in addition to many others, the dramaturgist, playwright, Seirijų Juozas-Židanavičius.

The tendency of contemporary Lithuanian literature is to enfold all of the renascent Lithuanian's political, economical, and cultural life. The longing for Vilnius in Lithuania's poetry, the presentation of the Vilnius problem in its drama and in fiction, the problem of the Klaipėda territory, the maintenance of the Lithuanian nationality throughout the world, the economic and social affairs of the state, the economical crises which weighed heavilly upon Lithuania for several years, the relations between the country and the city, the dwindling of the formerly huge estates and the corresponding rise of small farms, the development of a new intelligentsia, ideologi-

cal trends, cultural successes and failures . . . all of this is reflected in the new Lithuanian literature. Neo-realism, positivism, and agrarianism take important positions in the thematic, ideological substance of Lithuanian literature; classicism, aestheticism, and individualism creep into Lithuanian style and form. A newly reborn nation's development of a new culture, a new Lithuanian aesthetics, and new national forms... their purpose is to create a maximum of spiritual values... values which might be useful to the general national culture as well.

# THE LITHUANIAN PRESS

## BY VINCAS KEMEŽYS



he efforts of the Lithuanian Nation to recover its lost Independence are closely bound with its periodic press. The first rays of the Lithuanian National Renascence emanated from its press, in spite of the merciless oppression to which it was subjected by the former rulers of Lithuania. The hardships with which Lituania's path to Independence was beset are only paralelled by the difficulties with which it had to contend in its struggle for a national culture and a press of its own. It is hardly possible to find in the history of the culture of European nations a counterpart for the persecutions to which the Lithuanian press was subjected in the Russian Empire. Consequently, in speaking of the growth and development in strength of the periodical press of Lithuania, a digression to that unhappy period is practically unavoidable since otherwise it would be impossible to estimate aright its present state and to grasp the enormous progress it has made since. In 1932, the Lithuanian Association of Journalists, together with the entire nation, celebrated the hundredth anniversary of the appearance of the first Lithuanian newspaper, *Nusidavimai apie evangelijos praplatinimą tarp žydų ir pagonių* (Accounts of the dissemination of the Gospel among Jews and Pagans), published in Koenigsberg in 1832 by F. Kelkis. As its very title implies, it was not intended to supply news of topical interest. It devoted its attention to a narrow range of religious matters, and was hardly fitted to bring about the reawakening of national consciousness among the Lithuanians of Lithuania Minor. It was even less suited to the needs of the Lithuanians of Lithuania Major, labouring under the opressive yoke of Tsarist Russia,

whose greatest need was a press imbued with a true national spirit and printed in the Latin characters to which they were accustomed (Kelkis's paper was printed in Gothic characters). However, the chief significance of the first Lithuanian newspaper is that it afforded incontestable proof of the survival of the Lithuanian language in Lithuania Minor, in spite of centuries of alien rule.

Even the next Lithuanian newspaper, *Keleivis*, which appeared after the *Nusidavimai* in 1849 and was published by the Lutheran clergyman Kuršaitis, whose work in the field of Lithuanian philology has won him fame of a more durable character, did not greatly differ from Kalkis's newspaper. *Lietuvos Priekalas*, published in the middle of the last century in Tilsit by the teacher Pucas, was of an entirely different character. In it the revulsion against alien rule found its first vocal expression though Pucas, unable to endure the constant persecutions of the Prussian Government, was eventually forced to leave the country. *Lietuvos Ceitunga*, which first appeared under the editorship of Šliūpas in 1878 and numbered among its contributors the leaders of the national revival in Lithuania Major, including Dr. Basanavičius, was also definitely national in outlook. In 1880, *Naujasis Keleivis* made its appearance. It was destined for readers not only in Lithuanian Minor, but also in Lithuanian Major, and represented a definite advance on the preceding papers in that it was printed in Latin characters, instead of the Gothic characters which had been employed up to then. In 1881, *Tilžės Keleivis* commenced publication. It also took up a decided stand in favour of the national movement. At the end of the last century other papers were published in Lithuania Minor, as well. Some were published by patriotic Lithuanians, fully conscious of their nationality, others were mere tools in the hands of the Prussian Government. The Lithuanian newspapers of Lithuania Minor which were national in tone played an important part not only in reawakening the national consciousness in Lithuania Minor, but also in heartening the small band of patriots in Lithuania Major which did not dispose of a press for voicing its aspirations.

The second half of the past century was in Lithuania Major one of harsh opression. After the abortive uprising of 1863, the all-powerful Governor General Muravyov, appointed by Alexander II, struck Lithuania with a heavy hand, and the atrocities he perpetrated earned him from the Lithuanian population the appellation of „Hangman". Among other measures, an embargo on printing in Latin characters was placed and was enforced for a period of forty years — from 1864 to 1904. But the Lithuanian educated classes decided to continue the struggle, and made Lithuania Minor

the centre of their activities. 1883 saw the birth of *Aušra* (The Dawn) at Ragnit which was destined to create an entire epoch in the Lithuanian nation's fight for its independence. The patriotic Lithuanians who rallied round that paper and fought for a better future for Lithuania under the leadership of Dr. Basanavičius are called *aušrininkai*, and their memory is regarded with deep veneration by the younger generation. *Aušra* was published with the co-operation of the Lithuanians of Lithuania Minor. It had about eighty regular contributors, was issued monthly, and was very effective in propagating the national idea. It was indefatigable in its call to fight with the despotic Tsarist régime. Out of the period of *Aušra* emerged the hero of Lithuanian culture — the book-smuggler, or *knygnešys*, as he is called in Lithuanian. As *Aušra* was not permitted to be legally circulated in Lithuania, it was introduced and distributed throughout the country *clandestinely*. Already previously the book-smugglers had been employed for the secret importation of books printed by patriotic Lithuanians in Lithuania Minor. They were first organized by the great champion of Lithuanian rights, the Bishop of Samogitia, M. Valančius, and when *Aušra* was born, their number was increased, and their services in the dissemination of culture among the down-trodden Lithuanian people are incalcubale. Many of them perished in the performance of their noble duty, others are still alive and, relieved of all material cares by their grateful countrymen, enjoy the fruits of the Independence which they so ably assisted to attain.

In 1889 the hard pressed cultural front of Lithuania was joined by *Varpas* (The Bell), succeeding *Aušra*, which had discontinued publication, and in 1890 by *Žemaičių ir Lietuvių Apžvalga* (The Samogitian and Lithuanian Review). Both of these papers were also secretely conveyed to Lithuania by the dauntless book-smugglers. *Varpas* and *Apžvalga* continued even more energetically the struggle for the freedom of the Lithuanian nation. The young intelligentsia of that period was very active in the publication of *Apžvalga*, and in this connexion Maironis, the poet of the national revival, and Tumas-Vaižgantas, who later came into prominence as a novelist and publicist, deserve special mention. In 1896 *Tėvynės Sargas* (The Country's Guardian) appeared under the editorship of Tumas-Vaižgantas. But the leading par in the history of the Lithuanian press of that period was played by *Varpas* (The Bell), which banded a large number of patriotic Lithuanians with Dr. Vincas Kudirka, the author of the Lithuanian national anthem, at its head. His ringing call, urging the Lithuanian nation to renewed efforts, and his stinging satire, stigmatizing the russificators of Lithuania, penetrated to the remotest corners of Lithuania, and had a great effect in promoting the national reawakening. The period of *Var-*

*pas* and of its great founder is inscribed in letters of gold in the history of Lithuanian culture.

Such, broadly outlined, was the thorny road of the Lithuanian press under Russian rule. The removal of the embargo on printing served to intensify the fight for freedom through the medium of the printed word. *Varpas,* which had so valiantly fought for the right to print books in Lithuanian, after the victory was gained, claimed that the press was restored to the Lithuanian nation not as a favour, but merely because the Russian Government was obliged ta admit its defeat and to yield on this point. It was forced to repeal the measure. The recovery of the press, according to *Varpas,* was a landmark in the political life of the Lithuanian nation of that time. It was a right wrested by the Lithuanians themselves from their despotic rulers even if the press restored to them was fettered by the Russian censorship.

The first newspaper which started publication after the recovery of the press appeared in Petrograd. This was the weekly *Lietuvių Laikraštis* (Lithuanian Newspaper), but the part played by it was insignificant. It was succeeded by the daily *Vilniaus Žinios* (Vilnius News). Its first issue appeared in 1904, and it played a historic rôle in the development of the Lithuanian daily press. This paper was published by a Lithuanian patriot of means, Petras Vileišis, who was raised, after the restoration of the Lithuanian State, to the dignity of minister in recognition of his devotion to the Lithuanian cause and his services to the Lithuanian press. Round *Vilniaus Žinios* rallied the best journalists, publicists, and writers of Lithuania, and it had a circulation running into ten thousands, an enormous figure for that time. The paper waged an incessant war not only on the russificators, but also on the polonizers who included in their ranks the major part of the country's clergy, which failed to understand the true sense of the national struggle and took up a stand against *Vilniaus Žinios. Vilniaus Žinios* died in 1907, but it had laid a good foundation for the development of the periodic press. It was succeeded by *Viltis,* which was published for a number of years under the direction of the first and present President of Lithuania, Antanas Smetona. *Viltis* had a circulation of several thousands, and had a considerable effect on awakening and strenghtening Lithuanian national consciousness. It espoused the national cause and that of religion, and did much to promote Lithuanian culture. Antanas Smetona, even at that time, was an ardent exponent of the view that Vilnius was the heart of Lithuania. *Viltis* was still piblished on the outbreak of the Great War though the management of the paper had exchaged hands.

The Great War blotted out of existence the Lithuanian press. No Lithu-

anian newspapers were published during the German occupation, either. The occupation authorities published one paper for Lithuanians, *Dabartis* (The Present), but it was devoted to German interests, and consequently was not popular with Lithuanians. In 1917, the Lithuanian press was represented only by *Lietuvos Aidas*, which is still published and was then edited by Antanas Smetona. With *Lietuvos Aidas*, which had then a circulation of about 20,000, Lithuania entered upon independent life.

The number of newspapers became more numerous, but the work of resuscitating the Lithuanian periodic press which had been successfully initiated was greatly hampered by the wars carried on several fronts in defence of the newly regained independence. However, with the conclusion of the Independence Wars and the beginnig of a more settled period in the life of the country, the press also entered upon a period of vigorous growth. Papers of various types and leanings came into existence, including magazines devoted to art, agriculture, and various professional interests some of which have survived to the present day.

The advance made from the beginning of independence up to the present time may be best gauged by the circulation figures. Roughly speaking, in 1919 only three newspapers existed in Lithuania with a combined circulation a little above 20,000. The return to normal conditions of life brought about a substantial increase in the number of newspapers, but there was no corresponding rise in the circulation. In 1925 for a total of 90 newspapers the circulation did not pass the 100,000 mark, and the circulation of any single paper at that time, in general, did not exceed 15,000. The weeklies and monthlies often had several hundred readers. This was due not only to the relatively high prices of the papers, but also to the division of the country into numerous factions. A very adverse effect on the growth of the press in Independent Lithuania was had by the period of embargo. It was not easy to arouse an interest in newspapers in the inert masses of the rural population. The transport system of the country which was left undeveloped by the Russian régime for strategical considerations, was also ill adapted to the needs of the press, and the delivery of the papers to their subscribers was quite a problem.

The access of the Nationalistic Government to power in 1926 marks a turning-point in the history of the Lithuanian press. Actuated by its general desire to promote Lithuanian culture, the Government devoted much attention to the press, not only providing it with adequate working conditions, but also extending financial assistance to it. An energetic journalist evolved a plan for raising the cultural level of the rural areas through the medium of the press, and with a little backing from the Government put it into

effect. That journalsit was Antanas Bružas, the founder of the Lithuanian mass country press. The circulation of *Mūsų Rytojus*, published by him, owing to the variety of matter carried by it, and its cheapness, in a short space of time passed the 100,000 mark, a record figure for the country press of the Baltic States. Other country papers followed his lead in reducing the price of their publications, thus increasing to a considerable extent their circulation. Antanas Bružas with his picked staff of journalists stirred the country masses from their inertia, and taught them to read newspapers. However, the fatal error of converting a weekly into a semi-weekly was made in a period of depression. The paper already was a paying proposition, but, having increased the frequency of its issue and not wishing to incur losses, it was obliged to increase the subscription rate, and that had the immediate affect of halving the number of its readers, which later dwindled to 10,000. The experiment was premature, and as a result *Mūsų Rytojus* had to be closed down. However, this pioneering attempt was not wholly fruitless. At present, another weekly for the farmers, *Ūkininko Patarėjas* (The Farmer's Adviser), is published the circulation of which has risen to 90,000. The circulation of the following papers is well above the 10,000 mark: the Nationalist organ *Mūsų Kraštas* (Our Country), the Catholic *Mūsų Laikraštis)* (Our Newspaper), and the left-wing *Lietuvos Ūkininkas* (The Lithuanian Farmer). All these weeklies, in making certain changes in their organization and reducing their subscription rate, have increased their circulation and cleared the way for the conquest of the rural areas though the attainment of this object is still dependent on a further improvement in the transport system.

The Lithuanian daily press has also made a great advance, though not numerically. However, it keeps steadily improving in quality annually and a striking advance was made in the last few years, as regards quality. *Lietuvos Aidas*, the continuator of the national ideas of the *Lietuvos Aidas* founded by President Smetona in Vilnius, at present publishes a morning and afternoon edition with a combined circulation of about 35,000, i. e. almost double of the circulation of the entire Lithuanian press at the commencement of the Independent period. This has had a most notable effect on the standards of the other newspapers. The combined circulation of the Lithuanian dailies at present is about 80,000. *Lietuvos Žinios* (Lithuanian News), *XX Amžius* (The Twenty-second Century), *Lietuvos Keleivis* (The Lithuanian Traveller), published in Gothic characters in Klaipėda, and *Vakarai* (The West), also publisched in Klaipėda, are the leading dailies. For the moment only *Lietuvos Aidas* publishes two editions. Apart form a daily published in Riga in the Russian language, it is the only national daily

which has started a morning venture in the Baltic States. *Lietuvos Aidas* the daily issues of which normally run up to sixteen pages is in the front rank of Lithuanian newspapers.

Great advances have been made by the Lithuanian magazines, as well. The circulation of the organ of Lithuanian soldiers, *Karys* (The Soldier), has risen to 20.000. The organ of the Riflemen's Union, *Trimitas* (The Trumpet), has a similar circulation. The circulation of the organ of the nationalistic youth organization, *Jaunoji Karta* (The Young Generation), has grown to 15,000. A number of literary, scientific, and art magazines, such as *Vairas, Židinys, Naujoji Romuva,* are also issued in Lithuania.

Newspapers hold a high position in the Lithuanian periodical press. At the end of 1937, a total of 157 newspapers was published in Lithuania, including nineteen dailies, 38 weeklies, and 100 monthlies. Consequently every third inhabitant of Lithuania subscribed to some newspaper. Their combined circulation was 830,000. These figures give a very good idea of the enormous progress the press of Lithuania has made since the restoration of Lithuanian Independence particularly if the figures given earlier are taken into consideration.

# THE EVOLUTION OF MUSIC IN LITHUANIA

## BY VLADAS JAKUBĖNAS



n every country the evolution of music is closely connected with the general evolution of the nation. The political, economic and cultural situation has a primary importance for folk music. That which cannot be always explained by external circumstances is the fundamental folk character, the folk spirit, the race, and particularly its innate musical sense. But the conception of the „musical sense" of a people is not easy to define: not all the nations have been able to evolve a genuine artistic music from a rich folk music.

The destiny of the Lithuanians, like that of the other Baltic people, differed greatly rom that of the great civilized nations. In the Middle Ages, Lithuania was a powerful state which extended in the fourteenth century from the Baltic to the Black Sea. At the beginning of the fiteenth century, the union with Poland was formed, which had a very adverse effect on the development of Lithuanian culture in that the superior classes of the nation, particularly the nobility, were subjected to an intense process of polonization. The language itself was forgotten by the élite, and was spoken only by the peasants in the villages. In this connexion it may be remarked that the folk-song (daina) played a very great rôle, and in many cases saved the native language from total extinction.

Very few people on the globe are so closly bound with their folk-song as the Lithuanian nation. The Lithuanian peasnat does not undertake any venture without song, consequently has a vast treasury of song to resort to for an apt couplet for every situation of life. There are love, wedding, working, mourning, mocking songs, not to mention mythological and

epic songs. The beauty and the variety of Lithuanian folk-song (dainos) aroused the interest of travellers in Lithuania as far back as the sixteenth and seventeenth centuries, and some of the melodies were then recorded. The text of these songs has always considerable poetical merit. The contents are always of a fixed character, and very often a complete story is unfolded. Love is a particularly popular subject, and is treated with a great deal of sentiment and extraordinary delicacy. The bulk of the dainos are lyric. Warlike or dramatic subjects are conspicuous by their absence. The reason for this is to be sought in the character of the people, as well as in the servitude to which the Lithuanian peasant was long subjected.

Lithuanian folk-music is the radix from which the development of modern Lithuanian music is quite naturally traced. From the musical point of view, this folk-music is very interesting, for, in spite of easily detectable traces of foreign influence in cartain districts, it is quite unique. Even at present ancient modes of church-music are found, but certain melodies cannot be attributed to any known mode. Under the influence of the song in thirds for two voices, which came from Germany to Lithuania in the nineteenth century, many melodies became European in character, but as a result lost their ancient Doric or Phrygian minor tonality for a rather artifical major tonality. In the south western portion of Lithuania, as well as in Lithuania under Polish rule, many songs for one voice are found which have preserved their ancient rhythmic and harmonic structure. These songs, the songs of the *Dzūkai*, are suggestive of Oriental songs.

Lithuanian folk-songs differ from Slavic songs in that they do not know the large intervals which are so typical, for instance, of Russian folk-melodies. Those sudden passages from resigned melancholy to reckless, wild joy are also unknown. They differ form German songs by the frequence of changes in thir measure, the alternation from 5/4 to 3/4 being particularly frequent.

For modern musicians the *sutartinės* (rounds) are of the greatest interest. Thest songs have survived only in some of the northern districts of Lithuania, in the vicinity of Salamiestis. A few yars ago the State Broadcasting Station of Kaunas gave a concert of such songs, sung by old peasants. The broadcast attracted a great deal of attentation ,and an inquiry, undertaken by the Lithuanian broadcasting authorities to find out whether such songs existed elsewehere, showed that they were known only in Bulgaria. The Folk-lore Archives subsequently registered a great many polyphonic songs of this character on disks.

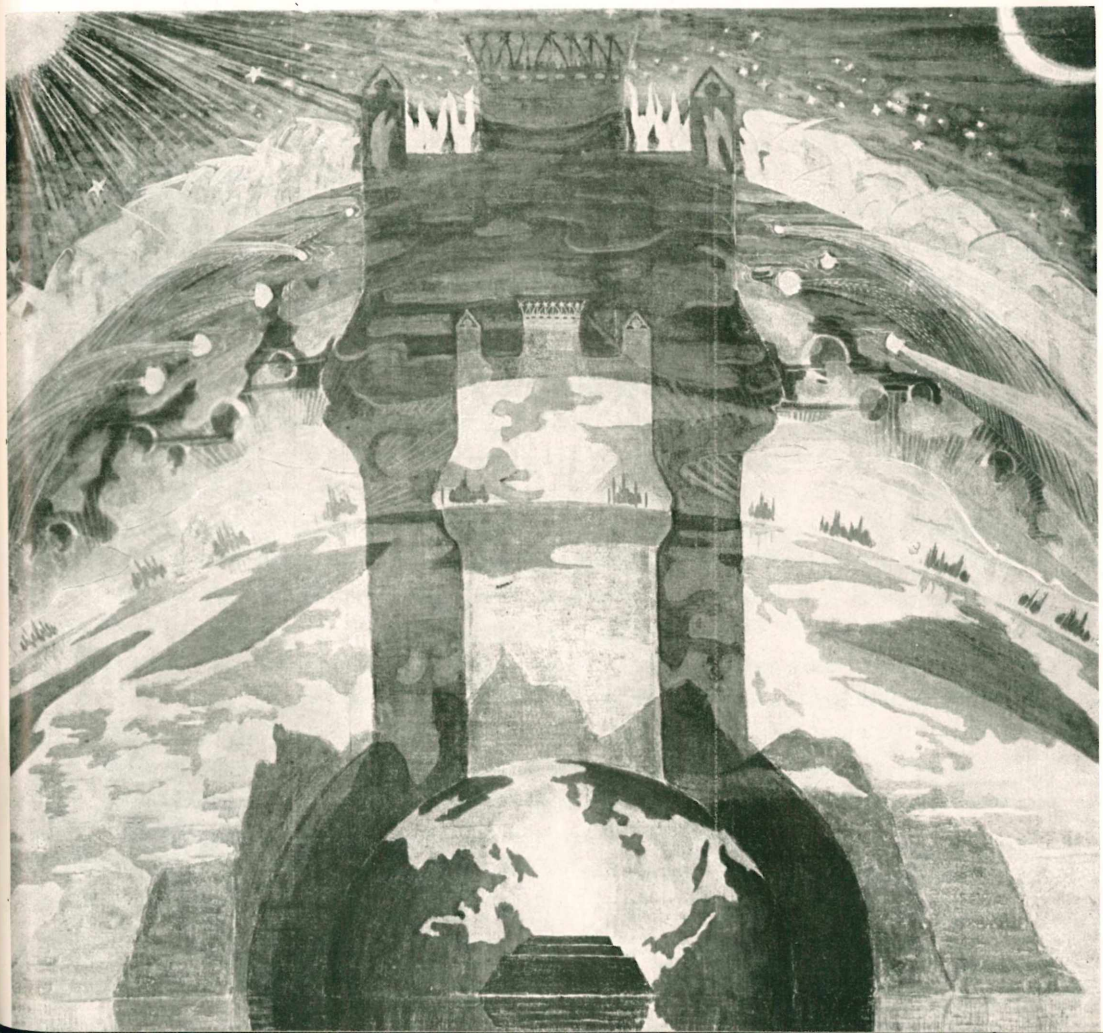
Though instrumentation does not play any important part in Lithu-



M. K. ČIURLIONIS

The leading painter of Lithuania.

A Painting of Čiurlionis.



anian folk-music, some interesting material is found. A sort of lute, the *kanklės*, akin to the Finnish *kanttele*, may be mentioned, but undoubtedly the most curious is an orchestra of six to seven monophonic fifes, called *skudučiai*. These truly remarkable orchestras are found only in certain regions of Lithuania, nemely, where the *sutartinės* have survived. These survivals clearly show that folk-music must have attained a high degree of development in the past in Lithuania. However, the conditions for its further evolution were, at least up to very recent times, very unfavourable.

The first efforts, aiming at the liberation of the Lithuanian people, which found their most striking expression in journalism and the theatre, did not entirely ignore music. As far back as 1894, Joseph Pranaitis published in St. Petersburg dances with Lithuanian titles, which at that time was a daring venture since the embargo on the printing of Lithuanian books in Latin characters was enforced up to 1904. The first musicians of Lithuania were not composers, but merely patriotic amateurs of music who made settings for folk-songs or even tried to write new songs for purely patriotic purposes. Thus the physician Vincas Kudirka, one of the leaders of the Lithuanian National Revival, composed at the beginning of the century the hymn which has become the Lithuanian national anthem since. Among the musicians of his kind may be also mentioned Vydūnas, the philosopher of Tilsit, who has composed a great deal of choral music and harmonized numerous folk-song. Ereminas and Kalvaitis may be also mentioned for their collections of popular songs. The works of these musicians have to-day merely a historical value, and are interesting as evocations of the enthusiasm, characteristic of the epoch which saw Lithuanian music start on a new stage of development.

Now men who have received a professional musical training come to the fore. Among them Joseph Naujalis (1869—1934), the patriarch of Lithuanian music, who was especially active in the domain of church-music and composed numerous polyphonic masses, is most noteworthy. Organist at the cathedral of Kaunas, he founded a school of organ-playing, in which a large number or the present organists of Lithuania were trained. Later Naujalis founded the Conservatory of Kaunas of which he was the Director up to 1928. Some of his religious works of music are famous abroad and were awarded international prizes. His other compositions show traces of Polish influence though their lyricism and melancholy are essentially Lithuanian. Some of his melodies have become so popular, that they are sung by the people on the same footing as the *dainos*. Among his most important works the symphony *Autumn* and the magnificent *Evening Song* for string quartet deserve special mention.

Česlovas Sasnauskas was a contemporary of Naujalis (1867—1916). Professor of music at the Seminary of St. Petersburg, he is best known for his church-music. He composed a great *Requiem* and a number of lesser works. His music reveals an interesting development: a continual weakening of the Polish influence and a corresponding strenghtening of the Lithuanian spirit. Some of the choral compositions of Sasnauskas have become very popular, and have even played a political rôle. His cantata *O, Brethren...* is still often sung. With Naujalis, Sasnauskas is one the pioneers of Lithuanian modern music.

Mikas Petrauskas (1874—1937) began his musical career later, but his work relates him closely with Naujalis and Sasnauskas. His musical talent was much inferior to that of his two predecessorrs, and his sole claim to fame rests on his considerable contribution to the maintenance of the national spirit among the Lithuanian emigrants in America. Petrauskas was a prolific composer, but most of his works have found appreciation only among the Lithuanians of America. However, some of his settinge of folk-songs still enjoy great popularity, and he has another claim to fame as the composer of the first Lithuanian opera.

The modest works which appeared in this period may be considered as forming the first stage in the evolution of modern Lithuanian music. Folk-tunes are repeatedly worked in. But the technique is primitive, and the style unoriginal. Certain melodies betray Polish influences. The musical lie was still closed and local. Only the religious music has works of wider appeal to display.

It was Nicholas Čiurlionis (1875—1911) who breathed a new spirit into Lithuanian music. This artist is better known as a painter, and in that field of art he is the creator of a new trend, the mystic trend. It is, therefore, more than surprising that Čiurlionis was at the same time a talented musician. The son of a country organist, he studied at the orchestra school of Prince Oginski, who later sent him to the Conservatory of Warsaw. Subsequently Čiurlionis studied for several years in Leipzig where his works were performed at the concerts of the Conservatory. Later the composer gave himself up more and more to painting, without, however, abandoning music entirely.

In his means of expression, as in his conceptions, Čiurlionis was several dozen years in advance of his times, and his works prove interesting even now. His compositions display a blending of Oriental and Occidental elements, a phenomenon whitch later came much more to the fore in Lithuanian intellectual life. His first works bear the impress of Chopin's and Skriabine's influence. In the compositions of Leipzig the influence of the

German music of that time, notably that of Max Reger, is very marked. Čiurlionis was the first composer to bring Lithuanian music out of its isolation and to attach it to Occidental music. But, in spite of this Occidental tendency, all the essential traits of his nationality, which formed a harmonious ensemble, are found in his works. His compositions for piano are not of equal merit; side by side with negligently sketched pieces, which give rather the impressions of salon pieces, compositions, showing originality and inspiration, occur. His settings of folk-songs are over-chromatized, but often the composer has been able to evoke the *couleur locale* which is so difficult to render. They are full of a tender melancholy, alternating with phases of demoniac restlessness. His great compositions, the symphonies *Forest* and *Sea,* wich evoke his paintings, and even now form the mainstay of Lithuanian symphonic music, are written in a livelier and gayer mood. In spite of a certain prolixity, these two works, imbued with an epic and mystic breath, are notable for the richness of their thematic material and for the magnificence of the orchestration.

Though the compositions of Čiurlionis did not attain the degree of perfection of his symphonies in colour (Čiurlionis was fond of giving his pictures names, borrowed from music: Prélude, Sonata, etc.), they reveal a great talent and a complete mastery of the technique of composition. His works for piano have been published by the Lithuanian Ministry of Education.

Stasys Šimkus (1887) is a composer of rugged personality, who, like Čiurlionis, is in very close contact with the Lithuanian people. It is difficult to state at present what his greatest claim to distinction is. He has played an important rôle in the National Movement; he travelled then from hamlet to hamlet, organizing concerts and choirs; the latter soon proved to be a very great success. Even Polish landed proprietors, who were rather hostile to the Lithuanian national movement, were disarmed by the beauty of the popular melodies which he harmonized and had performed. Šimkus had studied at the Conservatories of Warsaw and St. Petersburg, and after the War continued his studies in Leipzig, as well. His first works were written in the manner of Naujalis and Sasnauskas, but later he discovered more interesting harmonies and adapted his harmonizations more closely to the national spirit. In spite of foreign influences, the Lithuanian element in his works is unmistakable. After the War, Šimkus founded in Klaipėda an orchestra school where he trained a number of gifted young peasants. Later Šimkus was appointed conductor of the Opera of Kaunas. He promoted with great vigour the development of symphonic music in Lithuania, and organized numerous symphonic concerts. His post-war

composition display a leaning towards modernism. His hymn *We were born Lithuanians, and will die as such,* the text of which was written by Sauerwein, a Protestant pastor of the Klaipėda region, has acquired certain political significance, and its first measure has become the call signal of the Klaipėda broadcasting station.

Among the pre-war musicians Alexander Kačanauskas, a charming composer of songs, who founded a number of choirs in Riga and Libau and at present is teacher at the Conservatory of Kaunas, and Joseph Tallat-Kelpša (1888), who attracted attention in 1904 by his incidental music for the drama *The Queen of the Serpents,* may be mentioned. At present Tallat-Kelpša is the conductor of the Opera of Kaunas. Father Brazys won distinction by his excellent adaptations of folk-songs to religious themes. The same may be said of Neimantas and Gudavičius whose settings of folk-songs are still very popular to-day.

As far as the precarious situation of the Lithuanians before the War permitted, a great activity was displayed in the field of music, but, notwithstanding, in 1914 it had not advanced beyond the preliminary stage. There were no solid traditions, sprung from the local temperament. Musical life was sporadic and unorganized. A decided change for the better took place only after the Great War when the Lithuanian State was reconstituted and a new cultural life was entered upon. The Great War itself brought about important changes. The majority of the intellectuals were evacuated into the interior of Russia or were obliged to expatriate themselves, and those who were able to remain in the country were prevented from engaging in any sort of activity by the German military authorities which ruled the country. In spite of that, the spark of life was not entirely extinguished. For some Lithuanians the temporary exile proved to be not without benefit. Students of music were enabled to acquire in the great centres of Russia a good grounding in music. Everywhere where a larger number of Lithuanians gathered, there was a recrudescence of cultural activities, which were tolerated by the authorities. Choirs were organized, and gave numerous concerts. Some musicians, with Naujalis and Banaitis in their midst, remained during the German occupation in the country. Others, like Šimkus, left for the United States.

When, after the departure of German troops, the work of reconstruction was begun, the musicians flocked back to their native country. This period of reconstruction is reminiscent of the period of national renaissance: the same juvenile freshness is found, and each novelty was welcomed with transports of joy. In that time material life was still very precarious, but this had the effect of only increasing the ardour.

The musicians, who had returned from Russia, were still under the impressions of Russian music, and the musical life of the first years of independence did not differ greatly from that of the Russian exiles. No one suspected that the following years would bring a profound change and that Russian reminiscences would soon disappear under the influence of the Occident.

Of that period are characteristic the numerous concerts given and the ever-growing interest in everything Lithuanian. The older composers regained favour. Among the young composers Tallat-Kelpša distinguished himself by his songs and good compositions for the piano. The master of counterpoint, Žilevičius, also aroused the interest of musical circles. He wrote a symphony, a number of pieces of choral music and published several musical studies. Žilevičius was in charge of the Section of Music at the Ministry of Education and took a prominent part in the organization of the great festival of Lithuanian song. Later he was for some time Director of the School of Music of Klaipėda and subsequently emigrated to America.

Vanagaitis, whose songs are very popular, also followed his example, and in America founded a musical-humoristic magazine, which has had a great deal of success with the Lithuanians of America. Vanagaitis is also a talented actor.

Žadeika then was a musical critic and publicist. He was for a long time the Vice-director of the Conservatory of Kaunas and since 1934 has been the director of the National Theatre. The conductor Štarka had a great deal of success even at that time. In 1919 he organized a choir from which the present choir of the National Theatre is sprung. He also composed a great deal of choral music and made settings for numerous folk-songs. His chief religious works, such as *Missa pro Dafunctis,* are known and apreciated abroad.

December 31, 1919 is the date of an event which has had a considerable repercussion in the history of Lithuanian music. On that date the first performance of Verdi's *Traviata* was given in the Lithuanain language. The orchestra was somewhat deficient, the décor improvised, and many of the singers were but débutants. Notwithstanding, the first performance was an an unqualified success. The opera became very popular, and entered upon a period of vigorous growth. The circumstances were very favourable for its development. Before the Great War, a young Lithuanian, Kipras Petrauskas, had, thanks to his magnificent voice, gained the place of first tenor at the Imperial Theatre of St. Petersburg. After the War, he returned to his native country, and from the outset devoted all his energies to

the creation of a Lithuanian opera. At first, he was singer, stage-manager, director and maître de ballet. Soon he was joined by other singers, such as the soprano Grigaitienė, who had already made a name for herself on the provincial stages of Russia, Nezabitauskaitė-Galaunienė, and the barytone Byra, who both had been trained at the Conservatory of Moscow. There was already a small ensemble, which was modest, but well trained, and gave excellent performances in which the voice of Petrauskas played the decisive rôle. The young opera soon became the favorite of th nation and captured all the interest of the music loving public. This predilection hindered indirectly the development of the other branches of music which did not have any deep traditions. This is why in the first ten or twelve years of the Lithuanian re-establishment the opera made such extraordinary rapid progress, and choral, symphonic, and chamber music made no headway.

However, a new life dawned for the other branches of music, as well; since the Russian door by which formerly the majority of the students of music passed was closed, they directed their steps to the European door, which was wide open. The new Germany particularly attracted a great number. Thus Gruodis, who had formerly studied in Moscow, went to Leipzig, as well as Banaitis, who left Prague. The pianist Dvarionas, the violinist Motiekaitis, the theoretician Bendorius, the pianist and composer Dirvianskaitė, and the violinist, later singer Matulaitytė went directly from Lithuania to Germany.

In Lithuania itself the atmosphere had undergone a change. The people who had returned from Russia finally forgot the terrible famine they had suffered there, and little by little lost the feeling of community which had grown up between them in the terrible years. A new and fresh breeze blew from the Occident. The elements of the Orient mingled with these new elements, and their blending conduced to that which was the peculiar property of Čiurlionis and was to become the most characteristic phenomenon of Lithuanian culture.

The first Lithuanian composer in whose work this combination of Oriental and Occidental elements is remarked is Joseph Gruodis. Though his Sonata for violin, composed in Leipzig, was not, in the opinion of Germans of that time, particularly modern, it gave the Lithuanian public a number of new impressions. In place of an affected and, so to speak, salon music, a dramatic tension is found, which is often interrupted by a lively and dancing scherzando. The romantic form of the sonata is intimately blended with popular themes. Gruodis, on the whole, has something strong, primitive, peasant-like, Lithuanian in his make-up.

He gave a new impulse to Lithuanian music, in instilling it with a living spirit and introducing Western media of expression. He was not always successfull, it is true, in equilibrating eastern and western elements; at times there is a lack of fusion between that what is popular and what is school technique, and the original folk themes are not always harmoniously fused with those of belated romanticism; the workmanship is at times deficient in finish. However, Gruodis, pupil of Laduchin and Iljinski at Moscow, then of Krell and Graener at Leipzig, is a genuine personality. His works are virile and sound. He cannot be called a lyricist. His chief gift lies in the invention of themes and their elaboration. Among his best productions may be cited the sonata for violin, his orchestral piece *Autumn,* a suite for orchestra for the drama *Šarūnas,* and the ballet in two acts, *Kastytis and Jūratė.* Besides he has written two large orchestral works, *Symphonic Prologue,* and *Dance of Life,* two sonatas for piano, numerous smaller pieces for the piano, a composition for a string quartet and a number of songs and choral works. From 1927 to 1937 Gruodis was the Director of the Conservatory of Kaunas, after being conductor of the Opera for several years. At present, he is Professor of Composition at the Conservatory.

About 1923—1924, consequently more or less at the same time as Gruodis, several other musicians returned from Leipzig to their native country. The pianist Dvarionas became Professor at the Conservatory, then, after giving a number of pianforte concerts, devoted himself to conducting. He conducted for some time the orchestra of the broadcastnig station. He has composed the music for the ballet, *Espousals,* into which he has worked in numerous popular themes. The violinist Motiekaitis also returned to become professor at the Conservatory, later became conductor at the broadcasting station, where he is concert master. The theoretician Bendorius was for a long time the musical critic of *Lietuvos Aidas,* and later was appointed Inspector of the Conservatory.

A little later Banaitis returned from Germany where he was the pupil of Karl Elert. The importance of this personnality grows clearer with each year. He attracted attention first of all by a soirée of his compositions. Banaitis is a lyricist whose compositions are distinguished by a rich flow of melody. His harmony is modern, and a trace of impressionism is felt in his work. He is fond of chords in nine, in four, and seven, without falling into disharmony. The popular element is very evident in him. With regard to style, he is the most balanced of all Lithuanian composers. Banaitis is fond of the free form, rhaposdic colouring, but the frame-work always remain homogenic. His creative activity has produced up to now

Variations for piano, *Nocturns and Visions,* a sonata rhapsody for piano and cello, a sonata for violin, variations for harp, violin, and clarinet, called *Lithuanian Idyll,* some pieces of chamber music, and numerous settings of folk-songs. The latter have become very famous, for he knew how to employ interesting and unbanal harmonies, in preserving a great simplicity, and to obtain a magnificent colouring by a pure diatonic. Up to the present, only the Nocturnes, the Sonata for cello and several songs have been published. In the autumn of 1937, Banaitis was appointed Director of the Conservatory of Kaunas where he was Professor since 1928. He is also known as a publicist and musical critic.

Šimkus has been affected by modernistic tendencies as his most recent works show. Thus in the Ballad for Choir, Barytone, and Orchestra, beside several compositions in a simpler style, numerous modern harmonies of an expressionistic tendency occur. The result of his studies with Karg Elert was an important work, *Lithuanian Silhouettes,* variations for piano, which are impressionistic, lyric, full of exotic tenderness, and imbued with national spirit. The symphonic poem, *Nemunas,* makes the same impression upon us. Unexpected effects are produced by refined means of expression, borrowed from impressionism. Lately, the composer has again turned his attentation to choral music and is engaged in writing major musical works bearing the impress of modern tendencies. Šimkus has also shown his usual vigorous interest in the development of symphonic music in Lithuania, and has often conducted orchestras. The bulk of his works are printed.

Two more musicians must be mentioned who stand outside the national tendency though they live and work in Lithuania. The first is Bacevičius, who studied in Lodz and Paris, an atonal expressionist, to whom the national element is foreign. His first works are reminiscent of Skriabine's first manner and Szymanowski, and in his first compositions reminiscences of Wagner are also found. Later his means of expression became more concentrated and stronger, and his style more independent. Bacevičius is very prolific, particularly of pianaforte music. A sonata for piano, two concertos for piano, a ballet in one act, and an opera, *The Vestal,* which has not been performed as yet owing to technical difficulties, may be mentioned. The Sonata for piano and some of his other works have been already published. Bacevičius is very well known as a pianist, and has given a number of concerts in Lithuania and abroad. Karnavičius is a Russian, born in Lithuania, and is closely related to the Russian shool. He is also very prolific. His two operas, *Gražina* and *Radvila the Thun-*

*derer,* in which folk-tunes have been worked in, had a very great success in Lithuania. His style is reminiscent of Rimski-Korsakoff and Mussorgski. Karnavičius is at present Professor at the Conservatory of Kaunas.

Jakubėnas (born in 1904) and Kačinskas (born in 1907) belong to the young generation. Jakubėnas is a pupil Wihtol in Riga and Schreker in Berlin. His first compositions show a trace of impressionistic influence, but already his Berlin symphony and his string quartet are more modern and bear the national impress. Since 1932 Jakubėnas is Profesor at the Conservatory of Kaunas and musical critic of *Lietuvos Aidas.* His later works show a return to simplicity, and the national tendency displays a gain in strength. In addition to the two large works mentioned, he is the author of songs and choral music, as well as of a number of small pieces for piano and of chamber music, a part of which has been published.

Kačinskas, pupil of Haba in Prague, is the most modern of Lithuanian composers. Adherent of the quarter-tone system, he also composes according to the system of twelve tones. His works show a serious and deep talent and a perfect mastery of technical means. Kačinskas is also a first-rate conductor. He was for some time Professor at the School of Music of Klaipėda where he organized several very successful symphonic concerts and operatic performances.

The work of these musicians permits the appreciation of the developmen to music in Lithuania with some degree of accuracy. At the outset a typical mixture of the most various trends is seen. However, the young generatins, strongly influenced by the Occident, have now taken the upper hand. The impulse and new ideas come from those who were trained in the great musical centres of Western Europe. Up to very recent times, Germany was the Mecca of music students, but now has been superseded by Paris and Prague. With the exception of Bacevičius and Kačinskas, all the Lithuanian musicians are searching for a national style, based on an Occidental technique. A tendency towards simplicity is to be remarked in Lithuania, as in other countries on the part of composers. The Lithuanian element separates itself more and more from what is foreign.

Among the pupils who have finished the class in composition, at the Conservatory of Kaunas, directed by Gruodis, more than one exceptional talent has been revealed. For instance, the works of Račiūnas (born in 1904) display an elegiac and lyric talent. His opera, *The Three Talismans,* had a well merited success in Kaunas.

He has also written a symphony in G minor, a number of small pieces for piano, and songs of a remarkable melodiousness. Nabažas (born in 1907) is a colder, more intellectual nature. His harmonies are modern,

musical thought more concentrated and original. A symphony of his has been very popular from its very first performance. He has also composed some songs. Both of them have studied in Paris after graduating from the Conservatory of Kaunas.

The list would not be complete if Karosas, pupil of Wihtol in Riga, would not be mentioned. He has composed some very agreeable pieces of music, in utilizing very simple melodies. Karosas was for some time conductor of the orchestra of the broadcastings station. Since 1937 he is the Director of the Music School of Klaipėda. J. Strolia and P. Andrulis have come into prominence as composers of choral music. Great hopes have been aroused by both of the flutists of the Opera orchestra, J. Navakauskas and J. Pakalnis, who is also known as a conductor. Both of them have composed some well instrumented orchestra works though they still fall below the standards set by the most rigorous criticism. Finally the choirmaster of the Garrison Church, Dambrauskas, is a good composer of music of a devotional type.

In studying the development of music in Lithuania, one must always return to the opera. It has been already stated that the opera, born in 1919, developed rapidly. The number of singers increased rapidly. From all parts new voices arrived in Lithuania, the majority coming from Russia, though some came from America. Among the most notable arrivals was the great operatic conductor Bukša of Moscow. His activity was invaluable to the young orchestra. Another excellent conductor was Hofmekleris, who is at present in London. Thanks to the innate talent of the young generations which trooped to the stage, the opera rapidly attained a respectable niveau. Up to 1932 Lithuanian musical life was represented only by opera. For the great public, composed almost exclusively of officials, music was the equivalent of opera. Large sums of money were spent on the opera, while other fields of music were neglected. Choral music suffered much from this state of affairs, for in the first ten years of independent life choirs were practically non-existent. Evening concerts were unknown, either; to hear a singer, one had to go to the opera. Only occasionally the orchestra of the Opera gave symphonic concerts.

1932 saw a real revolution. A group of musicians, including Banaitis, Šimkus, and Jakubėnas, launched in the press a systematic campaign, directed against the partiality, shown in favour of the opera. A part of the public opinion was rapidly won over to their cause, and there was a marked increase in the interest for concert music. Symphonic concerts became a matter of course, and the Ministry of Education undertook the publication of Lithuanian musical works. The Folk-lore Archives began to regis-

ter folk melodies, and though this activity has not been carried as yet beyond the initial stage, the results of it are already appreciable.

The choirs have developed enormously in the course of the last five years. The impetus was given by a concert, organized by the Choir of Riflemen of Kaunas under the direction of Martinonis, at which the *Requiem* of Mozart was executed for the first time in Lithuania. A little later the same choir gave a public performance of the *Messiah* of Handel and the *Creation* of Haydn. The Choir of the Association of Catholic Students gave later, under the direction of Makačinas, the *Seven Words of Christ* of Dubois, and the *Requiem* of Verdi. Lately Makačinas has acquainted the public with the *Deluge* of Saint-Saens, which was executed by the Choir of the Camber of Labour. The Choir of the Garrison Church, directed by Dambrauskas, also executed several oratorios. The Lithuanian public thus received a number of new impressions. Fortunately, the large choirs, whose specialty was the performance of these difficult works, did not turn aside the other choirs from folk-songs and minor compositions. Thus the University Choir, conducted by Kaveckas, has given very successful concerts in Stockholm and Paris, on the occasion of the International Exposition, where national songs were performed. The excellent choir of the Young Lithuanians, conducted by Griauzdė, which gave concerts with great success in Latvia and Estonia, also deserves mention. In 1937, the Ministry of Education took the happy initiative of organizing competitions for secondary school choirs. The results have shown the enormous progress accomplished in this field.

Following the example of Latvia and Estonia, Lithuania began to organize Song Festivals. In the two countries mentioned above, those Festivals are already an old tradition and, therefore, it is not surprising that a very high artistic standard is attained. The Estonian Festival of Song of 1933 grouped 19,000 singers in one single choir. In Lithuania where manifestations of this kind were unknown some time ago, the Festivals of 1924, 1928, and 1930 were cut on a much more modest scale. Thus it will be seen that musical life has developed very rapidly in recent times in Lithuania and that it is on the right road. Success will undoubtedly attend these efforts.

The chief musical institutions of Lithuania are the following:

The Opera, which is housed in the same building as the Theatre and the Ballet. Its Director is Žadeika. The housing of the Opera and the Drama under one roof entails a number of inconveniences. The building of a special Opera House is contemplated. Representations of opera are given from three to four times weekly. The orchestra consists of sixty musicians. Each

season about three premières are given. The repertory consists of the operas, presented on the stages of the great theatres of Europe. Only the operas of Strauss and the last operas of Wagner are lacking though the *Rosenkavalier* is in preparation. The most successfull are Italian, French, and Russian operas. The Opera organizes symphonic concerts, as well, under the direction of Lithuanian and foreign conductors, and on such occasions the orchestras of the Opera and the State Broadcasting Station are combined. Soloists are heard from time to time.

The State Conservatory (Director: Professor Banaitis), with classes in Composition, Singing, Piano, and other instruments. About thirty teachers and 250 studnets. Almost all the Professors are also occupied at the Theatre or the State Broadcasting Station.

The State Broadcasting System (Director: Zabarauskas) has 45,000 registered listeners. The orhestra is composed of 44 musicians. It also organizes symphonic concerts under the direction of Lithuanian and foreign conductors. It disposes of two broadcasting stations: Kaunas and Klaipėda, the latter being only partly independent.

The School of Music of Klaipėda (Director: Karosas) with classes in Compositions, Piano, Singing, Violin, and Organ.

The Association of the Musicians of Lithuania the president of which is Martinonis and which groups all the musicians of Lithuania has for its principal aims the organization of choirs and of Song Festivals.

# CHARACTERISTICS OF LITHUANIAN ART

## BY A. VALEŠKA



canning the past, we are struck by the difficulties which beset the development of Lithuanian art. The cause for this, first of all, is to be found in the unfavorable geographic position of Lithuania; it is situated in the plain region of northern Europe. For ages Lithuania has been the arena of innumerable battles; it is sufficient to recall the centuries of conflicts against the Teutonic Knights and the neighboring countries. Thus the Lithuanian nation, wearied by attacks and perpetually threatened by the danger of war, was hindered in the development of an individual art.

Another cause for that is the politcal fate of the nation, which was brought about by her geographical situation. Nevertheless, Lithuanian soil was amenable to the development of art. Individual art developed, availing itself of every opportunity. The more outstanding historical events, such as the acceptance of Christianity, the building of the century-old forts by the Lithuanian grand-dukes and kings, and the restoration of habitations destroyed by fire and sword offered many opportunities for this.

Since ancient times, the greatest military and, in part, cultural exuberance flowed to Lithuania from the Germanic nations. The Germans, ignoring the Lithuanians' character, their psychology, and their ideas, desired to rule over Lithuania politicaly and spiritually by force. But, because the Lithuanians possessed an individuality differing altogether from that of the Germans, the cultural expansiveness of the Germans was unable to find a convenient field in Lithuania.

The strong German imagination abruptly asserting itself, alternately

with morose mental pictures, and with blithe ones, was positively contrary to the logical Lithuanian imagination, wherein ideas take on a resolute and vivid form.

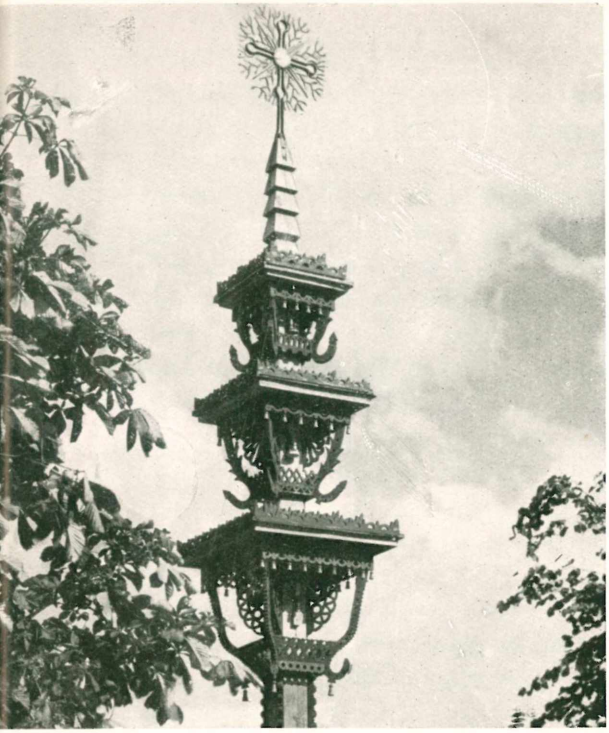
In their attempt to influence Lithuania culturally, the Germans were hindered by their own military aggressiveness and the similarity of the Lithuanian cultural characteristics to those of the classical culture. The warlike character of the Germans, no doubt, frightened away the Lithuanians and affected them unpleasantly.

The first Italian, French, and Flemish artists were concerned with seeing the realistic world. They desired to see this true universe with their own eyes even when they had fallen under strong Byzantine influence. Giving freedom to figures and composition, they also interpreted them in their own fashion. Portraying personages from the Holy Scripture, they gave them facial features which were to be seen in their own midst. Strange, antiquated apparel they would transform into their own, the kind they were used to seeing in their own environment. In general, their task was to portray only those things which existed around them. European imagination leaned toward nature and man. The West created a new type of European man, and this man, straining toward a new right, tried to find new methods to express these scenes. Europe's „primitives" overcame the byzantine-hellenistic method of portrayal and created its own, which became the art tradition of Europe, and to which Lithuania belonged also.

It is self-evident that even before the advent of Christianity, Lithuanian art resembled the art of Christian times in its character. With the acceptance of Christianity, Latin culture is brought into Lithuania. Naturally, Lithuania's art began to resemble more closely the art of the Roman nations.

Even though Lithuania did not become Christian for a long time, neither was she „pagan". A religious mood is not produced, it is in the blood and it passes with the blood from generation to generation. In spite of all the severe political misfortunes, the national instinct in the Lithuanians did not weaken but became a distinctive „religion". Glancing at old Lithuanian art, the religious statuettes and crosses, it is impossible to designate the point where religious feeling begins and where natoinal feeling ends. Here we see a „theatre", the „actors" of which in every corner of Lithuania, in their everyday apparel, represented Christ's sufferings and the lives of the saints. The saints are the people themselves. The Mother Virgin, holding the Christ taken from the cross, is a representation of the peasant family tortured by serfdom.

A way - side cross.



Madonna carved in wood.







The Lithuanian had always displayed a fondness for decorating his home, the windows, doors, benches, and later, the spindle, comb, household vessels, etc. All this decoration and this artistic „folklore" expresses the Lithuanian farmer's true liking of art, his good taste, and his love of ornament and blending of brilliant colors. He reveals himself as a fine ornamentist and a talented originator of new motifs.

The general foundations of style and form in Lithuanian art originate in the same root as the art of southern and western Europe. Europe's yardstick analyzing and classifying art is also that of Lithuania. The Lithuanians, however, differ in their individuality in painting, in style, color, rythm, choice of moment in composition, context, and movement.

Let us take Lithuanian sculpture, carving, and painting. The architectural element is expressed in their composition, and the basis of the composition is balance of form. Whether it be in the composition of sculptural scenes or that of drawings as well as paintings, the basic compositional idea is expressed in all of these by vertical lines and by somewhat less prominent horizontal lines. The axis and symmetry are more strongly emphasized. The form, which is made concrete and rational, is also coherent, clear, and simple, synthesized.

The subjects treated in Lithuanian sculpture and painting display none of the pretentiousness which is characteristic of the art of other nations; of the Italians, the French, and others, for example. Here the people expressed themselves in some particular mood, devoid of any pathos or vanity. Their feeling for form and their visualization of it differed from that of the Italians and the French; the feeling for form and the visualization were quite original. That is why the ornate art imported from the West and the South was unable to enslave our artists.

The individuality shown in the art of the Lithuanian nation is very approximated by that of the French and the Italians. Lithuanian sculptural art is completely individual. Although, in Lithuanian art, one comes across those general ideas of art which are also present in Italian and, especially, in French art, here are to be found differences; in the contours and pose used in Italian and in Lithuanian sculpture .

When Lithuanian sculptors interpreted scenes from the life of Christ and the saints, they did not use objective iconography in these portraits; instead, they symbolized them and depicted them from their imagination. They are not mechanical. They are spiritualized and made primitive. Not only the sculpture, but all of the art as well, is replete with dramaticism, devoid of unnatural posing, everything lives its individual life.

Lithuania's earlier painting, because of the merely moderate demand

for it, contented itself with the use of a modest painting technique. It is outstanding for its originality. The general aspirations of Lithuanian painting bring it close to Italian painting.

Lithuania's wood cuts and carvings can easily take the place of her paintings as the representative of her best art. Many of them have been produced and they all express themselves in varied ways. They have as much significance in our older art as had the rennaissance of the „primitive" for the Italians.

Since there has been a great demand for wood-carvings in Lithuania, the Lithuanian wood-carver has had the opportunity to express himself widely in this field. The technical characteristics, the artifices, have been widely used in almost all of Europe. In Lithuania, however, this characteristic technique has had to adjust itself to the manner of expression of the Lithuanian artist. Taking advantage of their skillful technique, the wood-carver artists have produced a long series of works which are interesting for their composition and their style. The artist's ideas are expressed with great clarity. The composition is architectural, strengthened by its central axis. Rythm is expressed by the horizontal and the vertical. Figures and their background are treated and interpreted in monumental form. Colors, moreover, were employed in the carvings to emphasize their form. The colors in the carving also served to vary the thematic essence. The Flemish influence, by the way, is most strongly felt in Lithuanian carvings of an iconographic nature.

Although wood-carvings were produced in large quantities, each carving was cut by hand, no two were duplicates, the mass-production system, in short, was not used. Each wood-carver interpreted his work in his own manner, individually, and new artistic thoughts are to be found in every artist's work.

Lithuanian architecture is also marked with original, individual characteristics. In the past, the wooden architecture of the churches, the chapels, te belfries, and their interior arrangement is outstanding for its ambition in construction, rythm, form, and decorative elements.

The monumental simplicity of Lithuania's moderately adorned architecture... the simplicity of thought and meaning, the rythm in the doors, windows, and niches... liken it to classical architecture.

Buildings stand out sharply from their natural surroundings because of their clear-cut form.

Simplicity and the distinct separation of the walls from the ceiling by cornices are the characteristic marks of Lithuania's buildings. The con-

struction of church-towers, moreover, is typically Lithuanian... one tower beside the church of two towers before the main building.

The art of Lithuania is dramatic and psychological but its subject matter is more constructively harmonious. The religious portraits it presents are false from an historical point of view... in fact, everything in it is free of the rules of logic and historical accuracy since everything is sacrificed to form and composition.

Toward the end of the eighteenth century, the need for a chair devoted to art in Vilnius was felt and, not going into detailed appreciation of the work done at the University of Vilnius, it must be mentioned briefly that the first appearance of conscious and original Lithuanian creation obviously expressed itself in the old capital of Lithuania.

After the rebellion of November, 1863, and up until 1905, Lithuanian art, as well as the general expansion of all Lithuanian culture, saw its darkest imaginable moments. The Russian czar's government suffocated the people's expression of national movements unmercifully; the Lithuanian then drew hope from his folk-songs, strenghtened that hope by building crosses which were decorated with characteristic national ornaments, and awaited the better times which were being forecasted by the printed matter which was being smuggled from Prussia.

After the revolution of 1905, when it was possible to work more freely in cultural fields, a handful of artists and intellectuals established the Lithuanian Art Society. This group went feverishly to work, uniting Lithuanian artists and spreading the love for art among the people. During the war, naturally, it temporarilly suspended its activity. In 1918, it continued its work in newly-independent Lithuania. Here, however, it could not carry out its aims completely since they needed quick decisions and decisive action. The country, re-established but re-established radically, needed stronger organization. It was then, in 1920, that artists in vairous fields gathered to form the Art Creator's Society (Meno Kūrėjų Draugija). The activity of this group was quite fruitful... they developed the opera, the drama, the conservatory of music, the art school, and the Čiurlionis art gallery.

After having begun this work on a small, basic scale, the society dissolved and the Ministry of Education undertook the guiding of fine arts affairs.

During the period of the Lithuanian Art Society (Lietuvių Dailės Draugija), the most outstanding position in Lithuanian art was taken by M. K. Čiurlionis. He was both a painter and a musician. His works are alive with the Lithuanian national spirit which is interpreted by the great painter in his own mystic and symbolic style. His reality appears to be fan-

tastic but to him is the basis for color and linear construction. The basic attribute of M. K. Čiurlionis is rhythm.

Lithuania's medieval mysticism and form in all its richness are reflected in M. K. Čiurlionis' work.

M. K. Čiurlionis is the artistic genius of Lithuania's entire art epoch, but this epoch also ends with him. We are now living in the period of modernism and as a result, modernism now has the greatest influence on us. All of the past's art, though worthy, cannot be a model for the contemporary artists of Europe. It can only inspire and be the object of the artist's study. The Lithuanian nation, having outlived medieval mysticism, entered upon new creative roads as the nation took on its independence. Artists began to organize... the previously mentioned Art Creator's Society was established by the representatives of the older generation. They had their artistic training abroad, not in Lithuania, therefore, in spite of their Lithuanian origin, foreigners had more meaning for them. And even now they still feel the expressions of latter nineteenth century artistic trends.

Artist of the younger generation were trained in the art school of Lithuania; they developed in a purely Lithuanian environment even though many of them broadened their artistic studies abroad, and particularly in Paris which is so well liked by the Lithuanians. The younger artists felt the need to gather together for unified, co-operative artistic activity so, in 1928, the Lithuanian Independent Artists' Society was founded (Lietuvių Nepriklausomųjų Dailininkų Draugija). This society undertook to organize the young abilities without casting up before them any kind of ideologies and to make ties between and to support cooperation with artists of neighboring countries.

Through the four yars of its existence, the Society brought together the whole younger generation of artists and also produced the ARS group whose artistic ideologies were crystallized, clearly defined. This thought stands out most vividly in the manifesto of the ARS group: „The world and especially our nation has entered upon a new epoch. After five whole centuries, we, Lithuanians, enter once again the great cultural race of the European nations. Glancing about us, we are convinced that the lack of a deeper search for true, new art, the imitation of old, worn out forms of art, destroys our art."

The artistic expressions and tendencies of artists in the second generation are greatly varied. Some of them stride along those paths which had been frequented by older artists. Others seek attraction in art, and a third group delves into the Lithuanian spiritual world... they all desire to create,

however, not only modern art, but art which will be characteristically, typically Lithuanian.

The old spirit of Lithuania's art, the strong religious mood (because of which the „Rūpintojėlis"... the Sorrowing Christ... is still widely honored), is revived somehow by these artists. The motifs they bring out in their work are tied securely to the Lithuanian land and sea.

There are two art organizations in Lithuania at present... Lietuvių Dailininkų Draugija (Lithuanian Painters' Society) and Lietuvos Dailininkų Sąjunga (Lithuanian Painters' Alliance). The latter has brought together over seventy painters, has concerned itself widely with the professional imterests of the painters, and has shown a great deal of activity in all of Lithuanians art affairs.

# THE LITHUANIAN THEATRE

## BY PULGIS ANDRIUŠIS

The beginning of acting among the Lithuanian peasant-folk is as ancient as their history. It would be difficult to mark off clearly the types of dramatic expression used among these people of the hoary past since historical sources do not mention them, but they can be traced dimly by groping among the plentiful treasures of Lithuanian folklore. This folklore, acted upon by Cristianity, had altered. On the whole, however, only the elements of content had changed; the basic form itself and the manner of expression has remained the same. The Lithuanian marked every important event of his life, he expressed it, with elaborately festive plays. Being a farmer par excellence, the Lithuanian most often depicted the brighter moments of his lot in his everyday life... the end of harvest, the beginning of spring, the autumn holidays, the prayers for rain, and the many other dramatic manifestations which are closely connected with the changes, the phases of nature.

But most outstanding in the customs of the Lithuanian are the nuptial ceremonies which we might call the epic of the newlywed's joy, sorrow, and hope. This is where the Lithuanian theatrical art had its picturesque start and developed the Lithuanian inclination toward dramatization. The reminiscenses of the older generations indicate that the Lithuanian wedding festival had lasted a whole week... each day in itself comprising several acts of a drama. The chief character of this drama, the protagonist, was the matchmaker upon whose axis the tragic, comic, or melancholy episodes circled. It was a festival of contrasts... the bride's heart-rending lamentations, the tears she shed in parting with her gray-

haired mother, with her beloved ones as she left for a strange village where she was to be among strange people and where an unknown future and a bad-tempered mother-in-law awaited her... and the bridesmaid's chorus wherein mournful melodies blended into terrible tragedy... the bride parted with her carefree girlhood days, with the friends of her golden youth, and with her wreath of rues, the symbol of virginity. At this point the dramatics, the play, assumed the appearance of grim reality and every participant in the wedding was affected by the tears and lamentations. The bridegroom, moreover, was compelled to remember that the same fate awaited him in his own fields. He was reminded of the aged head of the family who had also experienced a simliar drama some years before and who would go rummaging through the joys and sorrows of married life. The must sorrowful moment of the ceremony was reached at this point. The bride, together with her decorated dowry chest, was taken away from home. Her parents, sisters, borthers, and friends sang a moving farewell song. The bride then was eliminated from among the numbers of her native village's inhabitants. She forsook, became dead, to all of her youth and to the consolation of home. She no longer appeared to be amog the living. Whatever may have been the personal feelings of the bride, she shed mournful tears. Perhaps she loved her husband ardently... perhaps there was joy and a premonition of happiness in her heart... nomatter; she cried and mourned. Such was the custom of the Lithuanian peasant class; such was the necessary dramatic setting. If one was taken away from his birthplace, one was obliged to cry or at least to show a mournfully sorrowful face.

The character of the Lithuanian is like the Lithuanian scenic nature. First the sky is covered with gray clouds; rain moistens the green fields. It is sadly dreary. Then suddenly the sun bursts forth and ardently kisses the meadows, the woods, and the people. It is gay and cheerful... the sudden transition from depressing melancholy to the effervesence of joy. Similarly, the nuptial wails were diluted by the buffoonery of the matchmaker who played pranks and sang comic sengs which satirically criticized the mode of life of the young groom, his home, and his farm. As in the customs of other countries, the matchmaker was the incarnation of lies and chatter. His spoken orations, his long speeches, were the apogee of Lithuanian humor and peasant-folk poetry. In these versified talks, he also praised the bridegroom's virtues, his riches, and his accomplishments fantastically. Reality showed none of these praises to have the slightest foundation. And then the matchmaker was condemned to die with the



The great sand - dunes of Nida.

most elaborate ceremonies. A sheaf of straw, the lying matchmaker in effigy, was hung upon a post.

Christianity also left dramatic traces in the Lithuanian village. Even now, during the Feast of the Three Kings, the village youths, dressed as the Magi, walk about and play comic pranks. The beginning of fasting was and is dramatized during Lent. Lent struggles with Bacon. In this farewell to meat, so to speak, Bacon must always capitulate to Lent.

Lithuania probably experienced the mysticism of the middle ages less than did other countries. Less traces of church spectacles are found in Lithuania... only those of the morale plays which had been presented on important religious holidays and for the visits of kings by the Vilnius Jesuit College. But these plays, for the most part, were presented in the scholarly Latin language and thus they did not spread among the peasant class. It is true, however, that marionette shows which had usually been presented on important church holidays had been seen at some of the village churhes a few score years previously. In one Samogitian church, in fact, some marionettes, representing the apostles, Christ, and the crucifiers, are still piled behind the altar. These were used as illustrations of sermons, the popular interpretation of the scripture. Even today it is told and well remembered that on important holidays, people used to make up as devils and angels in some churches and act out pantomimes before the eyes of the praying populace. For example, within the region of Salakas, people still remember how a devil used to descend along a rope hung from the highest tower of the church and play the pranks which are characteristic of a purgatorial inhabitant. Moreover, we shall mention an Easter custom which has survived to this very day... one wherein, on Holy Saturday, people dressed in pre-war military uniforms would watch over the grave of Christ.

The morality and miracle plays which had grown so profusely in other countries were less evident in Lithuania. This can be explained in part by the fact that most of the clergy did not know the Lithuanian language and the peasants were unable to understand the sermons, and much less the plays. Therefore, neither the beginnings of peasant acting in folk-ceremonies, nor the religious or scholarly plays prompted, or was even directly connected with, the present professional theatre of Lithuania. The foundation of the Lithuanian theatre as it is today was laid by the new learned class which had formed its ideologies from the watchwords of progress which had been sounded at the end of the nineteenth century.

The universal movement of oppressed nations toward freedom which was being felt through all of Europe reached Lithuania, the Lithuania which knew the cruelty of the czarist Russian yoke, on quick wings. The Russian yoke, incidentally, had weighed more heavilly upon Lithuania than it had on the other Baltic states. It had been forbidden the Lithuanians to print books in their native language, to edit newspapers, and to call together national meetings. Thus, while France was building up on her long, theatrical, cultural tradition, using Moliere's dramaturgy as her keystone, and while the German Meiningenists were successfully educating thmselves in the new dramatic theories of their time, Lithuanian intellectuals did not have so much as the right to gather in a private apartment where they might be able to exchange ideas in Lithuanian. It is futile, then, to speak of a theatre organized on a commercial and artistic basis. With the propagation of ideas concerning national rebirth among the limited number of Lithuanian intellectuals, the ardent organization of a Lithuanian theatre was begun. Leaders of the Lithuanian national agitation considered the theatre of priory importance as a political factor, a weapon. It was to be like an applied theatre whose mission was not purely one of art. It had to be the propagator of ideas of freedom and the stimulus for the love of the mother tongue and the Lithuanian customs. Naturally, in taking over such weighty responsibilities, the theatre could not think also about the vital problems of its art. If one is an especially talented journalist, or a clever lawyer, it does not necessarilly follow that one will also be a talented actor. Yet, as history teaches us, all the cultural streams are enlisted during the most critical moments of every nation... enlisted for the general good. It was thus during the great French revolution; it was thus during the years of longing for freedom of every reawakening nation.

Thus, on the threshold of the twentieth century, the Lithuanian amateur theatre was founded and it drew the support of all the powers of the intelligentsia. Writers, doctor, scholars, anr lawyers participated as actors in the plays. The first Lithuanian play within the present boundaries of Lithuania was produced during the latter years of the twentieth century. In 1899, at Palanga, Lithuania's famous resort with its soft blueness and white dunes, the Lithuanian language resounded on the stage for the first time. The producers of this play received permission from the Russian governor, after great difficulty, to present Keturakis' comedy, „Amerika Pirtyje" (America in the Bath) in a shed. This was the starting signal for Lithuanian amateur groups which soon spread over all of Lithuania. It is true that Lithuanian plays had been presented in St. Pe-

tersburg several years previously and that the press was not banned in Prussia. Besides, amateurs had appeared using Lithuanian on the stage at Riga and especially in the United States of America where large groups of Lithuanians had settled. But all these plays did not have a direct tie with the Lithuanian peasant class and they did not stimulate a large part of the Lithuanian populace to become interested in developing a theatre of its own. On the other hand, the play at Palanga had far-reaching significance within the boundaries of Lithuania. It is here, we can say without fear of contradiction, that the Lithuanian theatre began its history.

What was this comedy „Amerika Pirtyje"? Perhaps a hymn of propaganda for the national rebirth? Nothing of the sort. It was a story of simple village life, telling of the dashing young man who deceived a young girl, cheated her out of her money, and then supposedly went to America. He was to invite her to join him there later. However, the deceiver of the heart and purse hides in a public bath house instead; he is discovered there and punished properly. The comedy is written in lively Lithuanian language, it seethes with lively action, it is fillled with surprises and interesting qui pro quo.

And this simple, ordinary comedy, acted out by amateurs, created a furor. It was viewed by patriotic Lithuanian noblemen, by the clergy, and by the bishop as well as by the peasant class. It affected all of them in the same way but at the same time, it roused the disfavor of the Russian police and government officials. But the shot had been fired and the rumbling echoed throughout all of Lithuanian-occupied but Russian-ruled Lithuania. The play was also seen by Lithuanians who were under the administratoin of the German kaiser... that is, in Memel and in Prussian Lithuanian whose cultural center was Tilsit.

Between the years of 1899 and 1904 the secret movement of the Lithuanian amateur theatre continued. Its road was fraught with hardships, continual persecution, and many hindrances. Plays had to be presented in village barns and sheds. These plays infected the Lithuanian peasant class with a longing for freedom... not because they were written as propaganda... they were, after all, merely portrayals of simple life... but the public was charmed mostly with the Lithuanian language itself. Though it is true that one or another of these plays portrayed historic kings and grand dukes of Lithuania and praised their virtues, the Lithuanian word alone was enough to infect the audience with a thirst for freedom. Not being able to hear his own language in the church, or in the schools, or in the governmental institutions, the Lithuanian could hear it on the stage. But it is true that plays were preceded by patriotic speeches and that, after the

plays the public would not disperse but would sing national songs and make merry. These became the so-called „vakarėliai" or peasant evening parties which have come down to us today... today as the professional theatre marks the completion of its second decennary of existence.

Pressed by political disturbances in 1904, the Russian czar permitted Lithuanians to have their own press and to organize national affairs. The whole cultural life having blossomed out, the amateur theatre then reached the highest point of its developement. The peasant „vakarėliai" were arranged with plays throughout the country. Even in the most obscure corners the peasants gathered in halls to satisfy their dramatic-patriotic feeling. These get-togethers even today have become an inseparable part of every village's entertainment. Perhaps the theatre of no other nation was destined to play such an important part in a struggle for independence as was that of Lithuania.

Of course, the theatre has its specific, its own, ends and means. However stately the ends may be, if talented expression is lacking, the means will not be complete and, in turn, the ends will not satisfy the spectator who is becoming analytically cultured. After Lithuania announced her independence, all the currents of life returned into their normal tracks, Reality took the place of amateurism; the amateur theatre had honorably fulfilled its duty. A professional Lithuanian theatre was established at Vilnius in 1919. Its founder was stage-manager, director Joseph Vaičkus. He had been graduated from the Russian Aleksandrinsky school of dramatics and thus trained, he brought together the scattered Lithuanian professional actors who had acted in various Russian theatres. Besides, he introduced the study of dramatics and he undertook to train Lithuanian youth drawn to the theatre. The first play of the professional Lithuanian theatre appeared at Vilnius in the same year. About a year of successful work was cut short by the General Želigowski incident. „Tautos Teatras" (the National Theatre) was founded in the same year in Kaunas by the protégé of Komisarjevski, A. Sutkus, and together with the theatre, a school of dramatics was established. This theatre undertook, proposed to reveal the significance of Man in general and the Lithuanian in particular. This was the theatre of the significant gesture, the striking word, and symbolism in its presentation. Times were unsettled; grim struggles for the nation's freedom were seething in Lithuania. As a result, condition were not such as to be favorable for a theatre leaning toward symbolism. Finally it had to close.

The Society of Lithuanian Creators of Art (Lietuvos Meno Kūrėjų Draugija), made up of the students of J. Vaičkus, developed another theatre and vested it with new powers. They invited K. Glinskis, who had stu-

died with the Suverin Theater, to act as their stage - manager and director. A year later, it became a state theatre and as such, has flourished to this day. It has presented its wide national and international repertoire successfully for eighteen years. The improvised theatre „Vilkolakis", established by A. Sutkus, must be mentioned historically. It was opened in 1932 and it had to close for various reasons not long after. This theatre had not been organized by theatrical artists alone but in cooperation with writehs painters, and social-political workers. Improvised acting prevailed here. Themes were taken from and severely satirically lashed the nation's politics and the vices, the imperfections of the people.

All of the nation's writers were „put through the mill" by the Lithuanian National Theatre during the early years of its life. The repertoire at first tended to be romantically historic. A long list of Lithuania's older dramaturgists spoke on the stage of former times, of Lithuania's kings and grand-dukes, those men who had stretched Lithuania's powerful kingdom in the Middle Ages from the Baltic to the Black Seas. V. Krėvė, Maironis, and Putinas portrayed the days of the ancient heroes in their dramas; they dramatized the tragic past of Lithuania. Vydūnas, a writer of Prussian Lithuanian, used his mystic dramas to indicate the road Lithuanians should take... the road to humanism. In addition to these romantic historical plays, the Lithuanian theatre also avariciously seized universal classicism. With what cordiality did the Lithuanian welcome the inimitable genius of Molière! The large majority of this French playwright's work was and still is liked by the Lithuanian public. Shakespeare, Schiller, and G. B. Shaw followed Molière. In addition to the classics, moreover, the National Theatre did not pass over the modern authors. The repertoire is replete with works of the writers of the more recent past and the immediate present of all nations.

The Lithuanian theatre, what is more, puts forth every effort to rear its own playwrights... the efforts made in the past eighteen years have had favorable results. Lithuania's theatre enlarges its repertoire every year with the works of Lithuanian authors. The youngest playwright of all is Peter Vaičiūnas who will soon celebrate the jubilee of his fifteenth play. This prolific writer deals with the life of Lithuania in all its advantages and disadvantages. He stands out for his liveliness of dialogue and his wit. B. Sruoga is another who is successfully adding to the national dramaturgy. Vaitkus, Kapnys, Alantas, and I. Šeinius are a few of the others.

The National Theatre, at the start, had lived in a period of creative organization and had prepared a theatrical parallel in its studios. There was a quest for something to claim in the new drama. But the most important

task was the technical advancement, the developement of genuine art in acting, and a professional attitude. Within this comparatively short time, directors and stage-managers were developed who had minutely studied the dramatic methods of Western Europe and Russia. Foreign methods were scrutinized in the search for these things which perfect the actor in his art. But the various components of the movement in the world's drama did not affect the Lithuanian National Theatre intimately. It, instead, developed a tendency to observe the new methods and the experiments of the followers of various theatrical trends from afar. The strikingly significant word, the picturesque, meaningful gesture, the conscious, deliberate movement... these are the things which concerned the National Theatre. Following this policy, preparing new men yearly for the field of theatrical direction, the theatre faces its future confidently.

# A LIST OF BOOKS WRITTEN IN FOREIGN LANGUAGES ON LITHUANIA

## COMPILED BY I. KISINAS

Anysas, M. Dr. **Der litauisch-polnische Streit um das Wilnagebiet von seinen Anfängen bis zum Gutachten des Ständigten Internationalen Gerichtshofes vom 15. Oktober 1931.** Würzburg, 1934. V+74 p. 29×14 cm.

Arvydas, F. **Das Memelland ist es wirklich Deutsches Land?** Die Anrechte Litauens im Spiegel der Geschichte. Kaunas, 1934. 52 p. 23×15,5 cm.

Aschmies, M. **Land und Leute in Litauen.** Breslau, 1917, 86 p. 19×14 cm.

Bartuška, V. u. Puryckis, J. **Litauen un seine Provinzen Suvalkai und Gardinas.** Lausanne, 1918. 32 p. 22×14 cm.

Benedictsen [Meyer], Age M. **Lithuania.** „The Awakening of a Nation". Kobenhavn, 1924. 248 p., illustr. 26×18,5 cm.

Berzinš, J. Pr.-doc. **Meginajums ievest krievu burtus leišu un latviešu rakstos.** Riga, 1930. 63 p. 25×16,5 cm.

Biržiška, Mich. **„Na posterunku wileńskim".** Knyga I. Wilno, 1920. 128 p.; Kn. II., 1920. 158 p.; Kn. III., 1920. 202 p.; Kn. IV., 1922, 118 p.; Kn. V, 1922. 92 p.; Kn. VI, 1922. 132 p. 22×14,5 cm.

Biržiška, Vacl., Kasakaitis, A. **L'instruzione publica in Lithuania.** Roma, 1928. 48 p.

Borch, N. **Le Principe des Nationalités et la Question Lithuanienne.** Louvain, 1925. 139 p. 21×14 cm.

Bossin, André. **La Lithuanie.** Paris, 1933. 120 p. 19×13 cm.

Brazys, Theodor. **Die Singweisen der litauischen Dainos.** Stuttgart, 1918. 46 p. 21×13,5 cm.

Camoglio, C. **La Questione Lituana.** Roma, 1929. 143 p. 19,5×14,5 cm.

Camoglio, C. **Lituania martire.** Roma, 1928. 41 p. 24×17,5 cm.

Cassells, H. H. **Report on the Economic and Industrial Conditions in Lithuania.** London, 1924. 28 p. 23,5×15,5 cm.

Chambon, Henry de. **La Lithuanie moderne.** 3-e édition. Paris, 1933. 302+10 p. + 3 Maps. 22×14,5 cm.

Chambon, Henry de. **La Lithuanie pendant la Conférence de la Paix (1919).** Lille—Paris, 1931. 169 p. 22,5×13,5 cm.

Colliander, Börje. **Die Beziehungen zwischen Litauen und Deutschland während der Okkupation** 1915—1918. Abo, 1935. 241 p. 24,5×17 cm.

**Conflit Lithuano-Polonais.** Correspondance échangée entre les Gouvernements Lithuanien et Polonais du 27-I-1922—8-IV-1922. Kaunas, 1922. 19 p. 26,5×21 cm.

**Contstitution de la Lithuanie.** Kaunas, 1938. 38 p. 20,6×14,2 cm.

Danilowicz, C. de. **La Lituanie artistique.** Publié par les sons du bureau d'information de Lituanie. Lausanne, 1919. 72 p. 31×22,5 cm.

**Das Land Ober Ost.** Deutsche Arbeit in den Verwaltungsgebieten Kurland, Litauen und Bialystok—Grodno. Bearbeitet von der Presseabteilung Ober Ost. Stuttgart und Berlin, 1917. XI+472 p. 20,5×14 cm.

**Documents diplomatiques du Ministère des Affaires étrangères de Lithuanie.** Conflit polono-lithuanien. Question de Vilna. 1918—1924. Kaunas, 1924.

Dukszta. Mieczysław Dr. **Grands Héros de la Lithuanie païenne et sanglantes expéditions chrétiennes au XIV-me siècle** Genève, 1918. 26 p. 22,5×15,5 cm.

**Economy and Cooperation of Lithuania.** Statistical study. Kaunas, 36 p. 19,5×14,5 cm.

**Economic and Financial Situation of Lithuania in 1924.** Kaunas 53 p. 26,5× ×21 cm.

**Economic and Financial Condition of the Lithuanian Republic at the Beginning of 1922.** London. VI+57 p. 24×17,5 cm.

**Économie et coopération de Lithuanie.** Etude statistique. Kaunas. 40 p. 22,5×15 cm.

Ehret, Joseph. **La Lituanie, passé, présent, avenir.** Genève—Paris [1919]. 480 p. + 8 Maps., illustr. 18×11,5 cm.

Ehret, Joseph Dr. **Litauen in Vergangenheit, Gegenwart und Zukunft.** Bern, 1919. 492 p. + 8 Maps., illustr. 18×11,5 cm.

Engert, Horst. **Aus litauischer Dichtung.** Deutsche Nachdichtungen. Zweite veränderte Auflage. Kaunas — Leipzig, 1938. 112+4 p. 20×14 cm.

Erss, Adolf. **Lietuva.** Celojuma iespaidi un piezimes. Riga, 1930. 215+1 p., illustr. 23,5×15,5 cm.

E[tinger], J. **Szkice z życia t. w Litwy Środkowej.** Kowno, 1922. 15 p. 20×13,5 cm.

Gabrys, J. **A. Sketch of the Lithuanian Nation.** Paris, 1911. 26×13 cm.

Gabrys, J. **L'Etat Lithuanien et Mitteleuropa.** Lausanne, 1917. 15 p. 22× ×15 cm.

Gaigalat, W. Dr. **Die litauisch-baltische Frage.** Berlin, 1915. 24 p. 25×17 cm.

Gaigalat, W. Dr. **La Lituanie, le territoire occupé, la population et l'orientation de ses idées.** Genève [1917]. 269+7 p., illustr. 20,5×13,5 cm.

Gaigalat, W. **Litauen, das besetzte Gebiet, sein Volk und dessen geistige Strömungen.** Frankfurt a. M., 1917. 179 p., illustr. 20×13 cm.

Galaunė, P. **L'art Lithuanien.** Un recuil d'images avec une introduction. Malmö, 1934. 180 p., illustr. 23×15,5 cm.

Galaunė, P., Vienožinskis, J. **Litauens konst.** Malmö, 1931. 168 p., illustr., 22,5×15,5 cm.

Graužinis, C. **La Question de Vilna.** Paris, 1927. 204 p. 23×15 cm.

Harrison, E. J. **Lithuania, a Review.** London, 52 p. 27,7×21 cm.

Harrison, E. J. **Lithuania Past Present.** London, [1922]. 229 p. 22×14 cm.

Harrison, E. J. **Lithuania 1928.** London, 1928. XIV+383 p. 19×13 cm.

Hjelmslev, Louis. **Det litauiske Folk og dets Sprog.** Kobenhavn, 1930. 14 p. 14,5×12 cm.

Ivanov, V., Čudovskij, V. **N. K. Čiurlianis.** Petrograd, 1914. 61+36+27 p., illustr.

Jonaitis, J. T. **La propagande allemande contre la Lituanie.** Kaunas. 98 + 16 p. + 2 Maps., illustr. 24,5×16,7 cm.

Jukone, Hannes. **M. K. Čiurlionis.** Liettualainen taidemaalari. 1926. 20 p., illustr. 24,5×15,5 cm.

Jungfer, Victor, Dr. **Litauen.** Antlitz eines Volkes. Leipzig, 1938. 324 p., illustr. 22,7×15,9 cm.

Jurkūnas - Scheynius, Ig. **Litauisk kultur.** Stockholm, 1917. 86 p. 19×13,5 cm.

Jusaitis, Antanas, kun. **The History of the Lithuanian Nation and its Present.** Philadelphia, 1919. 205 p. 18,5×12,5 cm.

Kacenelenbogen, Urias. **Daines.** Litviše un lettiše folklider. Toronto, 1930, 426 p. 22,5×14 cm.

Katzenelenbogen, Uriah. **The Daina.** An Anthology of Lithuanian and Latvian Folk-Song. Cicago, 1935. XII+165 p. 22,5×15,5 cm.

Kisinas, J. **Antanas Smetona der litvišer mlucho-prezident.** Kaunas, 1932. 32 p., illustr. 21×15 cm.

Kisinas, J. **Antologija šel na-sifrut ha-litait. I.** Kaunas, 1932. 144 p., illustr. 29×15,7 cm.

Klimas, P. **Der Werdegang des Litauischen Staates** von 1915 bis zur Bildung der provisorischen Regierung im November 1918. Dargestellt auf Grund amtlicher Dokumente. Berlin, 1919. XXXIX+247+3 p. 23,5×16 cm.

Klimas, P. **Le développement de l'État Lituanien** à partir de l'Année 1915 jusqu'à la Formation du Gouvernement Provisoire au Mois de Novembre 1918. D'après des Documents Officiels. Paris, 1919. LXIV+277 p. 24,5×15 cm

Klimas, P. **Les rapports des nations Lithuanienne et Polonaise.** Paris, 1927. 23 p. 22,5×16,5 cm.

Klimas, P. **Les territoires lituaniens.** Considérations ethnographiques et statistiques. Le gouvernement de Kovno. Kaunas, 18 p. Le gouvernement de Vilna, 30 p. 25×20 cm.

Klimas, P. **Litwa — jej mieszkańcy i granice.** (Tłumaczenie z litewskiego). Wilno, 1919. 41 p. 20,5×12,5 cm.

Klimas, P. **Litwa Starożytna.** Wilno, 1921. 147 p. 19×13 cm.

Krikščiūnas, J. Dr. **Agriculture in Lithuania.** Kaunas, 1938. 155+1 p., illustr. 23,5×15,5 cm.

Krikščiūnas, J. Dr. Doc. **Die litauische Landwirtschaft.** Kaunas, 1933. 304 p. + 1 Map., illustr. 24×16 cm.

Kun. [Vacl. Biržiška]. **Z przeszłości i terazniejszości.** Vilnius, 1920. 64 p. 22×14,5 cm.

Lapradelle, A. Le Fur, L. Mandelstam, A. **Question de Vilna.** Consultations concernant la force obligatoire de la décision de la Conférence des Ambassadeurs du 15 mars 1923. Paris, 1928. 112 p. 24,5×16,5 cm.

Lehmann, B. A. **Čurlianis.** S.-Peterburg, 1912. 8+28+25 p., illustr. 21×18 cm.

**Le Problème de Memel devant la Conférence des Ambassadeurs.** Partie 1—2. Paris, 1923. 37 p. + 1 Map. 26,5×21 cm.

**Le Sport en Lithuanie.** Kaunas, 1935. 32 p., illustr. 20,6×14,6 cm.

Linde, B. u. Weelman, J. **Leedu.** Tallinn, 1935. 108 p. 23×16,5 cm.

**Litauisk folkkonst fran Čiurlionies galleri i Kaunas.** Stockholm, 1931. 23+64 p. 17,5×12 cm.

**Lithuanian Republic at the Beginning of 1922.** London, VI+57 p. 23,5×16 cm.

**Lithuanians.** I. Their Life and Background in America. II. Their History and Culture in the Homeland. 16 p. 24,5×17 cm.

**Lithuanie et Pologne.** Notes des Gouvernements lithuanien et polonais relatives au conflit Lithuano-Polonais. Kaunas, 1927. 26 p. 30,5×20 cm.

Losch, Otto Dr. **Litauen.** Eine wirtschafts-geografische Darstellung. Königsberg i. Pr. — Kaunas, 1932. 114 p. 23,5×15 cm.

Losch, K. F. Otto Dr. **Wirtschaftführer für Litauen.** Königsberg i. Pr. — Kaunas, 1932. 4+114+6+4 p. 23×15,5 cm.

Lubicz-Milosz. **Conférence.** Paris, 1919. 12 p. 19×11,5 cm.

Lubicz-Milosz, M. O V. de. **Les relations actuelles entre la Lituanie et la Pologne.** Discours prononcé le 21 Juin 1919. Paris, 23 p. 17×12 cm.

**Lysskaer:** en Samling Politiske og Okonomiske Afhandlinger om Litauen. Kobenhavn, 1919, 103 p. 23×17,5 cm.

Mandelstam, André. **Memel—Klaipėda.** Extrait de l'Esprit International. Paris, 1936. 22 p. 24×15,5 cm.

Mauclère, Jean. **Gens et routes de Lithuanie.** Paris, 1931. 247+9 p., illustr. 18×12,5 cm.

Mauclère, Jean. **Le pays du chevalier blanc.** Essai d'histoire du peuple lithuanien. Paris, 1930, 270 p., illustr. 18×12,5 cm.

Mauclère, Jean. **O paiz do cavalleiro branco.** Ensaio de Historia do Povo Lithuano. Traducção de Vina Centi. São Paulo, 1932. 175+1 p., illustr., 18×12,5 cm.

Mauclère, Jean. **Sous le ciel pâle de Lithuanie.** Paris, 1926. LX+212 p. 19×12 cm.

**Mémoire sur la Lithuanie.** 1920. 19 p. 26×20 cm.

Meriggi, Lea. **Il conflitto Lituano-Polacco e la questione di Vilna.** Milano, 1930. 116 p. 24×16,5 cm.

Meyer, Age. **Et Folk der Vaagner.** Kulturbilleder fra Litaven. Kobenhavn, 1895 295 p. 22,5×14,5 cm.

Montfort, Henri de. **Les nouveaux états de la Baltique.** Paris, 1933. XVI+320 p. 18,5×11,5 cm.

Moravskij, A. J. **Gosudarstvennoe edinstvo i nezavisimost vsej Litvy osnova eja ekonomičeskago razvitija i uregulirovanija vnešnich materjalnych otnošenij.** Riga, 1923. 83 p. 22,5×16 cm.

Natkevičius, Ladas. **Aspect politique et juridique du différend Polono-Lithuanien.** Paris, 1930. 355 p. 24,5×16 cm.

Natkevičius, L. Dr. **La ligne administrative polono-lithuanienne.** Paris, 1931. 130 p. 25×15 cm.

Niemi, A. R. **Liettualainen Kirjallisuus.** Helsingissä, 1925. 231+1 Map., illustr. 21,5×15 cm.

Norus, T a. Žilius, J. **Lithuania's Case for Independence.** Washington, 1918. 96 p. 22×15 cm.

Öller, R. **Liettuan koulutoimi** Helsinki, 1926. 40 p., illustr. 17,5×12 cm.

Pakštas, Kazys. **Le Climat de la Lituanie.** Klaipėda, 1926. 137 p. 22×14 cm.

Palmieri, Aurelio. **Rinascita litteraria e clero in Lituania.** Firenze, 1920. 34+2 p. 19,5×12,5 cm.

Peursem, J. H. van. **President Smetona.** Gravenhage, [1935]. 23 p. 23,5×15 cm.

**Prasa litewska w Wilnie przed Sądem i Rządem „Litwy Środkowej".** Kaunas, 1921. 60 p. 16,5×12 cm.

Propolianis, C. **L'Eglise Polonaise en Lithuanie.** Paris, [1914]. 170 p. 18×11,5 cm.

Propolanis, K. ks. **Polskie apostolstwo w Litwie.** (Szkic historyczny 1387—1912). Vilnius, 1913. 202 p. 20×14 cm.

Purėnas, A. **Iz polsko-litovskich cerkovnich otnošenij Vilenskoj r. katoličeskoj Eparchii.** Vilnius, 1915. 24 p. 17×10 cm.

Purickis, J. Dr. **Die Glaubensspaltung in Litauen im XVI. Jahrhundert bis zur Ankunft der Jesuiten im Jahre 1569.** Freiburg, 1919. V+199 p., 22×15,5 cm.

Purickis, J. Dr. **L'État Lituanien et le Gouvernement Gardinas (Grodno).** Lausanne, 1918. 15 p. 23×16,5 cm.

Puzinas, J. Dr. **Vorgeschichtsforschung und Nationalbewusstsein in Litauen.** Kaunas, 1935. VII+134 p. 23×15,5 cm.

Rimka, Albin. **Ustrój gospodarczy w Litwie przed wojną.** Badania statystyczne. Tłumaczenie z litewskiego. Vilnius, 1920. 120 p., 21,5×14 cm.

Rivas, C. **La vie publique en Lituanie occupée par les allemands.** Genève, 1917. 27 p. 23×15 cm.

Rivas, C. **Lituanie et Allemagne.** Visées annexionistes allemandes sur la Lituanie à travers les siècles. Lausanne, [1917]. 187 p. 23,5×15 cm.

Rivas, C. **Ober-Ost.** Le plan annexioniste Allemand en Lithuanie. Lausanne, 1917. 15 p. 23,5×15,5 cm.

Rivas, C. **Visées annexionistes allemandes sur la Lithuanie.** Lausanne, [1917]. 267 p. 23,5×15 cm.

Robinson,, Jacob. **Kommentar der Konvention über das Memelgebiet vom 8 Mai 1924.** Band I—II. Kaunas, 1934. XV+911 p. + XV+472 p. 23,5×17 cm.

Robinzonas, Jokūbas. **Baltijskaja juridičeskaja unija.** I. Komentarij k obščim konvencijam meždunarodnogo častnogo i ugolovnogo prava Litvy, Latvii i Estonii. Kaunas, 1937. 167+1 p. 18×14 cm.

Römer, M. **Litewskie stronnictwa polityczne.** Vilnius, 1921. 117+3 p. 14×10,5 cm.

Römer, Michał. **Litwa — Studyum. O odrodzeniu narodu litewskiego.** Lwów, 1908. 438 p. 20×13 cm.

Römer, M. **Stosunki etnograficzno — kulturalne na Litwie.** Kraków, 1906. 41 p. 23×14,5 cm.

Rosenbaum, S. **La question polono - lituanienne.** Paris, 1919. 32 p. 26×20,5 cm.

Rozanskis, J. dr. **L'organisation de la protection de l'enfant à l'âge scolaire en Lithuanie.** Lyon, 1936. 69 p. 25×16 cm.

Rutenberg, Gregor. **Die baltischen Staaten und der Völkerbund.** Die Entstehungsprobleme Litauens, Lettlands u. Estlands im Lichte des Völkerrechts. Riga, 1928. XVI+156 p. 21×14,5 cm.

Rutenberg, G. Dr. **Litauen, Russland und das Wilnaproblem.** Breslau, 1928.

Salvatori, G. **I Lituani di ieri e di oggi.** Bologna, 1932. 189 p. 19×12 cm.

Salvatori, Giuseppe. **L'art rustique et populaire en Lithuanie.** Milano, 1925. 44+4 p., illustr. 28,5×22 cm.

Salvatori, Giuseppe. **L'art rustica e popolare in Lituania.** Milano, 1925. 44+4 p., illustr. 28,5×22 cm.

Saviickis, Jurgis. **En rejse gennem Litauen.** Ferord al Georg Brandes. Kobenhavn — Kristiania (1919). 80 p., illustr. 24,5×18,5 cm.

Silvanto, R. **Liettua.** Munoin ja nyt. „Helsingissa", 1920. 176 p. 22×15 cm.

**Situation économique et financière de la Lithuanie au début de l'année 1922.** Kaunas, 63 p. + Map. 27×20 cm.

Skorupskis, Colonel. **La résurrection d'un peuple.** 1918—1927. Souvenirs d'un témoin des évènements militaires en Lithuanie. Paris, 1930. 148 p. 22×13,5 cm.

Smetona, Antanas. **Die litauische Frage.** Berlin, 1917. 32 p. 22×13,5 cm.

Sochaszewer, L. **Memel, le port de la Lithuanie.** Berlin, 1918. 78 p. 22×15 cm.

Sruoga, Kazys. **Die Wirtschaft der Republik Litauen und ihre Notenemission.** Kaunas, 1930. 128 p. 24×16 cm.

Stechow, E. Prof. u. Sachtleben. H. **Beiträge zur Natur und Kulturgeschichte Litauens und angrenzender Gebiete.** Vögel. München, 1921. 232 p. 28,5×21 cm.

**Stosunki litewsko - polskie w djecezji Wileńskiej i nadużycia partii Wszechpolskiej.** Memorjał duchowieństwa litewskiego. Vilnius, 1913. 66 p. 27,5×19 cm.

Šalkauskas, Stasys. **Sur les confins de deux mondes.** Genève, 1919. 271 p., illustr., 23×15,5 cm.

Šliupas, Jonas. **Essay on the Past, Present and Future Lithuania.** Stockholm, 1918. 88 p. 19×13 cm.

Turchi, Nicola. **La Lituania nella storia e nel presente.** Roma, 1933. 229 + 3 p + 2 Maps.

Turchi, Nicola. **Nella Lituania indipendente.** Roma, 1920. 116 p. 18×12 cm.

**The Question of Memel.** Diplomatic and other documents from the Versailles Peace Conference till the reference of the question by the Conference of Ambassadors to the Council of the League of Nations (1919—1923), including Historical Sketches of the Memel Region and other Introductory Statements. London 1924. 189 p. 27,5×21 cm.

**Unhappy Country of Lithuania.** Glasgow, 1917. 28 p. 17×12 cm.

Untulis, M. **Polacy jesteśmy, czy spolszczeni litwini?** Vilnius, 1930. 16 p. 16×12 cm.

Van Peursem, J. H. **Tien Jaar Vilnius — Kwestie 1920 — 9 October — 1930.** Haage, 1930. 31 p. 20×14,5 cm.

Wasilewski, Leon. **Litwa i jej ludy.** Warszawa, 1907. 77 p. 17×12 p.

Vîdûnas [Storasta, V.]. **La Lituanie.** Genève, 1916. 158 p. 20×12,5 cm.

Vîdûnas. **Litauen in Vergangenheit und Gegenwart.** Tilsit, 1916. 132 p., illustr. 21×14 cm.

Vîdûnas. **Litwa w swej pszeszłości i teraźniejszości.** (Tłumaczenie z niemieckiego). Wilno, 1919. 60 p. 21,5×14 cm.

Vîdûnas. **Sieben Hundert Jahre deutsch-litauischer Beziehungen** unter Beigabe von zwei Karten u. 50 Bildern. Tilsit 1932. 478 p. 23×15 cm.

Vileišis, Pierre. **Le conflit Polono-Lithuanien.** Paris, 1921. 55 p. 17,5×11 cm.

Viscont, Antoine. **La Lituanie et la Guerre.** Genève, 1917. 206 p.

Voldemaras, Augustinas. **La Lithuanie et ses problèmes.** Tome I. Lithuanie et Allemagne. Paris, 1933. 338 p. 22,5×13,5 cm.

Worobiow N. **M. K. Čiurlionis, der litauische Maler und Musiker.** Kaunas — Leipzig, 1938. X+95 p., illustr. 23,5×16 cm.

Vozka, Jaroslav. **Litva klič k situaci ve východni Europe.** Predmluva od poslance Ing. Jaromira Nečase. Praha, 1933. 204 p. 21×15 cm.

**Zehn Jahre litauischer Wirtschaft.** Konjunkturbericht der Handels-, Industrie- und Handwerkskammer. Kaunas, 1938. 172 p., illustr. 23,1×15,7 cm.

**Ze stosunków Litewsko — polskich.** Głosy Litwinów. Warszawa, 1907. VI +231 p. 15,5×22,5 cm.

Zinghaus, Dr. V. **Führende Köpfe der baltischen Staaten.** Kaunas — Leipzig. 1938. 273 p. 22×14 cm.

Zweck, Albert. **Litauen.** Eine Landes- und Volkskunde. Stuttgart, 1898. VIII + 452 p. 20×13,5 cm.

**Z. Ž. Próba pogodzenia Litwy z Polską.** Kaunas, 1921. 52 p. 16,5×11 cm.

**Z. Ž. Przyszle losy Wilna i Wilenszczyzny.** Kaunas, 1922. 47 p. 14×11 cm.

Žadeikis, Povilas. **Introducing Lithuania. An Economic - Historical Outline.** New York, 1930. 64 p. 21×14 cm.

VALSTYBINĖ SPAUSTUVĖ
„SPINDULYS"
KAUNAS, MIŠKO G-VĖ 11

# TABLE OF CONTENTS

**Introduction**

**Antanas Smetona.** By A. Merkelis . . . . . 7

**The educational system of Lithuania** By K. Masiliūnas . . . . . 19

**Prehistoric studies in Lithuania.** By J. Puzinas . . . . . 33

**Tendencies in Lithuanian literature.** By S. Vykintas . . . . . 41

**The Lithuanian press.** By Vincas Kemežys . . . . . 83

**The evolution of music in Lithuania.** By Vladas Jakubėnas . . . . 91

**Characteristics of Lithuanian art.** By A. Valeška . . . . . 105

**The Lithuanian theatre.** By Pulgis Andriušis . . . . . 113

**Bibliography.** By J. Kisinas . . . . . 121