

... Russia without any prejudice recognizes the self-rule and independence of the State of Lithuania with all the juridical consequences ... and for all times renounces with good will all the sovereignty rights of Russia, which it has had in regard to the Lithuanian nation or territory.

Peace Treaty with Russia  
Moscow, July 12, 1920

Lietuvos  
nacionalinė  
M. Mažvydo  
biblioteka

President Roosevelt and Prime Minister Churchill:

1. Their countries seek no aggrandizement, territorial or other;
2. They desire to see no territorial changes that do not accord with the freely expressed wishes of the peoples concerned;
3. They respect the right of all peoples to choose the form of government under which they will live; and they wish to see sovereign rights and self-government restored to those who have been forcibly deprived of them.

Atlantic Charter  
August 14, 1941

# LITHUANIAN BULLETIN

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## Lithuanian Folk Art

By Jurgis Baltrušaitis, Ph.D.

The author hereof,—son of the late Jurgis Baltrušaitis, Lithuanian poet-diplomat who had also gained fame as one of the foremost poets in the Russian language,—studied archaeology and history of art at the Sorbonne and elsewhere in France. From 1932 until World War II, the author was Associate Professor at the University of Vytautas The Great in Kaunas, Lithuania. He spent the war years in France. He has been a visiting professor in Paris and London, and lectured at the Yale and New York Universities the past winter and spring. The author has published several works in French on Romanesque sculpture, Mediaeval architecture, and the relations between the Occidental and Oriental civilizations. Two volumes on the general history of art from prehistoric times to the Middle Ages were published in Lithuanian.

### Introduction

The history of a European country and the course of its prevailing traditions do not follow the same pattern. On the one hand, eras unfold, changing customs and styles appear. On the other, a certain persistent stability maintains itself despite the diversity of events. There is speed and haste on the one hand; on the other, a regular and slow development. Yet, it is not a matter of a difference of the levels or of unequal values: there are two distinct faces, but of one civilization. These are not distinct to a degree that the impact of one is not reflected on the other. Historical currents assume form on permanent foundations and leave their imprint on them. The terrain, reacting to this impact, develops in turn. It is influenced by the tides of time, just as the river bed is molded to the running current of its waters.

"Human geology" has several coatings. The links between the surface and the ground underneath change, according to customs and ages. Even as they are closely knit, they are also separated. They rarely blend. Each of these strata has its own measure of motion and of time.

A branch of the Indo-European family, still speaking today one of the oldest tongues of Europe, the Lithuanians, situated at the crossroads of the Western

and Eastern civilizations, have for a long time served to check the conflicting course of these two distinct worlds. For them, the Iron Age lasted until the 12th Century of the Christian Era. All the more, it did not affect their archaic culture. Articles found in tombs are of an advanced type. The textile species, metal objects, ceramics, types of construction, fortifications and armaments belong to a clearly defined social structure and political organization.

According to ancient writers, the aborigines of Lithuania were hardworking and peace-loving agriculturists devoted to a rural way of life. The "Road of Amber" connected the shores of their Baltic Sea where their amber was found, with the Mediterranean world. Although the great drive of the Goths did not touch them directly, they felt its repercussions. Frontiers and internal positions were stabilized on the basis of permanency by the time of the great migration of nations.

The first fortresses, the *piliakalniai* (plural nominative), were built on strategic elevations. The Norsemen and the Eastern Slavs were soon on the scene. King Olaf of Sweden attacked the city of Apulia, the modern Apuolė in Northern Samagitia. The Kievan Rus' State at first menaced the people of the Nemunas River (Niemen, Memel), but, in its turn, it fell apart into its component elements and succumbed to Lithuanian conquest. Of the Westerners proper, Rimbartus, the monk of Corbie, was one of the first to mention a city of the Lithuanian country—Apuolė.

These various movements did not interrupt the unity of progress of the Lithuanian People. On the contrary, the events strengthened the tide of progressive evolution. Their ancient beliefs and practices persisted. Their entrance on the stage of recorded history did not imply their decline. For them, it was not a rupture of ties with the past, but entry into a new phase.



The prehistoric gods did not die. For a long time, adoration of the forces of nature—the sun, the moon, the stars, the thunder, the night and day phenomena, spirits of the fields and the forests—continued. Their princes accepted baptism in the 13th and 14th centuries, but the religion of the masses remained unchanged. The Christianity had to cope with the surviving mythology while penetrating the country. Quite often, the two were fused: *Christ* and *Perkūnas*, the god of thunder, were equally accepted. Both commanded the same respect and devotion.

Jerome of Prague, chaplain of King Ladislas Jogaila, who came to Lithuania at the beginning of the 15th Century, met there a nation which still adhered to its solar cult. It venerated the blue firmament, whereon the sign of Zodiac was visible. It venerated as well a great iron hammer delivering the sun from a fortress in which it was imprisoned at night. A harmless green reptilian, *žaltys*, was lodged in each house. The peasant family offered it milk every day. Charms bearing the serpent's head were worn as late as the 17th Century. Pagan traditions persisted in some areas even during the next century.

Lithuania, though faithful to its past, was not isolated from the rest of the world. This nation played its role in history: she checked the Great Mongol Invasion, she was the principal power which blocked for centuries the Teutonic *Drang nach Osten*.

In 1239, King Mindaugas of Lithuania was powerful enough to seize and hold Smolensk, the gateway to Lithuania from the East. He consolidated his positions in the South-east and successfully coped with the powerful Teutonic Order, already master of Latvia and of most of East Prussia. To efface his enemies' ideological pretensions, Mindaugas accepted baptism in 1251. The Teutonic Knights of Livonia, accompanied by the Bishop of Kulm in Prussia, brought to him the royal crown conferred on him by the Roman Pope, the Head of Christendom. But the conflict was soon resumed, and King Mindaugas abandoned his country's formal ties with Christendom. The country was again ravaged, for another century and a half, by the crusaders from all of Europe. The Lithuanians bitterly resisted, and sought larger manoeuvring spaces and manpower reserves in the great eastern spaces. Holding firm in the North and West, the Lithuanians under King Gediminas and the latter's sons turned eastward and south-eastward. They advanced to Kiev, and defeated the great Tatar Horde under three Khans in 1362 at Melne Vody.

Lithuania attained the acme of its power under Vytautas The Great. The Lithuanian Empire stretched over vast spaces, between the Baltic and the Black Seas, between Mohaisk near Moscow and the Narew and Bug Rivers in the West. Lithuanian princes occupied elective posts as rulers of the great merchant republics of Novgorod and Pskov. Lithuanian governors were placed in all of the Ukrainian and White Ruthene principalities. Tver in Northern Great Russia was Lithuania's ally. Lithuanian forts and customs

offices were established along the upper Volga, the Donets, the Dnieper and the Dniester, protecting the great trading routes from Palanga on the Baltic to Fort Tjagin (Odessa) on the Black Sea. In Tataria itself, the Lithuanian ruler had a voice in the election of local khans and the Grand Khan. The Crimean Horde was Lithuania's vassal. Lithuania was the greatest contemporary European power, with a capital at Vilnius. In an alliance with Poland, which was ruled by his able cousin Jogaila, Vytautas crushed the Teutonic Order at Tannenberg in 1410, ending the threat of aggression from the West.

Following the death of Vytautas Alexander in 1430, during a protracted Polish-Lithuanian dispute over the regal title of Lithuania, relations with the Poles were strained for some time. Nevertheless, a personal union of two states was maintained, thanks to the Polish policy of electing the rulers of Lithuania to the Polish throne. Muscovy had shaken off the Tatar yoke and embarked on the policy of dynamic expansion by brute force. Facing the unceasing Muscovite menace of perpetual aggression, the Lithuanians sought allies. Poland was a natural ally, since it was ruled with Lithuania by the same elective monarch.

After more than a century of defensive wars against aggressive Muscovy, the Lithuanians finally established a Commonwealth with Poland, at Lublin in 1569. The two countries united under a single rule, but each member country retained a separate government and its own institutions and laws. The rulers were henceforth elected jointly by representatives of both states.

Lithuania, quite naturally, was affected by the fortunes and policies of her Polish partner. For a while, the Commonwealth of Poland and Lithuania maintained its strong situation. However, following the disastrous wars with Sweden—motivated by dynastic claims of the Vasa family and by the rivalry over the *Dominium Maris Baltici*—and the repeated Kozak revolts and Muscovite invasions, the Commonwealth weakened. Eventually, Muscovy promoted internal disorders in the Commonwealth and introduced its military garrisons in the country. Finally, the Commonwealth was partitioned among Muscovy, Prussia and Austria in 1795.

Most of Lithuania Proper fell into the hands of the Muscovites. The Muscovite domination of 120 years brought an era of decline marked by oppression, armed revolts, repressions and disasters. Social conflicts deepened the internal split. The body of peasants, freemen and serfs and petty noblemen withdrew into itself and remained faithful to its ancient language and traditions. The landed nobility and the urban population were Polonized to a large extent, and opposed the democratization of the social order as much as the Muscovite oppression.

Napoleon's Grand Army appeared as liberator in 1812: Napoleon, at Vilnius, proclaimed the restitution of Lithuania's independence and Lithuanian regiments joined his troops in the expedition to Moscow.



However, this proved to be but a short respite in the unceasing social and national struggle. Other insurrections followed—in 1831, 1848, in 1863-1864. Each insurrection was followed by new waves of mass deportations to Siberia and massive emigration abroad. More than a million Lithuanians emigrated abroad during the 120 years of Russian misrule, to seek a shelter and a new homeland in Europe and Americas. The art treasures—both public and private collections—were scattered or destroyed. Printing in the Lithuanian language was totally banned in 1864, for a period of 40 years.

Centers of resistance were formed, however, in Russian universities, in Prussia, France, Switzerland, England and America. Popular books, prayer-books, newspapers and calendars were printed abroad and smuggled into the country. Clandestine plays were presented in the rural barns. Songs and folklore were a sort of rallying media and a form of struggle for the basic human rights.

Finally, at the close of World War I, after a 4-year long German occupation, Lithuania recovered its independence. Twenty years of industrious pursuit by a triumphant and enthusiastic population of freemen have shown how progressive a small free nation can be. All that was swept aside with the coming of World War II. New brutal occupations, new deportations and massacres, mass destruction by bombs and fire, subjection to one or the other belligerent, recurred in

merciless succession. *Few peoples of the world have met a more tragic fate.*

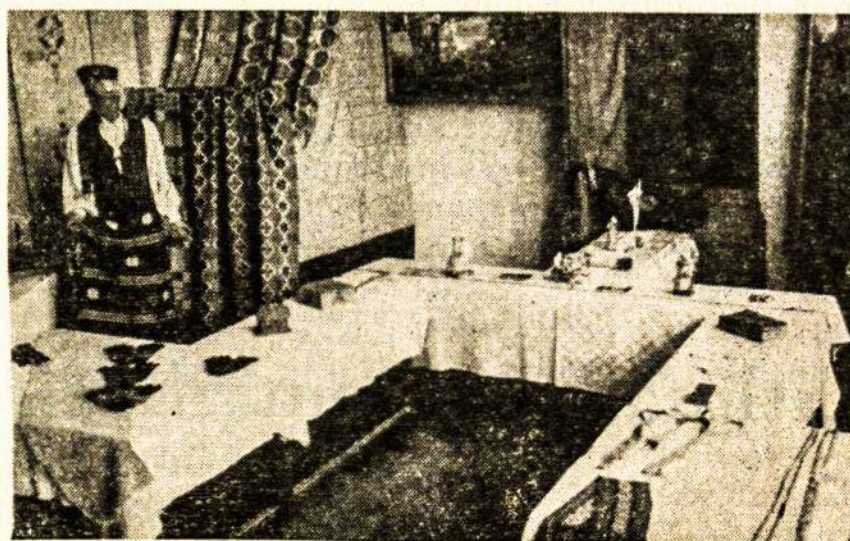
But Lithuania is not disheartened. She continues to wage a bitter underground struggle for her liberation under the Atlantic Charter. The people of Lithuania wait for Justice to be done.

Thus the pages of Lithuanian history unfolded. The peasant pursued his or her daily tasks, despite the hardships imposed on him and despite the influences to which he was subjected when called upon by his masters to perform military duty in remote places. Nor was he insensible to influences wrought by the changes of the succeeding centuries. Time's evolution may be readily observed reflecting on his traditions.

The worship of the sun and of thunder ceded its place to Christianity in the late Middle Ages, but it survived in the folksongs, the *dainos*. Artistic trends of the West left a profound imprint. Lithuanian art was enriched by its contacts with the European centers. But—the newly introduced elements were transformed on the permanent foundations, were reconstructed in their new surroundings, imperceptibly blending with the inherited background of their own continuous life.

Chronology may have changed their value. Yet the interplay of two forces—fixation and motion—is reflected in the folk art of the nation.

*(To be continued)*



LITHUANIAN SECTION OF THE INTERNATIONAL EXHIBIT AT COPENHAGEN, Denmark, during the World Baptist Congress (July 28 - August 3, 1947).

## The Lithuanian Language In the Indo-European Family of Languages

By Prof. Pranas Skardžius, Ph.D.

*(Conclusion)*

### Relationship with Sanskrit

Regardless of these individual similarities and communities, it cannot be said that the Lithuanian language is entirely similar to either the ancient Hindu or any other language of antiquity,—as some inexperienced linguists are prone to claim. A person who did not specially study Sanskrit, ancient Greek, or Gothic,

could hardly, on the strength of his study of the Lithuanian, understand much of Sanskrit, Greek, or Gothic. Only the specialists, who had studied these various languages on historical and comparative basis, are able to trace the ancient heritages in common, and the subsequent changes and transformations of the respective languages.



For instance, the ancient Hindu and, in part, the ancient Greek languages retained a very old and complicated system of conjugation of verbs, which were basically altered and either simplified or newly developed in the Lithuanian language.

An entirely different situation prevails regarding the roots of individual words: the Lithuanian language retains its great antiquity in this respect. Thus, for instance, the old root *vel-*, which had originally meant "to die," provided the root for many other words: *velės* or *vėlės*, "ghost-like sprites or souls of the deceased people," *velys*, "the deceased," *veliai*, "the souls of the deceased," *veliuonis*, "the decedent," *velinas*, modern *velnias*, "the devil," etc. This verb's root is found widely ramified not only in the ancient Hindu and Greek, but also in the Tokhar language recently discovered in eastern Turkestan. For instance, *wäl*, "to die naturally," *walu*, "deceased," *wlalune*, "the death," etc. Of the other Indo-European languages, this root is known in the Old Nordic: *valr*, "corpses on the battlefield," etc.

### Western European Languages

Generally speaking, the Lithuanian language multiplied and evolved in circumstances entirely different from the surroundings of evolution of certain other ancient Indo-European languages. Therefore, in its present character, it differs much from the many other Western European languages.

In the first place, it is comparatively pure and free from the multiple admixtures, such as contained in the English, French and other languages. The arrangement of the words in a sentence remains entirely free to the user's choice. Their proper relationship is indicated by suffixes, as in antiquity, rather than by articles and marks of punctuation, as in some Romanic and Germanic languages. A great role is still

played in the construction of words and individual forms, by expressive inventiveness, a tendency to vivid illustration and concrete individualization.

Thus, for instance, *širmi arkliai*, "the gray horses," are differentiated from *širvi žirniai*, "the gray peas," *žili plaukai*, "man's gray hair," *pilka spalva*, "the gray color, similar to blankness." *Kregždė*, "the swallow, the black martin, *Cypselus apus*," is differentiated from *blezdinga*, "the chimney swallow, *Hirundo rustica*," and from *kregždinga*, "the bank-swallow, sand-martin, *Cotyle riparia*." *Žaibas blykčioja*, "the lightning flashes at intervals," differs from *žaibas bliksteli*, "the lightning-flash flashes quickly". One may say, *jis jam tēkštelėjo į žandą*, "he slapped, smacked him on the cheek," or *jam tēkštelėjo į žandą*, "he slapped him lightly on the cheek."

In this respect, the Lithuanian language remains very "natural." Thanks to its naturalness, it stands apart from the many other Indo-European languages. The speaker's inventiveness and individuality are not restrained by any rigid rules of the form.

The Lithuanian language occupies an important place in the science of comparative philology of the Indo-European languages. In some respects, it is more important than the ancient Greek or the Sanskrit, inasmuch as its natural development may be studied, even at this stage, from the lips of its speakers. There is no such advantage in studying dead languages from the surviving written monuments: a great many things escape direct tracing.

(Translated from the Lithuanian text published in *Mūsų Kelias*, Dillingen-Donau, Germany, the issues of July 24 and 31, 1947, and compared with the German text as published in *Im Ausland*, the supplement to the *DP Express*, Dillingen, the issues of 15 July and 1 August 1947.)

## Lithuanian Contribution To America's Making

By Constantine R. Jurgėla, LL.B., LL.M.

### Colonial America

The first Lithuanian immigration to the North American continent began in the 17th Century.

Friendly relations with England were initiated by King Kęstutis who signed a Trade Pact with England in 1342, designating the port of Palanga as the principal point of embarkation and debarkation and mutually warranting free access of their citizens to either country. Of course, these relations were hampered by the continual crusading wars against Lithuania (1200-1410) waged by the Teutonic Order and Western Europe, in which British princes and knights participated. Grand Duke Vytautas established a personal friendship with King Henry V of England when he met the Earl of Derby in Prussia on a crusade. Vytautas likewise maintained close liaison with Henry VI

of England in connection with the negotiations regarding the Reunion of the Eastern Church with Rome.

When the Prussian branch of the Teutonic Order was crushed at Tannenberg in 1410, and the Livonian branch suffered a similar fate in 1435 at Pabaiskas, Lithuania's trade with the West began to expand, mostly by way of Palanga, Riga and Königsberg. The Prussian Order became a Protestant Duchy and a vassal of Poland and Lithuania in 1525. King Sigismundus and his son, Sigismundus Augustus, took advantage of their suzerainty over Prussia to force economic easements for the Lithuanian trade. In 1561 Lithuania acquired most of Livonia (Latvia and the southern half of Estonia), without the Free City of Riga. In 1569, Livonia became a co-dominion of the newly created Commonwealth of Poland and Lithuania, and Riga finally acceded to the Commonwealth's rule in



1582. All of the Baltic maritime ports were then made accessible to Lithuanian trade, flowing mainly down the rivers, Daugava and Nemunas.

It may be recalled that English and Scottish non-conformist Catholics and Calvinists found shelter in Lithuania and Poland. Richard Singleton of Lancashire was a professor at the Jesuit Academy in Vilnius and died there. John Hay, Arthur Laurence Faunt and James Bosgrave also lectured there. During the first visit of King Sigismundus III Vasa to Vilnius in 1589 a poem in English, "*To the Realm and People . . .*," was declaimed among other greetings in the various languages. Other English and Scottish emigrants settled at Biržai and Kėdainiai, and lectured in the Radivilian academies. Their descendants, members of the Evangelical Reformed Church as well as Roman Catholics, assimilated with the Lithuanians in time, viz., the late clergymen-historians-professors Jonas and Martynas Yčas, Butleris, Viliamas, Dženkaitis, etc.

The great forests of Lithuania were ably exploited by the State, particularly under the last two Jogailans, Sigismundus and Sigismundus Augustus. Hunting ceased to be a pastime of pleasure and developed into an organized business, equivalent to the fur industry of Canada today. In addition to furs, beeswax, honey and amber, Lithuania began to export tar, pitch, pot ashes, and shipbuilding timber to England. *The Eastland Company*, popularly known as the *Baltic Company*, was formed in England for trade with Lithuania and Poland, including Prussia and Livonia, and the *Muscovy Company* expanded its trade with Muscovy. English ships plied the Baltic Sea to Danzig, Elbing, Palanga, Riga and Narva, trading woolen products for Lithuanian and Polish timber, honey, wax, tar, pitch, caulking, hemp and flax. The Commonwealth became "the principal country" for these commodities during Queen Elizabeth's reign. Lithuanian timber was used in building up the Elizabethan Navy and merchant fleet.

This trade was much hampered by Danish interference—seizures and heavy customs—and, later, by the incessant wars over the *Dominium Maris Baltici*. Lithuanian-Muscovite wars were initiated in 1446 and continued to the end of the 18th Century. Trade suffered much also from the Polish-Lithuanian Commonwealth's wars with Sweden over the dynastic claims of the Vasas who ruled in the Commonwealth 1587-1668. These wars engulfed the Commonwealth in "The Deluge" in the middle of the 17th Century, when Poland and Lithuania were occupied by Muscovite, Kozak and Swedish armies.

This loss of valuable raw materials caused a severe economic crisis in England. English shipbuilding, wool manufacturing and foundry industries slumped and England looked for safer sources of raw materials. The Plymouth Company and the Virginia Company were chartered by King James I in 1606. Three ships of the Virginia Company sailed across the Atlantic in the same year to found a new colony, and to de-

velop forestry and glass industry.

"Eight Dutch men and Polanders" were brought to Virginia by Captain John Smith in 1608. These expert artisans of pitch and tar making and glass making, were recruited in the Baltic ports—the Baltic Company maintained its two principal offices at Elbing and Riga, and a smaller post at Palanga. Because the forestry industry was most highly developed in Lithuania, some Lithuanian master artisans presumably may have been included in this initial group of experts brought to Virginia by Captain Smith. It may be recalled that Captain Smith had escaped from Turkish captivity by way of Tatar to Lithuania, and then traveled westward by way of Poland, enjoying the hospitality and favors of his hosts.

The names of these first Baltic artisans are not preserved in the historical sources made public thus far. During the war, some Polish accounts were brought to light to the effect that Polish scholars discovered the roster in London and that the first octet included 5 or 6 artisans "from Galicia." This account is hardly acceptable, until proof be adduced of the identity of placenames.

Other "Pollackers" or "Polonians" were brought to Virginia later, when it became clear that these "Eastlanders" were hardier and more industrious than their English fellow settlers and employers. In 1620 the Virginia Company decided "to procure out of Poland, and Sweadland . . . men skillful." A certain "Mathew a Polander" perished in the Indian massacre in 1622. Some distorted names are mentioned in the "Lists of Livinge and the Dead in Virginia" in 1623—including John Kullaway (Kuliavas?) of James City and John Pergo from Over the River. A certain Albertus Molasco (Moliauskas or Meleška?) "the Polander" was involved in litigation in 1624. In fact, *the first political strike on the American continent* was caused by these settlers from the Polish-Lithuanian Commonwealth in 1619. The Company's Court Book noted under date of 3 July 1619:

"Upon some dispute of the Polonians resident in Virginia, it was now agreed (notwithstanding any former order to the Contrary) that they shalbe enfranchised and made as free as any inhabitant there whatsoever: and because their skill in making pitch and tarr and soap-ashes shall not dye with them, it is agreed that some young men shalbe put unto them to learne their skill and knowledge therein for the benefit of the Country hereafter."

It must be remembered that the Commonwealth of the Kingdom of Poland and the Grand Duchy of Lithuania, negotiated at Lublin in 1569, was commonly referred to as simply "Poland" abroad—the name of the partner mentioned first detracted attention from the other equal partner of the second part. Consequently, both Lithuanians and Poles were commonly referred to as "Pollackers, Polanders, Polonians" in contemporary records, regardless of their actual nationality and citizenship. For this reason, it is difficult to distinguish which of the master artisans were



Poles and which were Lithuanians, except where the family names of a clearly Lithuanian origin are mentioned.

Potash from the Commonwealth was shipped to Virginia in the third decade of the 17th Century. The trade developed extensively. First tobacco was brought from Virginia to Königsberg in 1707. A ship, *The Baltic Merchant*, was owned by a Virginian, Muscoe Livingston, in 1768.

It is notable that two "Poles" were credited by Captain Smith for saving his life in 1609. "Robert a Polonian" took prisoner one of the Indian chiefs in 1616.

Some names of Lithuanian origin are traceable from the published records of real estate transactions, births and marriages. For instance, Alexander Galesky (Galeskas)—a popular Lithuanian name—was married in Augusta county, Virginia, in 1771. The records of that county also mention Joseph Surba (Siurba—definitely a Lithuanian name) in 1780, Joseph Mintus in 1790, James Teuricke (Taurickas?) in 1653. Other names are not as clearly distinguishable from the Polish ones.

The origin of the "Sandusky" family, which had an outstanding record in Colonial America, is likewise obscure. It is only known that its first representative in America had come from somewhere in the Commonwealth of Poland and Lithuania.

The first notable immigrant with definite Lithuanian connections was Dr. Alexander Carolus Cursius, "late professor from Lithuania," who was engaged by the Dutch India Company at Amsterdam as Latin schoolmaster for the Dutch Colony of Nieuw Amsterdam, present New York. Dr. Cursius arrived in Nieuw Amsterdam in 1659 and taught school until 1661. He may have been a Dutchman who taught in one of the Calvinist schools maintained by the Princes Radivilas in Biržai, Kėdainiai and Vilnius. Or he may have been a Lithuanian—probably Kuršis or Kuršys, which name originates from coastal fishermen called "kuršis, kuršininkas."

Holland was one of the principal publishing centers of Lithuanian Protestants at the time. Governor Peter Stuyvesant was aware of the occupation of Lithuania by Swedish and Muscovite troops, and solicited his Home Office directors to bring some Prussian, Lithuanian and Polish farmers to settle up-state New York. Stuyvesant captured the Swedish Fort Nassau (present day Newcastle, Delaware) and, presumably to deride his Swedish antagonists, named it Fort Kasimier in honor of Sweden's enemy, King John \*Casimir of Poland and Lithuania. Unfortunately, no one well versed in the Lithuanian language, personalities and family names ever made a study of the Colonial records to determine whether any Lithuanian families were brought to settle up-State New York.

Equally obscure is the story regarding the Lithuanian settlers of Tobago Island, in the British West Indies, who had been settled on that island in 1641 by Duke James Kettler of Kurzeme and Zemgale, a

vassal of the Polish-Lithuanian Commonwealth, and who eventually had been brought to New York in or about 1682.

Albin F. Zaborovskij—called Albert Zaborowski by some authors—came to Nieuw Amsterdam in 1662 from Holland. It is known that this founder of the distinguished Zabriskie Family originated from East Prussia—some source definitely mention "Enghsburgh" or "Enghsburg." If that place be identical with either Insterburg (Isrutė) or Angerburg (Vingerpilis), he undoubtedly had been a Lithuanian, inasmuch as that area was the heart of "Littawen" in Prussia at the time. Unfortunately, the sources disclosed thus far are insufficient to determine this fact.

Other early settlers may have been Lithuanians or Poles: John Bembo (Bimba?), a soldier in the Dutch service at Fort Orange in 1654, at Fort Kasimier in 1656; Jan Jeurianszen (Jurjonis?) mentioned in 1699; John Artisert "alias Niensovisch" mentioned in 1659; Thomas Serckie in 1676; Hans Karoski, "a man about ninety, buried in our church," the German Lutheran church in New York, in 1718; Mary Ruskey (Ruškys?) married in 1737; Christian Passasky, born at Albany and a militiaman in 1756-1760; Henry Dabush (Dabušis—definitely a Lithuanian name), listed in Montgomery County in the first U. S. Census of 1790, together with Andrew Kacky (Kakys?) and John Maleck.

Louis Chodkiewicz—probably a member of the renowned Lithuanian aristocratic family of Boreika-Chodkiewicz, nicknamed "Katkus"—married Ann Beekman in New York in July 1793.

### Lithuanians in the American Revolution

The most notable Lithuanian of the American Revolutionary War was, undoubtedly, General Thaddeus Kosciuszko, the scion of an old Lithuanian family.

Kosciuszko visited the United States for the second time in 1797, in company of his Aide de Camp, Julian Ursinus Niemcewicz, a Latgalian Lithuanian.

Kosciuszko was not the only citizen of the Polish-Lithuanian Commonwealth to render services in the American Revolution. Unfortunately, due to considerable Polonization of Lithuanian noblemen, misspelling of their names, and the general tendency to call "Poles" any persons originating from the dual Commonwealth of Poland and Lithuania,—it is very difficult to state who were Lithuanians and who were Poles among them, with the exception of notables, like Kosciuszko or Pulaski.

Two Counts Grabowski were Lithuanians—members of a prominent Lithuanian family, the only Counts Grabowski in the Commonwealth. As a matter of fact, Major General John Grabowski of the Lithuanian Army was their contemporary; the last king, Stanislas Augustus Poniatowski, married the late General's widow in 1784. Colonel George Count Grabowski was commander of the 5th Lithuanian Infantry Regiment in 1775-1783, and Col. Paul Count Grabowski commanded the same Regiment in 1771-



1775 and, as a Lieutenant General and Inspector General of the Lithuanian Army, died in action in 1794.

Count Michael Grabowski arrived in America with the French Army of Rochambeau, as a Lieutenant in the Foreign Legion of Armand Louis de Gontaut Biron, Duke de Lauzun. He served with distinction on the American side. Another Count Grabowski—whose first name is not preserved in the records and not even mentioned by his “dear friend,” Kajetan Węsierski, who wept over his grave—served with the British forces and died a hero's death in 1777, while storming Fort Clinton, N. Y.

Count Casimir Pulaski, a Pole, had formed his own cavalry Legion which had some Poles and Lithuanians in the ranks. Unfortunately, the meagre records preclude a definite establishment of nationality. We may mention several names of his officers who may have been either Poles or Lithuanians. Joseph Baldesqui or Baldesque was a Captain in 1778-79. Count “Katskoetski”, “Katkousky” or “Kolkauskys” was also an officer for some time. John de Zielinski was a Captain in Pulaski's Legion and died of wounds received in battle before Charleston in 1779.

Pulaski's Legion also included for a while the notorious adventurer, Maurice Bieniowski, the scion of a polonized family of Hungarian origin which owned estates in both Poland and Lithuania, who helped conquer Madagascar for France. Another officer was Captain Matthew Rogowski.

Biron's Foreign Legion also included John Quirin Meszkowski and George Uzdowski, both officers, who may have been fellow countrymen of Count Michael Grabowski.

Of doubtful origin, but indicating some connection with the Lithuanian origin of their surnames, were other militiamen and soldiers of the Continental Army:

George Bekas of Connecticut, recruited in 1776; Andrew Broga of Connecticut died in 1841 at the age of 82; Peter Zawadooski of Georgia; Frederick Obleskie (Obuoliauskas?)—probably identical with other Fredericks Obliske, Obliskie and Oblufskin' (died at West Point in 1780)—of Massachusetts militia; John Pasko (Poškus?) of Massachusetts militia; Donder Rosonoschy (Ražanauskas?) of Massachusetts militia; August Isaki (Ysākas?) of New Hampshire militia; Lemana Deasky (Levandauskas-Lewandowski?) of New Jersey militia; Andrew and John Malick, several Zabroskies (John and Yost among them), Simon Balyca (Baleika?), Peter Burcky (Burka?), Conrad Burdjat or Burdjah (Burdaitis or Burdiak?), Jerry Carareych, “Jeefe Rinas Caessimgir” (probably Severinus Kazimir-Kazigiras), Nicholas Kaghatsko or Kayatsche (Kajeckas?), Michael G. Kuraw (Kuras?), Joseph Kushel (Kušelis?), John Malick, and John Zabriskas-Labriskas-Zabriskys,—all of New York; Peter Bakot (Bakutis?) of North Carolina; John Bonia, Henry Bolich (Bolsys?), Peter Bolich, Joseph Dolo (Dula?), John Doman (Domanis?), Marc Doman, Adam Garny (Garnys?)—all of Pennsylvania; James Knias or Kunias of Armand's Legion; Barnados Kusky of Pennsylvania; James Lanciscus-Laciskus-Lanciskis-Lonsiscus, who distinguished himself in the Battle of Long Island in 1776; George Levasvick, Samuel Midera, Conrad Mitsco (Mickus?), Frederick Yaneletz (Janulaitis?)—of Pennsylvania; Joseph Gabriel, “born in Poland,” of Pulaski's Legion; Matthew Loughgaski (Lugauskas?) of the Continentals; Felix Miklaszewicz, a privateer who owned two ships, one of them named *SS Prince Radziwil* (Princes Radivilas-Radziwill were a prominent Lithuanian family, and one Miklaszewicz was a bookkeeper of that family at the time).

(To be continued)

## The Evolution Of Lithuanian Music

By Vladas Jakubėnas

### Folksongs

In every country, the evolution of music is closely connected with the general evolution of the nation. The political, economic and cultural situation exerts important influence on folk music. That which cannot be 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 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 peoples, differed greatly from that of the great modern nations. In XIV Century Lithuania was a powerful empire which extended from the Baltic to the Black Sea. In the middle of the XVI Century, a confederation with Poland was formed. While advantageous from a political point of view, this confederation exercised an adverse effect on the development of

a national Lithuanian culture, because the landed nobility and the urban population succumbed to an intense lure of Polonization. The language itself was eventually abandoned by the privileged élite, and was spoken only by the rustic commoners—the peasants and the petty nobility. In this connection, it may be observed that the folksong, *daina*, played a very great role, and in many cases saved the national language from total extinction.

Very few people of the world are as closely bound to their folksongs as the Lithuanian nation. The Lithuanian farmer does not undertake any venture without song. Consequently, he had built up a vast treasure of song to resort to for an apt couplet in any situation of life. There are love, wedding, working, mourning and mocking songs, not to mention mythological and epic songs. The beauty and the variety of Lithuanian *dainos* aroused the interest of travelers in Lithuania as far back as the XVI and XVII Cen-



turies, and some of the melodies were then recorded. These songs are always of considerable poetical merit. They are generally 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. Most of the *dainos* are lyric. Warlike or dramatic subjects are conspicuous by their paucity approaching a total absence. The reason for this is to be sought in the people's character, as well as in the servitude to which the Lithuanian farmer was subjected by Russia.

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. In spite of the easily detectable traces of foreign influence in certain districts, this music is quite unique. Ancient modes of church music are found even at the present time, but certain melodies cannot be attributed to any known mode. Under the influence of the song in thirds for two voices, which came to Lithuania from Germany in the XIX Century, many melodies became European in character, but as a result lost their ancient Doric or Phrygian minor tonality for a rather artificial major tonality. In the southwestern sections of the country, as well as in the Vilnius District, a great many songs for one voice are found which have preserved their ancient rhythmic and harmonic structure. These songs, the songs of the *Dzūkai* people, are suggestive of Oriental songs.

Lithuanian folksongs differ from Slavic songs in that they do not have the large intervals which are so typical of, for instance, Russian folk melodies. The sudden passages from resigned melancholy to reckless abandon and wild joy are also unknown in the Lithuanian songs. They differ from German songs by the frequency of changes in their measure, the alternation from 5/4 to 3/4 time being frequent.

For modern musicians, the *sutartinės*—composite or choral rounds—are of the greatest interest. These songs have survived only in some of the northern districts of the country, in the vicinity of Salamiestis. Ten years ago the State Broadcasting Station of Kaunas gave a concert of such songs, sung by old rustics. The broadcast attracted a great deal of attention. A research was undertaken by the broadcasting authorities to find out whether such songs existed elsewhere. It was discovered that such songs were known only in Bulgaria. The Folklore Archives subsequently recorded a great many polyphonic songs of this character on discs—which were, for the most part, broken up and destroyed by the Nazis in retaliation for the Lithuanian underground resistance which effectively sabotaged the German mobilization schemes in 1943 and 1944.

Though instrumentation does not play any important part in Lithuanian folk music, some interesting material is found. A sort of lute, the *kanklės*, akin to the Finnish *kanttele*, may be mentioned. Undoubtedly the most curious is an orchestra of six to seven

monophonic fifes, called *skudučiai*. These truly remarkable orchestras survived only in certain regions of the country, namely, where the *sutartinės* have survived. These survivals clearly show that the folk music must have attained high proficiency standards in the people's past. However, the conditions for its further evolution were very unfavorable up to recent times.

### Pioneer Composers

The first efforts aimed at the liberation of the country from foreign oppression, which found their most striking expression in journalism and the theater, did not entirely ignore music. As far back as 1894, Juozas Pranaitis published dances with Lithuanian titles at Sanktpeterburg, in Russia. At that time, it was a daring venture since the embargo on the printing of Lithuanian texts in Latin characters was strictly enforced up to the year 1904.

The first musicians of Lithuania were not composers, but merely patriotic amateurs of music who made settings for folksongs 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 this century the hymn which has become the National Anthem. Among the musicians of this type may also be mentioned Vydūnas (Vilius Storasta), the philosopher of Tilsit in Prussia, who has composed a great many choral pieces and harmonized numerous folksongs. Ereminas and Kalvaitis may also be mentioned for their collections of popular songs. The works of these musicians have merely a historical value today, and are interesting as evocations of the enthusiasm so characteristic of the epoch which started Lithuanian music on a new stage of development.

The present century inaugurated new activities by men who had received musical training. Most noteworthy among them was Juozas Naujalis (1869-1934), the patriarch of Lithuanian music, who was especially active in church music and who composed numerous polyphonic Masses. Organist of the Cathedral of Kaunas, he founded a school of organ playing, in which a large number of the present organists of the country were trained. Later, Naujalis founded the Conservatory of Kaunas which remained under his direction until 1928. Some of his religious works of music are famous abroad and were awarded international prizes—and are sung in most of the 125 Lithuanian-language Roman Catholic parishes in the United States. His lay compositions show traces of a 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). A professor of music at the Theological Academy of Sanktpeterburg, 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 advance of the Lithuanian spirit. Some of the choral compositions of Sasnauskas have become very popular, and have even played a political role. His cantata, *O, Brothers . . .* is still sung to this day. With Naujalis, Sasnauskas was one of the pioneers of modern Lithuanian music.

Mikas Petrauskas (1874-1937) began his musical career later, but his work relates him closely with Naujalis and Sasnauskas. His musical talent was considerably inferior to that of his two predecessors, and his title to fame rests mostly on his great contribution to the preservation of a national feeling among the Lithuanian emigrants in America. Petrauskas was a prolific composer, but most of his works have found appreciation only among Lithuanian Americans. However, some of his folksong settings still enjoy great popularity, and he has another claim to fame as the composer of a Lithuanian opera.

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

### Ciurlionis and Simkus

It was Mikalojus 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 was the creator of a new mystic trend. It was all the more surprising that Čiurlionis was, at the same time, a talented musician. Son of a rural organist, he studied at the orchestral school of Prince Ogiński in Samagitia. The prince sent Čiurlionis to the Conservatory of Warsaw. Subsequently, Čiurlionis studied for several years in Leipzig, Germany, 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 expressions, as in his conceptions, Čiurlionis was several dozen years ahead of his time, and his works prove most interesting even today. His compositions display a blending of Oriental and Occidental elements, a phenomenon which later moved to the fore in Lithuanian intellectual life. His first works bear the impress of Chopin's and Scriabin's influence. In his Leipzig compositions, the influence of contemporary German musical trends, 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 race, forming a harmonious ensemble, are found in his works.

His compositions for the piano are not of equal merit. Side by side with negligently sketched pieces, which give the impression of being rather of salon variety, he created compositions showing originality and inspiration. His folksong settings are overchromatized, 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 demoniacal restlessness. His great compositions, the symphonies "*The Forest*" and "*The Sea*," which vividly recall his great paintings and to this day 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 color (Čiurlionis was fond of giving his pictures musical names: *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 (1887-1942) was a composer of rugged personality. Like Čiurlionis, he was very close to the spirit of the Lithuanian people. He has played an important role in the National Movement. He traveled from hamlet to hamlet, organizing choirs, glee clubs and concerts. His concerts proved invariably successful. In pre-1914 years, even the Polish speaking gentry, who were rather hostile to the "peasant" national movement, were disarmed by the beauty of the popular melodies of their ancestors which Šimkus harmonized and performed.

Šimkus had studied at the Conservatories of Warsaw and Sanktpeterburg and, after World War I, continued his studies in Leipzig as well. His first works were written in the manner of Naujalis and Sasnauskas. Later, he discovered more interesting harmonies and adapted his harmonizations more closely to the national spirit of songs. In independent Lithuania, Šimkus founded an orchestration school at Klaipėda where he trained a number of gifted rural musicians. Later he was appointed conductor of the State Opera in Kaunas. With great vigor he promoted the development of symphonic music in the country and organized numerous symphonic concerts at the provisional capital and in county seats.

His later compositions display a leaning toward modernism. His hymn, *Lithuanians we were born, Lithuanians we will die*, the text of which had been written by a German, Sauerwein-Girėnas, a Protestant pastor of East Prussia, became the National Anthem of Prussian Lithuanians and acquired certain political significance. Its first measure had become the call signal of the Klaipėda Broadcasting Station.

Among the pre-Independence musicians, Aleksandras Kačanauskas, a charming composer of songs and founder of Lithuanian choirs in Riga and Liepaja, in



Latvia, and Juozas Tallat-Kelpša, who attracted attention in 1904 by his incidental music for the drama, *Eglė, The Queen of the Serpents*, may be mentioned. Later, Kačanauskas taught at the Conservatory of Kaunas and Tallat-Kelpša became the principal conductor of the Opera Orchestra in Kaunas. The Reverend Teodoras Brazys won distinction for his excellent adaptations of folksongs to religious themes. The same may be said of Neimantas and Gudavičius whose settings of folksongs are still very popular.

### Recovery of Independence

As far as the precarious situation of the Lithuanians before World War I permitted, great activity was displayed in the field of music. Nevertheless, it had not advanced much beyond the preliminary stage by the year 1914. There were no solid traditions springing from the local temperament. Musical life was sporadic and unorganized. A decided change for the better occurred after 1918, when the Lithuanian State was reconstituted and the free people embarked on a new cultural life. The Great War itself brought about important changes. The majority of the intellectuals were evacuated to the interior of Russia in 1915 or fled elsewhere when hostilities of war enflamed the country. Those staying in the home country were unable to engage in any sort of cultural activities, in view of the heavy hand of the occupational German military authorities. In spite of that, the spark of life was not entirely extinguished. For some Lithuanians, the temporary exile proved to be of some benefit. Students of music acquired a good foundation in music in the great centers of Russia, France, and elsewhere. There was a recrudescence of cultural activities in the large and small circles of emigres, insofar as the local authorities tolerated such activities. Choirs in churches and glee clubs of laymen were organized, and these groups gave numerous concerts. Some musicians, with Naujalis and Banaitis in their midst, remained during the German occupation in the country. Šimkus spent the war years in the United States of America.

In 1918 the people of Lithuania proclaimed the restitution of their independence. The actual work of state founding was begun toward the close of the year 1918. Small formations of volunteers successfully coped with the Red Russian invaders, drove the bolsheviks out, and expelled the remnants of the German troops and the Russian White formations of Bermond-Avalov.

Lithuanian musicians flocked back to their homeland. This period of reconstruction was reminiscent of the period of national renaissance: the same youthful freshness was evident in all phases of activities, and each novelty was hailed with transports of joy. Regardless of the difficult material situation of the country, the people's creative ardor increased with the encountered hardships.

The musicians who had returned from Russia were still under the influence of Russian musical trends, and the musical life of the first few years of indepen-

dence did not differ greatly from that of the Russian White exiles. No one suspected that the following years would bring about a profound change, and that Russian influences and reminiscences would soon disappear under the influence of the Occident.

The numerous concert performances of that period are characteristic and the ever growing interest in everything Lithuanian—for some people, this was the period of "recapturing" their Lithuanian consciousness. The older composers regained favor. Among the younger composers, Tallat-Kelpša, a Lithuanian of a distant Tatar ancestry reflected in his surname, distinguished himself by his songs and excellent compositions for the piano. Juozas Žilevičius, now in the United States, aroused the interest of musical circles by his mastery of counterpoint. He wrote a symphony, some choral music, and published several musical studies. Žilevičius was placed in charge of the Department of Music at the Ministry of Education and, in that capacity, he played a prominent part in organizing the great Song Festivals on a mass scale. Later, he directed the School of Music at Klaipėda.

Antanas Vanagaitis, composer of popular songs and humorous pieces, likewise emigrated to America and founded a musical-satirical magazine, *Margutis*, in Chicago. Vanagaitis was one of the great stars of the State Drama Theater.

Viktoras Žadeika came to the fore as a musical critic and publicist. For a number of years, he was Assistant Director of the Conservatory of Kaunas and Director of the National Theater. Štarka organized a chorus in 1919 which eventually developed into the Opera Chorus. He composed a number of choral pieces and made settings for numerous folksongs. His chief religious works, such as *Missa pro Defunctis*, are known and appreciated abroad.

### The Opera

December 31, 1920 is an important date in the history of Lithuanian music. On that date, the first operatic performance in the Lithuanian language of Verdi's *Traviata* was presented in the newlyborn Opera House. The orchestra was rather weak, the décor improvised, and many of the soloists were débutants. Nevertheless, the first performance was an unqualified success. The opera became very popular and entered upon a period of vigorous growth. The circumstances were very favorable for its development. Kipras Petrauskas, a young Lithuanian tenor with a magnificent voice, who had been the principal tenor at the Imperial Theater of Santkpeteburg, as Kiprian Petrovsky, made his début in Lithuania. After the war, he was released by the Russians in 1920 and returned to his native country. From the very outset, he devoted all of his vast energy to the creation of a Lithuanian Opera Theater. At first, he was the star singer, stage manager, director, and maître de ballet. Soon he grouped around himself other gifted singers, such as Vladė Grigaitienė, a soprano now an exile in the United States, who had already made a name for



herself on the provincial stages of Russia, Nezabitau-skaitė-Galaunienė, and the baritone Byra, both of whom had been trained at the Conservatory of Moscow. There was a small but well trained ensemble of Štarka, and it gave excellent performances. However, the unforgettable voice of Petrauskas played the decisive role.

The young Opera soon became the nation's favorite and captured the interest of the music loving public. This predilection indirectly hindered the development of the other branches of music which did not possess any deepset traditions. This is why Opera made such extraordinary and rapid progress in the first ten or twelve years of Lithuanian independence, and choral, symphonic, and chamber music made little headway.

### Modern Musicians

Nevertheless, a new life dawned for the other branches of music as well. The doors to Russian musical training centers were barred, and students of music directed their steps to the wide-open European door. The new Germany particularly attracted a great number of students. Thus Gruodis, who had formerly studied in Moscow, went to Leipzig, as well as Banaitis, who left for Prague. The pianist Dvarionas, the violinist Motiekaitis, the theoretician Bendorius, the pianist and composer Dirvianskaitė, and the violinist and 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 with the Russian trends which had been implanted in the several years of their stay in Russia. A new and fresh breeze blew from the West. The element of the East mingled with these new elements, and their blending produced that which was the peculiar property of Čiurlionis and was to become the most characteristic phenomenon of Lithuanian culture.

The first Lithuanian composer whose works reflected the blending of Oriental and Occidental elements was Juozas Gruodis. Though his Sonata for the violin, which he had composed at Leipzig, was not particularly modern in the opinion of German specialists of that time, it imparted a number of new impressions on the Lithuanian public. In place of an affected and, so to speak, salon music, a dramatic tension was found, which is often interrupted by a lively and dancing scherzando. The romantic form of his Sonata is intimately blended with popular Lithuanian folk tunes. Gruodis, on the whole, has something strong, primitive, rustic, Lithuanian in his make-up. He gave a new impulse to Lithuanian music. He instilled it with a living spirit and introduced Western media of expression.

Gruodis was not always successful, it is true, in fusing eastern and western elements. At times, there is a lack of fusion between the folk tunes and the school technique, and the original folk themes are not always

harmoniously fused with those of belated romanticism. The workmanship at times is deficient in finish. However, Gruodis, pupil of Ladukhin and Iliinsky at Moscow, then of Krell and Gräner in 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*. Furthermore, he has written two large orchestral works, *Symphonic Prologue* and *The Dance of Life*, two sonatas for piano, numerous shorter selections for piano, a composition for string quartet, and a number of songs and choral works. Gruodis was the Opera's conductor for several years, and became Director of the Conservatory (1927-1939) and professor of composition.

Several other musicians returned from Leipzig to Lithuania in 1923-1924. The pianist Dvarionas became professor at the Conservatory. Following a number of his pianoforte concerts, he devoted himself to conducting. He conducted for some time the orchestra of the radio broadcasting station. He composed the music for the ballet, *The Espousals*, into which he wove numerous popular themes. The violinist Motiekaitis became a professor at the Conservatory and, later, conductor at the broadcasting station where he became a concert master. The theoretician Bendorius was the musical critic of *Lietuvos Aidas Daily* for quite a long time and was later appointed inspector of the Conservatory.

A little later, Banaitis returned from Germany where he was the pupil of Karl Elert. The importance of this personality has grown clearer with each year. He first attracted attention by a soirée of his compositions. Banaitis is a lyricist whose compositions are distinguished by a rich flow of melody. His harmony is modern, with a trace of impressionism. He is fond of chords in nine, in four, and seven, without falling into disharmony. He never loses the folk-theme element. With regard to style, he is the most balanced of all Lithuanian composers. Banaitis is fond of the free form and rhapsodic coloring, but the framework always remains homogenic. His creative activity has produced, thus far, *Variations* for piano, *Nocturnes and Visions*—a sonata rhapsody for piano and cello,—a sonata for violin, variations for harp, violin, and clarinet called *The Lithuanian Idyll*, chamber music selections, and numerous settings of folksongs. The latter became very famous and popular, for he knew how to employ interesting and unbanal harmonies in preserving a great simplicity, and how to obtain a magnificent coloring by a pure diatonic. Only the Nocturnes, the Sonata for cello, and several songs have been published.

Stasys Šimkus had become affected by modernistic tendencies in his latest works. Thus, in his *Ballad* for choir, baritone, and orchestra, besides his several compositions of a simpler style, numerous modern har-



monies of an expressionist tendency occur. The result of his studies with Karl Elert was an important work, *Lithuanian Silhouettes*, variations for piano, which are impressionistic, lyric, full of exotic tenderness, and imbued with a national spirit. His symphonic poem, *The Nemunas*, makes the same impression on us. Unexpected effects are produced by refined means of expressions, borrowed from impressionism. In his last years, the composer again turned his attention to choral music and wrote major musical works bearing the impress of modern tendencies. Šimkus has also shown his usual vigorous interest in the development of symphonic music and has often conducted orchestras. Most of his works are printed.

### New Trends

Two other musicians must be mentioned who are outside the national tendency though they lived and worked in Lithuania for some years.

The first is Vytautas Bacevičius, now in the United States. Son of a Lithuanian father and a Polish mother, raised in a family where sons became Lithuanians and daughters Poles, he studied in Łódź and Paris. An atonal expressionist, to whom the national element is utterly foreign, he created his first works reminiscent of Scriabin's first movement and Szymanowski. Reminiscences of Wagner are also evident in his initial works. His means of expression later became more concentrated and stronger, and his style more independent. Bacevičius is very prolific, particularly in pianoforte music. A sonata for piano, several concertos for piano, a ballet in one act, an opera *The Vestal* which has not yet been staged because of technical difficulties, and *The War Symphony*, may be mentioned. The Sonata for piano and some of his other works have been published, in addition to several pieces published in the United States, which include a few folk themes to which he turned his attention while living in the United States. He is a well known concert pianist.

The other is Karnavičius, a Russian born in Lithuania and closely related to the Russian school. He is also very prolific. His two operas, *Grażina* and *Radvila The Thunderer*, in which some folk tunes have been interwoven, had great success in Lithuania. His

style is reminiscent of Rimsky-Korsakov and Mussorgsky. Karnavičius later became a professor at the Conservatory of Kaunas.

Kačinskas (born in 1907) and Jakubėnas, the author hereof (born in 1904), belong to the younger generation. 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 twelve-tone system. His works show a serious and deep talent, and a perfect mastery of technical means. He is also a first rate conductor of symphonic concerts and operatic performances.

Jakubėnas is a pupil of Vitolis in Riga and Schreker in Berlin. I confess a trace of impressionistic influence, but already in Berlin my symphony and string quartet compositions acquired modernism and national impress. The national tendency gained in strength during my years in Kaunas. Some of my songs, choral music, short selections for piano, and choral compositions have been published.

It is now possible, with some degree of accuracy, to appreciate the development of Lithuanian music. At the outset, a typical mixture of the most varied trends is observed. The younger generation, strongly influenced by the Occident, eventually came to the fore. The impulse and new ideas lately originated with those who were trained in the great musical centers of Western Europe. Up to very recent years, Germany had been the Mecca of music students. When Hitler came into power, Lithuanian students went to 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 toward simplicity is to be marked, and the Lithuanian element separated itself more and more from foreign elements.

More than one exceptional talent has been revealed among the pupils who studied composition at the Conservatory of Kaunas. For instance, the works of Račiūnas (born in 1904) display an elegiac and lyric talent. His opera, *The Three Amulets*, enjoyed a merited success in Kaunas. He has also written a symphony in G minor, a number of short selections for piano, and songs of remarkable melodiousness.

(To be concluded)

## Baltic Boy Scouts At The International Jamboree

December 1, 1947 marks the 29th Anniversary of the Lithuanian Boy and Girl Scout Movement. It is true that Lithuanian boys and girls were members of either the Polish or Russian scout organizations in Russia during World War I. For instance, a Lithuanian patrol was part of a Polish boy scout troop at Taganrog, Don Kozak District, Russia. However, a national boy and girl scout movement began December 1, 1918, in the capital city of Vilnius, when Peter Vincent Jurgėla, a native American, formed the first boy and girl troops in the Lithuanian gymnasium (high school-junior college) of Vilnius. The move-

ment gained strength annually and embraced large masses of youths.

Membership in a boy or girl scout movement is a "crime" under the Soviet occupation—the movement is listed among subversive "anti-Soviet and anti-social activities" in the NKVD-NKGB files.

Nevertheless, Lithuanian lovers of scouting continued to function in secrecy both during the Russian and the German occupation. The movement blossomed forth in Western Germany and Denmark after the liberation. Scouting embraces nearly all the Lithuanian boy and girl refugees. Magazines for scouts and





LITHUANIAN BOY SCOUTS PLACING WREATH ON THE UNKNOWN SOLDIER'S TOMB IN PARIS.  
(The bearded Scoutmaster in the center is Chief Scout, Dr. Vytautas Čepas; next to him, holding bouquet, is Scoutmaster Jakštas.)

a special magazine for scoutmasters are published in Western Germany, and the refugee press in Europe devotes a section to scouting.

The Lithuanian Scout Association, a member of long standing in the International Scouting Bureau, made every effort to participate in the first postwar International Jamboree in the Moisson Forest near Paris. Appeals were made to fellow refugees and to the United Lithuanian Relief Fund of America. Funds were raised, and zonal quotas were fixed: the British Zone was authorized to send 16 boy scouts and 2 scoutmasters, the American Zone—40 scouts and 2 scoutmasters, the French Zone—16 scouts and 2 scoutmasters.

The British zone's scouts gathered at Pinneberg, near Hamburg, and on August 6, 1947, boarded the special express train carrying Danish, Swedish, Norwegian and other boy scouts. 23 Lithuanians came from the British Zone. The American zone's scouts gathered at Frankfurt—and were 5 days late. The French zone's scouts proceeded from Bad Baden and were 3 days late. Altogether, 81 Lithuanian, 95 Latvian and 37 Estonian scouts participated in the Jamboree, with 2 Lithuanian members of the British boy scout delegation.

The Lithuanian scouts from the British zone traveled 30 hours. Having been assigned their camp site, they erected a gate featuring The Mounted Knight of Lithuania (*Vytis*) and a sign "Lithuania", a typical Lithuanian roadside cross and an altar. The Jamboree was officially opened August 9.

Regardless of the fact that there is no scouting movement in the Soviet Union, that the Soviet annexation by Russia is not recognized by the countries where free scouting functions, and that the Baltic States were members of the International Bureau for years,—some high authority prevented the public designation of Lithuanian, Latvian and Estonian boy scouts by their true names: in the parade they were designated as "*D.P. Scouts*" and *were not permitted to carry their national flags*. When a wreath was placed before the Unknown Soldier's Statue in Paris, the French official announced that these were "*deported scouts*". . . . A little later, the camp's authorities permitted the scouts to carry a camp flag with streamers of national colors.

On August 13th the Lithuanian camp was visited by Col. Povilas Žadeikis, the Lithuanian Minister to the United States, Bronius K. Balutis, the Lithuanian Minister to Great Britain, Dr. Jurgis Šaulys, one of the signers of the Lithuanian Declaration of Independence and a Minister to Switzerland, Vacloas Sidzikauskas, a prominent diplomat, Dr. Stasys Bačkis, Counselor in charge of the Lithuanian Legation in France, and Mrs. Alena Devenis from the United States, one of the first girl scouts and presently IRRC representative in Europe. On August 14th, Gen. de Lattre de Tassigny, Inspector General of the French Army, visited the Balts in exile and expressed his great sympathies. The scouts presented him with a woodcut.

The boys were greatly pleased with the visits of J.





LITHUANIAN BOY SCOUTS PASSING THE ARCH OF TRIUMPH IN PARIS AFTER PLACING A WREATH ON THE UNKNOWN SOLDIER'S TOMB.

S. Wilson, the Director of the International Bureau, Lord Rawellan, British Imperial Scout Chief, and by a son of the late founder of the movement, Sir Baden Powell. The boys warmly thanked the International Bureau which, with funds provided by the United Lithuanian Relief, enabled them to take part in the Jamboree.

The Lithuanian Camp arranged a fine exhibit of folk handwoven textiles (sashes, towels, aprons, tablecloth etc.), wood cuts, and scouting literature. The boys also repeatedly danced their national folk dances. Foreign scouts were also much impressed by the Lithuanian greetings—Scout Vildžius spoke fluently in ten languages.

A boy scout writes: "When we were deprived of the right to carry our own National Colors, *American Boy Scouts* marched and carried with them the Lithuanian, Latvian and Estonian National Flags in the great arena—this was filmed. We were very grateful. We invited our American friends to our camp and presented to them a finely cut wooden plate to present to President Truman.

"The Americans wanted to meet the scouts from a country which held the European basketball title and where, as well as in Estonia, baseball is played. The basketball game resulted in a 30-29 score, the Americans won.

"The leader of the Savoie sub-camp invited the Balts for tea and decorated his table with the Lithuanian, Latvian and Estonian flags. The British scoutmasters also invited us to tea, and reserved the seats of honor for us, Balts. Cardinal Suhard received us and pointed out the great martyrdom of the Lithuanian people for Christianity—he inscribed beautiful greetings in our album, carried by our Chaplain, Father Vaišnora."

On August 20, Lithuanian scouts placed a wreath on the Unknown Soldier's Tomb in Paris.

The Lithuanian delegation was accompanied by Chief Scoutmaster, Dr. Vytautas Čepas, his Aide, Stasys Jakštas, editor of "Skautų Aidas," Scoutmaster A. Krausas, Camp Leader Scoutmaster Tirva, and Chaplain, Rev. Dr. Vaišnora.

## Crimes Against Humanity

### Soviet-supplied Material for the Next Nuremberg Trial

#### Boys in Minsk Orphanage Drill to Be Red Army Heroes—Stalin Glorified at Altar

By Drew Middleton

MINSK, USSR, May 26, 1946 (Delayed)—At the orphanage in the center of Minsk, in the midst of a

pile of debris and dusty skeletons of broken buildings, 135 Russian children inside in the cool white rooms reach eagerly toward the future.

The children are from 3 to 8 years old. 95 of them were orphaned by the Germans, the others either lost one parent or were found in the city when the Ger-



mans had gone. Within the limitations imposed by the lack of supplies, they are as well cared for as children can be, for to both their teachers and their Government, they represent the future. . . .

The children were seated in the rooms that serve as both school rooms and dining rooms, looking at picture books depicting the glories of the Red Army and its leaders. Their toys were arranged neatly along the walls: clay models of tanks and battleship, cardboard tanks, guns and Red Army soldiers. In one room there were 15 wooden toy sub-machine guns. One of the teachers explained proudly that the little boys drilled with them daily, while the little girls pretended to be Red Army nurses.

"They are very happy," she said.

There are no ikons or religious teachings.

Each room was decorated with a large picture of Premier Joseph Stalin. In the club room, Premier Stalin's picture is larger than life size and is hung at one end of the room against a red flag. In front of the picture is a little altar where the children have placed flowers and small clay utensils that they make.

The halls and stairs are decorated with Soviet slogans printed in white on red cardboard. One read: "Glory to Lenin, Glory to Stalin, Glory to the Land of the October Revolution."

A little girl who had helped make the sign pointed at it proudly. An interpreter asked her what she wanted to be when she grew up.

"A Red Army nurse and help fight the Fascists who surround our country," she said. She is 7 years old.

She waved her hand and marched in to lunch.

*/The New York Times, June 11, 1946./*

### Militarism in Soviet Schools

. . . Organized military training begins in the fourth grade while the general influence of training goes down below the first grade where children are encouraged to play "Red soldier" and boys are urged to train their hearing because a Red soldier will need a good ear.

A theocracy is developing today in the Soviet Union—Marx, Engels, Lenin and Stalin. A fantastic worship of Stalin is developing which towers over the figure of Lenin. In many of the textbooks which I have read, Stalin's name is the only one mentioned of the prominent living Russian leaders. . . .

. . . The Russians do not expect to live peacefully with capitalistic nations. They say they would like to but it is not found in their doctrines and their interpretation of history.

*/Prof. George S. Counts, in The New York Times, August 13, 1947./*

### Women's Duty to Produce Soviet Children

VANCOUVER, B. C., June 30, 1947 (Canadian Press)—Andrei Vishinsky, Russia's Deputy Foreign Minister, believes women "talk too much" and for that reason opposes their leaving the Soviet Union. . . .

This opinion was expressed to George J. Okulitch, former Canadian military attaché in Russia, when he

sought permission to bring his Russian-born wife to Canada. . . . Mr. Vishinsky replied:

"We have no racial prejudice as to whom our women may marry. But it is up to us whether or not they leave the country. . . . *The duty of a Russian woman is to produce Soviet children—not children for the Canadian Government.* . . .

"Most women who marry foreigners are of the wrong type to be examples of Russian womanhood. They try to exchange the hardship of building Russia for the ease of other countries. Women talk too much and thus they give the wrong impression of the Soviet Union."

*/The New York Times, July 1, 1947./*

### Russian Kidnapers in American Garb

Gen. Mark Clark, speaking recently to the American Legion in California, revealed that the so-called Russian "repatriation missions" engaged in the kidnaping of refugees from the Russian oppression.

Having been informed of a projected kidnaping of one of his key intelligence officers by some plotters, Gen. Clark set a trap in one of the displaced persons camps in Italy. The trap netted the entire personnel of the Russian "repatriation mission" in Italy, all dressed up in American military police uniforms. . . .

Some time ago two Latvians were kidnapped on a Hamburg street. Several men dressed in British uniforms approached and forced the refugees into a waiting passenger car. Threats of "we have other means to net you" were repeatedly voiced by Russian repatriation officers in the American zone of Germany. Several Ukrainians were tortured and killed in the underground chambers of the buildings which housed Russian "repatriation mission" near Munich.

### A Question to UN

It is known that Gromyko's assistant on the Security Council is one Sergei M. Kudryavtsev, of Canadian spy case connections.

The Russian delegation to the UN General Assembly is headed by a notorious war criminal, Andrei Y. Vyshinsky, who, as Deputy Foreign Commissar of Russia, was dispatched to Riga to supervise the liquidation of the independent democratic Republic of Latvia in June 1940,—while Russia's Nazi partners were "liquidating" France.

The Russian delegation also includes Pavel M. Chernyshev as "adviser and expert" and "The Hon. Konstantin K. Rodionov" as the delegation's secretary general.

The question is: is Pavel M. Chernyshev the same Chernyshev who directed the movement of trains bearing Lithuanian, Latvian and Estonian deportees /see, the *Lithuanian Bulletin*, July-August 1947 issue/ and is "The Hon. Konstantin K. Rodionov" the same Rodionov who transmitted deportation orders to the NKGB-NKVD in Lithuania in June 1941 /see: Sept.-October 1947 issue of the *Lithuanian Bulletin*, reproducing Rodionov's signature/?



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## LITHUANIAN AMERICAN COUNCIL REQUESTS ACTIVE LIBERATION POLICY

### I.

October 9, 1947.

The Honorable  
HARRY S. TRUMAN  
President of the United States  
The White House

Plenary Annual meeting of the Lithuanian American Council in today's first session at Statler Hotel, Washington, D. C., extends its collective greetings to you Mr. President and pledges its full cooperation and support of your leadership in the battle for justice and peace. Your fellow citizens represented in this coalition council respectfully suggest that the American delegations to the United Nations and peace conference on Germany consider this the opportune moment to request an end to Soviet occupation of Lithuania, Latvia and Estonia, and the restitution of the human rights and untrammelled sovereignty of the peoples of those countries which are now subjected to genocidal treatment at the hands of the Russian occupational regime.

LEONARD ŠIMUTIS, *President*  
PIUS GRIGAITIS, *Secretary*  
MICHAEL VAIDYLA, *Treasurer.*

### II.

Washington, D. C.  
October 10, 1947.

The Honorable GEORGE C. MARSHALL  
Secretary of State  
Washington, D. C.

Sir:

The Lithuanian American Council, at its annual meeting held at the Statler Hotel in this capital city on the 9th and 10th of October, 1947, unanimously voted to express its gratification over the salutary foreign policy reinvigorated and consistently pursued by you.

Specifically, this Council endorses your European recovery plan predicated upon the self-helping efforts of the peoples concerned; your vigorous Mediterranean and Korean policies; your strenuous efforts of peace building on the war-torn continents of Europe and Asia; your initiative for strengthening the United Nations.

Finally, we are grateful for your consistent adherence to the policy of non-recognition of the Soviet annexationist claims regarding Lithuania, Latvia and Estonia, laid down in the momentous policy declaration of July 23, 1940.

At the same time, we wish to call your attention once more to the tragic situation of the Baltic peoples—our own kith and kin.

While the United Nations is discussing genocide prevention, the totalitarian Soviet occupational regime

is continuing its policy of oppression and extermination of the indigenous Lithuanian, Latvian and Estonian population.

With the world's attention focused on the Balkan events, the statesmen overlook the armed and passive resistance of the Baltic peoples.

While human rights are discussed on a platonic level in the United Nations Committees, Baltic political refugees in Western Germany, Austria, Italy and Denmark, continue to suffer as a rightless and voiceless mass of pariahs, without a voice in the IRO in the determination of their immediate future and in the conferences vitally affecting their occupied homelands.

Mr. Secretary, we believe that the time has come for you to assert American leadership in initiating international measures for the liberation of the Baltic nations. Two and a half years already passed since the military victory was forged under your guidance.

A passive policy of non-recognition of the fruits of the Soviet aggression against its good Baltic neighbors must give place to an active policy of enforcement of the principles of the Atlantic Charter, the Yalta declaration to liberated European Peoples, the United Nations Charter and International Bill of Rights.

May we respectfully suggest that this initiative may be exercised on the several "fronts":

By demanding at the forthcoming Foreign Ministers' Conference of the great powers that Russia honor its own Deputy Foreign Minister's, Andrei Y. Vyshinsky's, proposal to withdraw all foreign troops from "non-enemy" countries of Lithuania, Latvia and Estonia.

By demanding a revision of the Potsdam agreements, already repeatedly violated by Russia; namely, rescinding the unjust incorporation with Russia of the northern part of East Prussia which had been called "Lithuania Minor" for the past five centuries for the reason that the indigenous population was, and predominantly remains, Lithuanian by race and, to a considerable extent, by language.

By initiating in the appropriate specialized committees and the General Assembly of the United Nations specific proposals to enforce the principles of the United Nations Charter in order to stop the crime of genocide perpetrated daily by the Soviet Union's Government and the Communist Party in Lithuania, Latvia and Estonia.

We would greatly appreciate an indication of your policy regarding each of the suggestions advanced herein.

Respectfully yours,

THE LITHUANIAN AMERICAN COUNCIL  
LEONARD ŠIMUTIS, *President*  
PIUS GRIGAITIS, *Secretary*  
MICHAEL VAIDYLA, *Treasurer.*