

## FOLKLORE ACTIVITIES OF THE LITHUANIAN SCIENCE SOCIETY: UTOPIAN GOALS OR INSIGHTFUL IDEAS?

**Rūta Žarskienė**

*Department of Folklore Archives*

*Institute of Lithuanian Literature and Folklore*

*Lithuania*

**Abstract:** This article deals with two activities of the Lithuanian Science Society (LSS, 1907–1938) and the history of the folklore collections it accumulated. Its members encouraged people to record folk songs, fairytales, stories, riddles, and other forms of folklore, and they tried to gather in one place all the older manuscripts that contained folklore. This way, the LSS's folklore archive was formed at the beginning of the twentieth century. In 1908, Eduard Wolter, a member of the LSS, made the first folklore sound recordings with a phonograph apparatus. The chair of the Society, Jonas Basanavičius, knew about the Phonogram Archives of Vienna and Berlin; therefore, he encouraged the establishment of such an archive in Vilnius. Another idea of the LSS, initiated by Mykolas Biržiška, was to gather all the songs in one place and to publish a national songbook. Unfortunately, these goals were visionary and utopian for this period of cultural development in Lithuania.

In this study, the birth of these ideas and the path to their realisation are chronologically reviewed. The author discusses the reasons why they were not accomplished in the first part of the twentieth century, and gives explanations for why they were successfully implemented in the second part of the twentieth – beginning of the twenty-first centuries. The historical-political context as well as the actual digitisation of intangible heritage archives help clarify the process.

**Keywords:** Lithuanian Science Society, Vilnius, phonograph recordings, phonogram archives, cylinders, folklore manuscripts, songbook, Lithuanian Folklore Archives, digitisation

The Lithuanian Science Society (Lith. Lietuvių mokslo draugija) is the first Lithuanian public scientific and cultural organisation, founded in Vilnius in 1907. With its establishment, the foundations were set up for the rebirth of Lithuanian science and its development in the Lithuanian language. The LSS

is also closely related to the early beginning of the folklore archives at the Institute of Lithuanian Literature and Folklore (ILLF) – the oldest and largest repository of Lithuanian folklore in Lithuania or elsewhere in the world.<sup>1</sup>

The Lithuanian Science Society was very active in its early beginnings. The Society's statutes of association state that the LSS was to “explore the Lithuanian nation and its land”; therefore, one of its five main tasks was to “collect various Lithuanian material” (Seselskytė 2006: 272). The Society's library was founded in 1907, and the archives in 1908. Other Lithuanian cultural organisations as well as members of the LSS and other people donated manuscripts that had already been collected. For example, the chair of the LSS, Jonas Basanavičius, donated manuscripts of his own and of other Lithuanian writers and cultural figures, such as Motiejus Valančius, Antanas Baranauskas, Laurynas Ivinskis, Antanas Juška, and Jurgis Zauerveinas (Georg Zauerwein), as well as various documents, newspapers, and folklore material gathered by himself (Nezabitauskis 1990: 272). The Society was comprised of several hundred members; it founded sections and commissions for different scientific fields, including ethnography, medicine, pharmacy, law, pedagogy, philology, folk song research, experimental psychology, statistics, and economics. Studies as well as folklore and other materials were published in an academic journal of the LSS, titled *Lietuvių tauta* (The Lithuanian Nation). The journal was issued from 1907 to 1936.

A concentrated gathering of Lithuanian folklore and old artefacts began: songs and their melodies were being written down, as well as other genres of folklore. In 1909, a Commission for Songs was established by those who were interested in collecting folk songs. In 1910, Kazys Grinius and other members of the Folklore Commission released “The Short Programme for Gathering Folklore Material”, which provided instructions on how to gather folklore material and old utensils, and how to interview people (Grinius 1910). Money was allocated to be awarded to the best collectors. For example, in 1913, those who collected the most folk songs were awarded premiums of 100 roubles (Valaitis 1932: 18).

The chair of the Society, Jonas Basanavičius,<sup>2</sup> and other members – Eduard Wolter, Aukusti Robert Niemi, Adalbert Bezenberger, Filipp Fortunatov – actively promoted the collection of folklore and attempted to gather all the already-collected materials in one place. The organisational measures were highly effective, which is why the Society received manuscripts from all over Lithuania. The LSS's archive formed a separate division for folklore, where, alongside new collections, old and valuable folklore manuscripts were also kept; for example, multipart songs *sutartinės* written down by Mykolas Ksaveras Miežinis in 1848, orations gathered by Vincentas Ordavičius (Wincent Ordowski) in 1856,<sup>3</sup> and material from the personal archives of famous Lithu-

anian writers and cultural figures of the nineteenth century. This is how folklore archives started to be formed; prior to World War I, the Folklore Archives had already collected 45,000 manuscripts (Viščinis 1968: 432).

During the period of Polish occupation of Vilnius and its region (1919–1939), the Society's activities were considerably restricted and some of the members were forcefully exiled to independent Lithuania (e.g., Mykolas Biržiška and others); the Society also lacked financing and suitable premises. After moving several times, in 1932, the LSS, with all its resources, was headquartered in the house of Petras Vileišis (located at 6 Antakalnio Street, currently the location of the ILLF). The death of the long-time Chair of the Society, Jonas Basanavičius, in 1927 was a serious blow to the LSS. However, the active members (Marcelinas Šikšnys, Jurgis Šlapelis, Vytautas Alseika, Bronius Untulis, and others) came together and after a few years the LSS's activities began to recover. In 1929, during the Christmas holidays, courses teaching folklore collection methods were organised mainly for teachers. In 1931, an announcement was published for the Vilnius-region Lithuanian community, encouraging not only teachers but also gymnasium students and people in the countryside to collect folklore. The best 14 collectors were given monetary awards for that year (Seselskytė 2006: 280; Valaitis 1932: 24, 25). The archive was slowly being processed, with inventory being made of early manuscripts, taking particular note of the main genres of folklore.<sup>4</sup>

The activities of the LSS were halted by the Polish authorities in 1938. When Lithuania regained Vilnius in 1939, the Society's property was nationalised. In 1941, the collections of the Lithuanian Science Society became part of the Institute of History of the Academy of Sciences of Soviet Lithuania. In 1952–1990, folklore collections were stored at the Institute of Lithuanian Language and Literature. Since 1990, most of the LSS's collection has been preserved at the Institute of Lithuanian Literature and Folklore, which is housed in the historical building of the Lithuanian Science Society.

## **THE FIRST IDEA – THE ESTABLISHMENT OF A PHONOGRAM ARCHIVE IN VILNIUS**

The first sound recordings of Lithuanian folklore were made by Eduard Wolter – a professor at St Petersburg University and member of the Russian Geographical Society. He was an authority on the Lithuanian language, archaeology, ethnography, and folklore, as well as one of the founding members of the Lithuanian Science Society. In 1908–1909, Wolter recorded songs and instrumental music (using the Edison cylinder phonograph) in eastern and southern Lithuania as

well as in the Lithuanian-language ‘islands’ of Zietela and Ciskods, located in modern-day Belarus and Latvia.<sup>5</sup> One hundred and thirteen cylinders containing 165 folklore pieces have survived to this day (Nakienė 2011: 171). The biggest part of Wolter’s recorded phonographs – a collection of 99 cylinders entitled *Wolter, Litauen* – is held at the Berliner Phonogramm-Archiv (Ziegler 2006: 317). The phonograph collection of the Lithuanian Folklore Archives at the ILLF includes 14 original wax cylinders. Wolter maintained a close relationship with the archive in Berlin, sending his cylinders with a request for them to be galvanised. He had agreed that each cylinder sent to Berlin would be used to produce a matrix that was to remain at the Archive, while he would receive two copies. One copy was to be sent to his workplace – the library of the Russian Academy of Sciences in St Petersburg, and another one was allocated to the Lithuanian Science Society (Andronov & Andronova 2010; Ziegler 2011: 24–26).<sup>6</sup>

On 11 July 1909, at the third annual LSS conference, Wolter demonstrated during his presentation the phonographic recording technique as well as songs that had already been recorded.<sup>7</sup> This possibility to record sound with modern technology was of particular interest to Jonas Basanavičius. Using the example of the Berlin and Vienna archives, he had the intention to establish a phonogram archive also in Vilnius, at the LSS. In September 1909, in the newspaper *Viltis* (Hope) (No 105, p. 25), Basanavičius published an appeal titled “Regarding a phonogram archive”, which proposed to the LSS Song Commission’s members to not only write down songs, but also record them, “because notes, even when precisely written, are not the same as a living voice” (Basanavičius 2004: 158–159). On 4 October, in Berlin, he purchased a phonograph apparatus and by the end of that same year was already recording folk songs around the city of Kaunas (Basanavičius 1936: 116). Materials on 22 wax cylinders, recorded by Basanavičius in different places throughout Lithuania in 1909 and 1912, have survived to this day, and they contain 40 songs. After his death, this mission was continued by Matas Untulis. He recorded songs from the regions of Lida, Švenčionys, and Vilnius-Trakai. The legacy of this LSS member is made up of 20 cylinders containing 118 pieces (often only the first few verses of a song were recorded). In 1911–1912, in Lithuania, folk songs were also phonographed by Aukusti Robert Niemi, professor at Helsinki University. He recorded 73 cylinders (333 tunes) for the Finnish Literature Society (Niemi 1996: 175–176).

Unfortunately, the beginnings of the phonogram collection never evolved into a specialised archive; only a small number of cylinders were collected, and some of these fragile objects were lost during the two world wars and years of political overthrows in the first half and middle of the twentieth century.



**Figure 1.** *The board of the Lithuanian Science Society in 1911–1912. Sitting from the left: Juozas Kairiūkštis, Antanas Smetona, Aukusti Robert Niemi, Jonas Basanavičius, Antanas Vileišis, Jonas Vileišis. Standing from the left: Juozas Balčikonis, Zigmas Žemaitis, Mykolas Biržiška, Jurgis Šlapelis. Kaunas University of Technology library (inv. no. Atv. 699).*

## **THE SECOND IDEA – A NATIONAL SONGBOOK**

The main basis for the realisation of the second idea – to publish a national songbook – was the Lithuanian Science Society’s collection of folklore manuscripts. There is no exact data on how many collections of folklore manuscripts were gathered during the heyday of the LSS. However, it is clear that some collections had been borrowed and never returned to the archive; therefore, they remained in private collections or were simply lost. The Folklore Archives of the Institute of Lithuanian Literature and Folklore currently hold a large part of this collection – 1,269 manuscript sets (over 50,000 pages and about 82,000 folklore pieces), recorded in 1800–1937.

Folklore manuscripts, once belonging to the LSS, are also held in the Manuscript Department of the Vilnius University Library. Here one can find a collection comprised of 86 LSS folklore manuscript sets (about 2,600 pages, appr. 4,350 folklore pieces, compiled in 1866–1923) in the archive of LSS member



Jurgis Šlapelis and his wife Marija Šlapelienė. The Vilnius University Library obtained this collection from Šlapelis' daughter, Gražutė Šlapelytė-Sirutienė, in 1977–1978 (Žukas 2006: 6).

In 2013, this early collection, the Lithuanian Science Society's folklore manuscript collection (nineteenth century – beginning of the twentieth century), held at the Institute of Lithuanian Literature and Folklore and at Vilnius University Library, was included in the Lithuanian national register of the UNESCO programme "Memory of the World" as a subject of documentary heritage, registration No 55.

The author of the idea to gather together all of the recorded folk songs and to publish a national songbook was Mykolas Biržiška – a notable cultural figure, literary historian, professor at Vytautas Magnus University in Kaunas, and signatory of the 1918 Act of Independence. After Poland's annexation of the region of Vilnius, the LSS's resources were no longer accessible to the members of the LSS living in Kaunas, the temporary capital of independent Lithuania, and this is why the collections had to be copied. Basanavičius' letter from 9 May 1926 points out that under the initiative of Biržiška, songs from the LSS's manuscripts were copied and sent to Kaunas – they were to be published in the almanac *Tauta ir žodis* (Nation and Word),<sup>8</sup> or in a special publication. Biržiška had decided to prepare a Lithuanian folk songbook based on Krišjānis Barons' Latvian collection, *Latvju Dainas* (Latvian Songs).<sup>9</sup>

In 1924 and 1925, Biržiška submitted to the Lithuanian Ministry of Education a work plan for song management and publication, in which three aspects were marked out. The first was reprinting of valuable and rare song editions, such as those of Ludvikas Rėza, Simonas Stanevičius, Simonas Daukantas, Georg Nesselman, A. Juška, and others. The second one was a further orderly collection of living song tradition by crowdsourcing of society, schools, etc., and their publication. The third of the main planned activities was the preparation and publication of a great collection of songs – 10 volumes in total – systemising the already published, archived, and newly gathered song material. Work was planned to begin in 1925, with completion set for 1935. According to researchers, this plan shows that the author realised neither the complexity of this work nor the volume of the preparatory and editorial job (Pšibilskis 2009: 283–284; Sauka 2016: 101). The project was not accomplished because at that time there was a lack of specialised institutions in Lithuania (Žukas 1969: 132–134; Daugirdaitė 2015: 27).

However, my research shows that, in fact, preparatory work for compiling a national songbook was actually started. Jurgis Šlapelis, a member of the LSS's Song Commission, remained in Vilnius and at that time was a teacher at the Vytautas Magnus Gymnasium. He was appointed as being responsible

for rewriting the songs stored in the Society's archive: after taking manuscripts from the LSS archive, he gave them to the Gymnasium's students to copy. This is confirmed by a notebook from Jurgis Šlapelis stored in the Manuscript Department of the Vilnius University Library Šlapeliai Archive (signature: F119-44/4). On its cover it says: "Songs written down from the Science Society's archive". While looking through this notebook, it became clear that work had been carried out over two years (from February 1926 until February 1928); nearly 143 transcripts were compiled, and 4,645 songs were written down. A letter by Biržiška, in which he asked to find already copied song texts from Simonas Daukantas' manuscripts in 1921, was found in this notebook. Biržiška wrote that he had paid for this job himself and asked to rewrite the song lyrics once more if it would be impossible to find those previous copies.<sup>10</sup>

Transcripts made by Šlapelis' students were sent to Kaunas and kept at the Folklore Commission, founded in 1930 by Biržiška, Vincas Krėvė-Mickevičius, and Balys Sruoga. Later the transcripts were preserved at the Lithuanian Folklore Archive, established in Kaunas in 1935, which in 1939 was incorporated into the Institute of Lithuanian Studies. In late 1939 and early 1940, the newly established Institute was moved to the regained capital city. Therefore, these transcripts made their way back to Vilnius and were placed in the same archives as the originals from the LSS. A box with copies was kept in the archives for about two decades. In 1959, a young researcher, Kostas Aleksynas from the Institute of Lithuanian Language and Literature, was given the task to register those manuscripts, and they were included in the first deposits of the LSS's collection (Lith. LMD I). Today they are preserved at the Folklore Archive of the ILLF, together with the rest of the Lithuanian Science Society's collection (more about the manuscript collection of the LSS, copying process, journey of copies, etc., read in Žarskienė 2016). The originals from which the songs were written down are held in the Šlapeliai Archive at the Manuscript Department of the Vilnius University Library.

Unfortunately, the idea to publish the song collection was not implemented in the first part of the twentieth century either; the preparatory work for the songbook was not completed, and not a single volume was finished by the time World War II began.

## **REALISATION OF UTOPIAN GOALS**

Due to the world wars and two occupations, the LSS did not implement these ambitious ideas, although they were not completely abandoned. The idea to record folklore with sound recording devices, to gather large numbers of sound

recordings and to establish phonograph archives in Vilnius started to be implemented in Kaunas 25 years later. In 1934, the Commission for Gathering and Handling of Folk Melodies was established, because the majority of folk song recordings of the time contained no melodies, only verbal texts. One year later, the Commission purchased a stationary phonograph apparatus and began to record folk music on discs. This activity was continued by the Lithuanian Folklore Archives. Well-known folk singers, musicians, and narrators were invited to the Archives to record their repertoire on phonograph discs. In 1935–1948, nearly 7,000 pieces of Lithuanian folklore were recorded, using the stationary phonograph;<sup>11</sup> this led to the creation of a collection of sound recordings that is still being accumulated to this day. Although a specialised sound archive was not established, from that time on, folklore was being purposely recorded with increasingly more modern recording devices (magnetic tapes, audio cassettes, mini discs, etc.), and now we have a significant collection of sound recordings at the Folklore Archives of the Institute of Lithuanian Literature and Folklore.<sup>12</sup>

Since 2001, a long-term programme for the preservation and publishing of archived sound recordings has been implemented at the Folklore Archives of the Institute of Lithuanian Literature and Folklore. With financial support granted by the Ministry of Culture, the recordings from the phonograph discs were digitised at first, and the first Excel-format data base of old sound recordings was created. Restored records of folk songs and instrumental music, best reflecting folklore traditions from different Lithuanian regions, appeared in 2003–2005 in a series of small books with CDs, under the general title of *Phonograph Records of 1935–1941* (Nakienė & Žarskienė 2003, 2004, 2005a, 2005b). The programme was continued with the digitisation of wax cylinders. In 2006, an expert on old sound recordings, Franz Lechleitner from the Vienna Phonogram Archive, using a self-constructed phonograph set, transcribed 107 cylinders into a digital format. Better-quality phonograms were selected and published in the book *The Phonograms of Lithuanian Ethnographic Music 1908–1942* (Nakienė & Žarskienė 2007).<sup>13</sup> In 2008, the Phonogram Collection of Lithuanian Folk Music (1908–1949), preserved at the Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore, was included in the Lithuanian national register of the UNESCO programme “Memory of the World” as a subject of documentary heritage, registration No 28. In 2011, during a joint project with the Berlin Phonogram Archive, another publication of sound recordings, related to LSS-member activities, saw the light of day – *Eduard Wolter’s Cylinders Recorded in Lithuania (1908–1909), Held in the Berlin Phonogramm-Archiv* (Nakienė & Žarskienė & Ziegler 2011).

In 2004–2009, carrying out projects granted by the State Science and Studies Foundation of the Lithuanian Republic, a Database of Folklore Audio Recordings



was created, and since that time sound recordings of phonograph wax cylinders as well as discs have been available online.<sup>14</sup> In 2009–2011, the Institute was invited to take part in the international project *EuropeanaConnect* (coordinated by the Austrian National Library, supported by the European Commission), and to provide Lithuanian folklore examples for Europe's digital library *Europeana* (Žarskienė & Nakienė 2010). The songs selected as being most interesting were the old archival sound recordings, and songs from various genres that had been published on the CDs included in editions of the books of Lithuanian folk songs. Therefore, it is now possible to hear Lithuanian folk songs and instrumental music not only in our databases, but also in the *Europeana* portal.<sup>15</sup> It is important that recordings of the ancient multipart songs *sutartinės* as well as instrumental polyphony played on multi-pipe whistles *skudučiai*, five wooden trumpets *ragai* and five-string zither *kanklės*, sung and played by authentic village performers, are also there. These examples introduce the polyphonic singing and playing tradition of *sutartinės*, which in 2010 was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Together with project partners from Poland, Hungary, and Slovenia, a virtual exhibition, “Weddings in Eastern Europe”, was created from the archival material that combines sound recordings and photographs from the 1940s.

In 2007, the creation of a strategically important Database of the Lithuanian Folklore Archives was started, primarily aiming at protecting the manuscript collections. The database was structured to conform with the bibliographic systems and the international archive standards. Three levels of description – the fund, the record unit (e.g., collection, magnetic tape, video cassette) and the document (e.g., a separate document in the collection, a unit of the sound recording, etc.) – are presented hierarchically. Such a structure is universal and serves to describe not only manuscripts, but also other kinds of material. Data on persons, localities, terms, keywords, and bibliographic references is connected to the information system of Lithuanian cultural heritage, *Aruodai*.<sup>16</sup> From 2010 to 2012, the project under the heading *Lietuvių tautosakos rankraštynas: skaitmeninimas ir sklaida* (Lithuanian Folklore Archives: From Handwriting to Digital Broadcasting) gained impetus, and the oldest manuscript collection, i.e., the folklore manuscripts of the Lithuanian Science Society, were digitised.<sup>17</sup> After introducing the common search engine with the database of Folklore Audio Recordings, the old sound recordings from 1908 to 1949 were integrated into this database.

As already stated, in the first half of the twentieth century, there was no special folklore or cultural institution, and, therefore, the idea to compile a great national songbook could not be implemented. This idea slowly came to fruition in later times and is still being implemented. From 1956, the process of compiling

folklore card file catalogues gained impetus. Over the course of many years, card catalogues of different folklore genres were created, including catalogues of folk song lyrics and melodies, and seven books of song lyric catalogues devoted to different genres (work, wedding, youth, love, family, historical, etc. songs) were already prepared by scholars of the Institute during the Soviet period and published in 1970–1986. The eighth book of the catalogue, *Vaišių dainos* (Feast Songs), was compiled by contemporary researcher Vita Ivanauskaitė-Šeibutienė in 2010 (Ivanauskaitė-Šeibutienė 2010). By creating a strong scholarly base and training a group of specialists, the idea of a national songbook finally became a reality.

In 1980, the first volume of the fundamental multi-volume compendium, *Lietuvių liaudies dainynas* (Lithuanian Folk Songs), was brought out; since then, a new volume has been published every few years.<sup>18</sup> An audio CD containing sound records of some songs included in the book was first published in the 15th volume of the songbook (Dringelis & Nakienė 2000); since then all volumes have been supplemented with one or two audio CDs. The 23rd volume representing wedding songs about leaving for the groom's house was issued in 2011 (Daugirdaitė & Ramoškaitė 2011). One more volume of wedding songs – the 22nd (Aleksynas et al. 2019) and a feast songs volume – the 24th (Ivanauskaitė-Šeibutienė & Ramoškaitė 2019) were published at the end of 2019. The 25th volume, containing songs of pasturage, hunting and fishing (Krikščiūnas & Stundžienė 2020) was brought out at the end of 2020. In the future, the Institute plans to prepare more than 10 new songbooks.<sup>19</sup>

## FINAL REMARKS

Undoubtedly, utopian ideals do not often seem to be insightful ideas, but research into the activities of the Lithuanian Science Society proves otherwise. At first glance, the completely utopian ideas raised about 100 years ago by the LSS later became the key strategic goals of the specialised folklore institutions, and to this day they are being successfully implemented at the Institute of Lithuanian Literature and Folklore. The small collection of the phonograph cylinders of the LSS recorded at the beginning of the twentieth century has now grown into a large fund of audio recordings including phonograph discs, audio tapes and cassettes, and digital records which are held at the Folklore Archives of the Institute. The idea to publish a national songbook was not realised in the first half of the twentieth century but it was not forgotten, and in 1980 the first volume of the Lithuanian folk songbook was issued. To this day,

25 volumes of the national songbook, including different genres of Lithuanian folk songs, have already been published.

At the beginning of the twenty-first century, the cylinder and manuscript collections of the Lithuanian Science Society were digitised. Manuscripts are published in the Lithuanian Folklore Archive's database, while sound recordings – in the database of Folklore Audio Recordings and in printed editions. Therefore, anyone who is interested can now find the oldest Lithuanian manuscripts and sound recordings of folklore, see the manuscripts of noted figures of Lithuanian culture, and listen to authentic performances of Lithuanian folk singers and musicians from the first half of the twentieth century.

## NOTES

<sup>1</sup> According to the data of 2017, about 10,400 manuscript collections of the ILLF are stored in the Lithuanian Folklore Archives, containing up to two million folklore pieces, ethnographic descriptions, etc. Personal manuscripts of folklore collectors and researchers are kept there as well. The sound collection contains phonograph cylinders and discs, magnetic tapes and cassettes, and digital recordings. A collection of photographs, negatives and video recordings has accumulated as well.

<sup>2</sup> J. Basanavičius (1851–1927) was a physician by training, but he was also a journalist, politician, historian, and folklorist. He was an active proponent of the restoration of independent Lithuania and a signatory of the Act of Independence from 16 February 1918. Today Basanavičius is considered the patriarch of the Lithuanian nation.

<sup>3</sup> See folklore manuscript sets: LMD I 754, LMD I 165.

<sup>4</sup> According to the data of the LSS archivist Antanas Valaitis, 6,595 songs, 300 humorous songs, 2,496 fairytales, 566 legends, 3,740 beliefs, 5,471 riddles, 21,563 proverbs, 29 games, 220 laments and other genres had been registered in manuscript sets until the end of 1931 (Valaitis 1932: 29).

<sup>5</sup> More about Wolter's collection, the peculiarities of Lithuanian folk songs and instrumental music, the difficulties of transcribing, and discoveries through research read in the articles by Austė Nakienė (Nakienė 2011) and Rūta Žarskienė (Žarskienė 2010, 2011).

<sup>6</sup> At present, the Lithuanian Folklore Archives still contain 20 copies that were sent to the LSS.

<sup>7</sup> From the book of the LSS's protocols of 1908–1911 (LLTI BR, F22–2, l. 63).

<sup>8</sup> Continuing scientific publication of the Faculty of Humanities at Kaunas University.

<sup>9</sup> The letter is held in the Jonas Basanavičius collection at the manuscript fund of the library of the Institute of Lithuanian Literature and Folklore (signature: LLTI BR, F 22-59, l. 6).

<sup>10</sup> VUB RS F119-44/4, l. 15.

<sup>11</sup> The stationary phonograph was used during the war and also the postwar period. In total, over 9,000 folklore pieces were recorded during the years 1935–1948. Unfortunately, some discs were damaged, and approximately 6,700 recordings have survived to this day.

- <sup>12</sup> The collection of audio recordings at the Folklore Archives of the Institute of Lithuanian Literature and Folklore includes: 117 phonograph wax cylinders, comprised of 331 recordings (1908–1949); 980 phonograph discs, comprised of approximately 6,700 recordings (1935–1948); about 5,600 magnetic tapes, containing about 265,000 items (1952–1994); about 2,180 audio cassettes, over 54,000 items (1971–2012); about 225 MDs, comprised of 280 hours of recordings (2000–2007); about 1,500 CDs (digital recordings), comprised of over 1,600 hours of recordings (2004–2017).
- <sup>13</sup> When preparing the publication, mistakes were made in identifying the person making the wax cylinder recordings. The registration book lacked some information, so nine cylinders recorded by Wolter (LTRF v 6, 9–12, 14, 28, 54, 55) were ascribed to Jonas Basanavičius. Also, on those cylinders there was no recording of Basanavičius' voice, as was believed earlier (Nakienė & Žarskienė 2007: 91; Nakienė & Žarskienė 2011: 62).
- <sup>14</sup> See <http://archyvas.llti.lt/irasai/>, last accessed on 28 July 2023.
- <sup>15</sup> See <https://www.europeana.eu/portal/en>, last accessed on 28 July 2023.
- <sup>16</sup> See <http://www.aruodai.lt/>, last accessed on 8 September 2023.
- <sup>17</sup> See <http://www.tautosakos-rankrastynas.lt/>, last accessed on 8 September 2023.
- <sup>18</sup> Information about all issued volumes of *Lithuanian Folk Songs* can be found on the webpage of the Institute of Lithuanian Literature and Folklore (see [http://www.llti.lt/lt/dainynas\\_leidyns/](http://www.llti.lt/lt/dainynas_leidyns/), last accessed on 8 September 2023).
- <sup>19</sup> See <http://www.llti.lt/lt/dainynas/>, last accessed on 8 September 2023.

## ARCHIVAL SOURCES

- LMD – manuscripts of the Lithuanian Science Society at the Institute of Lithuanian Literature and Folklore
- LLTI BR – manuscripts at the library of the Institute of Lithuanian Literature and Folklore
- LTRF – phonograms at the Folklore Archive of the Institute of Lithuanian Literature and Folklore
- VUB RS – manuscript at the Vilnius University Library

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**Rūta Žarskienė** (1964–2023) was Senior Researcher at the Institute of Lithuanian Literature and Folklore. She oversaw the digitization of the Lithuanian Folk Music Phonogram Collection (included in the UNESCO Memory of the World Register in 2007), and the Lithuanian Science Society's Collection of Folklore Manuscripts (included in the Memory of the World Register in 2013). Thanks to her correspondences, copies of Lithuanian folklore recordings have been transferred from foreign archives: the Eduard Wolter collection of recordings (1908–1909) from the Berlin Phonogram Archives, and the Aukusti Robert Niemi collection of recordings (1911–1912) from the Finnish Literature Society. In 2013, she initiated the transfer to Lithuania of the archives of Dr. Jonas Balys, a famous Lithuanian folklorist in the USA. In 2021, she received the Lithuanian Culture Ministry's Prize for the Promotion and Dissemination of Traditional Culture.