THE GERMAN INFLUENCE ON THE LATVIAN FOLKSONGS

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INTRODUCTION

In this presentation we wish to investigate the German influence on the Latvian folksong.

The reasons for selecting this topic are many. Our Latvian origin, heritage and early environment exposed us to Latvian literature and culture. Being more and more exposed to literature we became fascinated with the folksongs, or, Dainas which had survived German, Russian, Swedish and Polish influence throughout the many centuries. Most of these nations were unsuccessful in completely superimposing their culture upon the Latvian people.

German colonizers, however, seemed to have the greatest influence on Latvian culture, religion and literature. Next, the question arose: To what extent did the Germans influence the folksong specifically? A general survey of history revealed that the German influence began in the twelfth century and lasted through the nineteenth century.

Several Latvian scholars, such as, Andrups, Kalve, Spekke, Svabe, Berzins and other less important ones wrote essays about the Latvian folk literature. However, they did not specifically trace the German influence on the Latvian folksong. Therefore, although works exist that have a bearing on the general nature of the problem area, we have found nothing that duplicates our efforts.

The German influence is confined to the chronological span of 1200 - 1900 AD.

Within this period we shall look into

(1) the general historical panorama,

(2) Gottfried Herder's influence,

(3) The collection of folksongs by Krisjanis Barons.

This study attempts to present a deeper insight into and understanding of the abundance of concepts expressed in the Latvian folksongs or Dainas and shows why these folksongs survived throughout the centuries.

GERMAN INFLUENCE ON LATVIAN CULTURE, RELIGION AND LITERATURE

We shall look at the historical aspect of the problem from the threefold German influence on Latvian history and consider the viewpoints of culture, misinterpretations of the folksongs and opponents of the Latvian culture, respectively the folksong.

Turning to the first point, that of the German influence on Latvian culture, we wish to stress the German influence on the soil, its people, religion and literature.

First to be mentioned are the Baltic Sea and the rest of the waterways such as Gauja and Daugava which have a great significance in the history of the Latvians. In early centuries many tribes such as the Vikings and Teutons moved through the country to Lithuania and Byzantium etc. Written records of Latvian history, however, were not prominent or of great value until 1158, when German merchants sailed up the Daugava River establishing themselves on its banks. History previous to this date is obscure, but it seems reasonable that both amber from the Baltic shores and also the role of the Daugava and Gauja Rivers as trade routes had according to Tacitus been enticing invaders for centuries. The Chronicle of Henry of Livonia (1225) composed by Henricus de Lettis, is one of the tersest written accounts describing the role which the Latvians played in history; what conditions prevailed in the country; and how the Latvians were affected and influenced by the Germans. From the account of Henricus de Lettis we learn that the German mer-

chants were not the only ones interested in this country because German armies, missionaries and other colonists soon appeared and undertook a German conquest of Latvia. Approximately in the early part of the thirteenth century when the German armies and crusading knights appeared in the Baltic area, they found that they were faced with strong military fortifications which they were able to take only because of the lack of unity among the Latvians. Thus, the German victors were able to establish themselves in Latvia. Engulfed in these historical events, the Latvians now had to yield to German power and German influence.

We recognize several stages chronologically. During the first, German missionaris claimed to be the first to convert the Latvians to Christianity although, according to Henricus de Lettis, crosses on graves and other Christian symbols from both Roman Catholic and Greek Orthodox missionaries of pre-German times were found. For the most part Latvian society consisted of hunters and farmers devoted to a form of pantheism, without much use for the mysteries inherent in Christianity. In order to make the Christian religion acceptable, Christ and the Virgin Mary had to parallel deities familiar to the peasants before they appealed to the imagination of the people.

According to ancient folksongs, the " Dainas," the Latvians believed that they were descended from the sun and thus, their religion was somewhat related to the pre- ethnic

Indo - European mythology and worship of the sun. The Latvians followed and upheld a religions dualism, acknowledging gods and godesses as well as two opposing spirits in nature, one good and the other evil which were supposed to attend a person throughout his life. The sun god was depicted as a strong warrior attired in a glittering cloak and riding a horse with a golden saddle. He represented and defended moral and legal principles. The deities fulfilled a practical protective function such as protecting a man in battle, protecting crops from draughts and pestilence etc.

After the German military conquest the Latvians were baptized without being made acquainted with or comprehending the doctrines and significance of Christianity. Regardless of these, the people were forced to accept Christianity, were brought under control of the Christian law which also imposed the obligation on the part of the people to pay tithes to their ecclesiastical overlords. Thus, the fate of the Latvians was under the influence of the west.

One of the first Germans to exert significant influence upon the Latvians was Bishop Albert. He proved to be a clever and a shrewd diplomat claiming to have founded Riga in the year 1200 and forcing the Roman Catholic faith on the people by founding an Order of the Knights whose duty it was to convert with arms the pagans or heathens and to defend the church. The inevitable outcome was a clash between the missionaries of Latin Christianity and Russian Orthodoxy

for the religions allegiance of the Latvians. The Germans came out on top and the Russian influence diminished. Bishop Albert further strengthened the Catholic movement by introducing and fostering architecture. Colossal cathedrals, castles and fortresses appeared. During this period other arts flourished also. Paintings and sculpture adorned the alters, walls and window panes of the churches and cathedrals. In order to elevate the spirit of the congregation and gain more followers, scenes from the Bible were dramatically performed inside and outside the churches.

The medieval period brought with it concepts of black magic, witchcraft which supposedly exerted an evil and supernatural power over people and their affairs. For the Roman Catholic Church, this period was a sort of inquisition in the thirteenth century. A general tribunal was established for the purpose of ferreting out and suppressing of heresy and heretics. Clergymen were instructed to search for and punish nonbelievers, heathens, pagans and heretics. Not withstanding, the Christian doctrines were still as mysterious to many of the natives as ever. In the folksongs the Latvian gods began to acquire Christian features but the Virgin Mary had not yet changed by the first part of the thirteenth century and was presented as a pagan goddess. It was evident that Christian ideas were too deeply embedded in the old tribal, non - Christian beliefs. Even though the new ideas were implanted into the ancient beliefs, they had as of yet failed

to alter the latter. Too many people regarded the new ideas with distrust and frequently with contempt. Thus, many people resisted and accepted only portions of Christianity incorporating them into their old paganism.

The frustrated clergy identified witchcraft with heresy making participation in it a crime and trying adherents by Papal inquisitors. This happened in the thirteenth and fourteenth centuries in all parts of Latvia. The clergy tried to root out from the land the abominable witches, by ferreting them out, punishing, imprisoning and penalizing them and others convicted of various offenses of wickedness, etc. Once started, the persecutions were very cruel and lasted for centuries. Neither age nor sex was spared, and since witchcraft is associated with women, these were mostly the victims.

In Latvia most of the ancient folksongs were composed and sung only by women. These also possessed the mental capacity of retaining and reviving impressions. Their recollection of large numbers of folksongs, proverbs and sayings seemed supernatural to many, especially to the clergy. Many of these women who recited or sang folksongs dealing with mythological figures, old folk beliefs and images, were accused of being possed by evil spirits, supernatural, wicked powers and therefore, were considered to be witches. "The clergy, according to Alfred Bilmanis, gave full credence to the current tales of witchcraft, which led to the victimizing of so many Latvian women." [1]

Other clergymen, such as Von Himmelstjerna preached and published sermons against witches in Latvia. This injustice lasted until the nineteenth century, the humanistic period or the Enlightenment.

The second stage of German influence is associated with the Reformation which began in Latvia in 1522 when emissaries of Martin Luther arrived to preach the Reformation. In 1525 the Livonian Order recognized Lutheranism in Riga. Clashes and rivalry between the Catholic and Protestant Churches were fierce. In order to win and keep the Latvians as followers and supporters, both faiths began to translate into the Latvian language and distribute religions literature such as the Lords Prayer, the Ten Commandments etc. Original Latvian literary material such as the folksong, was still banned and regarded as the residue of wickedness, paganism and superstition; hence, very few Latvian folksongs were written down during this period and handed down to us.

The reforming period therefore, in Latvia took considerable time because the Catholic and pagan influences were still too deeply imbedded in the minds of the inhabitants. Thus, there developed a struggle between the Protestant Reformation forces and those of the Counter - Reformation, the Catholics. Jesuit activity established grounds, spread, dis-

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1) Bilmanis, Alfred, A History of Latvia, New Jersey Princeton University Press, 1951, p.172.

persed propoganda and formed brotherhoods. Unlike the previous clergy, they tried to help the poor peasants and thus gained their confidence and support. Just as the rest of Europe, Latvia was confronted with a religious crisis in the nineteenth century. For centuries new invaders had forced their religion on the natives.

The third stage may be defined as the establishment of Lutheranism. With more independence foreign clergy diminished in Latvia and Lutheranism established itself as the main religion of the country. The Latvians to a great degree, then acquired Western - European culture from the Germans who constructed churches, castles, statures; who painted, preached and dramatized the work of God, introduced the Spielmann who visited the courts and raised to a higher degree music and singing and set up a code of laws and wrote chronicles.

At the time of the earliest German invasion and colonization the German influence on Latvian literature was not of any great importance. No significant novels, legends or spiritual songs appeared at this time. However, many of the existing fairy tales were enriched through the new culture. Latvian literature at this time consisted of an immense number of folksongs or " Dainas " transmitted by word of mouth. In the " Dainas " we find reflections of the ancient Latvian civilization and legendary past. The reoccuring motives and allusions to religion, rich cities and castles, noblemen, heroes, princesses, popular art and design as well as de-

tailed descriptions of daily life, presented and account of history of the people and land. Further, the " Dainas " also expounded nationalism striving for unity and independence of the people. The only other existing literary forms were fairy tales, proverbs, riddles, epics legends and magical formulas. Although relatively small in number their imagery, fantasy, mythological content motifes and allusions made them rich in quality. At this time the " Dainas " were treasured by the conquered Latvians, for they were the only psychological and spiritual outlet for them and the only area in which they could express their grief, joy, aspirations and use their imagination. During this early period all written literature was in German or Latin because the Latvian language was regarded as inferior and was used among the lower classes and peasants.

Not until the sixteenth century do we find a Latvian literature. It was humanistic in nature and centured in Riga. Its form was that of poetry. It is indeed remarkable, that the Latvian language should have been preserved throughout centuries without having given us written records. This humanistic sixteenth century literature was weak and unpolished. Several religious works such as Catechismus Catholicorum, (1585) and Enchiridion, (1587) as well as a Latvian Grammar appeared along with poetry. Centuries later a classical Latvian work in the Latvian language, by A.Alunans appeared. The significance of this was that once again there was evi-

dence that the language of the natives had been restored.

During the Enlightenment the " Dainas ", filled with folkloristic elements and motifs, and carriers of Latvian ancient tribal history were revived by Gottfried Herder even though the German clergy headed by Pastor G.F. Stender tried to condemn and replace them. Despite these efforts, the " Dainas " were introduced into most of Europe and translated into the Russian language.

During the nineteenth century, the ancient heroic legends and poetry flourished. The latter part of the nineteenth century it exhibits two literary movements, Romanticism and National Realism. These movements gave us short stories and novels depicting national revolutionary ideas, rapid social economic and cultural changes and other problems of the country and its people, changes were carried into the twentieth century as well. The pace of literary developments during the twentieth century was rapid. Psychology and contemporary philosophies of revolution, nationalism, religion, emancipation of women etc., were dominant among themes in the lyrical and prose works. A great number of " Dainas " depicting archeaic customs, traditions, beliefs and other folklore of the Latvians was collected and organized in eight big volumes by Krisjanis Barons. Literary creativity of the Latvians had not disappeared but was enriched with variants by the Archives of Latvian Folklore.

Recapitulating we might state that the Christian Church and German clergymen initiated of a written Latvian literature in the form of hymns, the Lords Prayer, and other religious materials. The Germans also initiated the style for Latvian prose and introduced into written poetry verse conventions in the Latvian language. For centuries however, they also attempted to destroy the indigenous images and ideas of the people, but with little success. Up until the National awakening and the simultaneous revival of the folksong by Gottfried Herder and the beginning of Romanticism a written Latvian literature is still in the formative period. It is evident that Latvian literature took a long time to develop. The literature of the nineteenth and twentieth centuries indicates that it is not entirely based on the folksong but imitated and adapted foreign forms, mostly from the Germans.

Turning now to the second of our points, namely the misinterpretations of the Latvian folksong, we shall touch upon the origin, the types and the appraisals of folksongs. In the origin, we would like to touch upon the history of the Latvian folksong. We find that the first printed folksong was found written down in the historical works of professor Fredericus Menius (1632) entitled Syntagma de origine Livonorum. It is a humorous song and appears in the Syntagma together with its melody.

" My fair maiden, give me a little cat
A little mouse has sneaked in my bucket of butter"(2)

The foreign influence is quite evident here because the writer of this did not have command of the Latvian language and thus made errors, in germanizing the words of it.

The first definition of the Latvian folksong is found in a chronicle of the seventeenth century written by Fabricius, where we read: " Their songs consist of two lined verses, each line of an equal number of syllables; for the most part they are witty and contain a complete meaning; when sung they match in tone and melody."

These folksongs were kept and transmitted from mouth to

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(2) Manne Balte Mamelyt/ Dod mann wene kathenyt/
Mann pelyte peejukus/ Py ta sweesie bundeling.
(This and all the folksongs henceforth, have been translated by the author of this thesis)

mouth throughout centuries. If we only consider that Latvia in the first part of the twentieth century had a population of approximately two million, it is nothing short of astounding to learn that about 200,000 folksongs with 800,000 variations come from it according to Arnold Spekke's History of Latvia (1951).

In this vast number we find various types of folksongs which reflect the nations soul by describing its festivals, ideas, images and feeling. We may then inquire; Who sings these songs? When are they sung? Where are they sung? What is their content?

Taking up the first question we find a simple answer. The entire Latvian nation sang and still sings these folksongs. No matter whether the singer hails from the North or South, East of West he still sings the same song. At a time when no other unity exister in the land, the folksongs had a unifying force among the people of all geographical areas. In ancient Latvia they were sung mostly by women who, performing their daily routine tasks of spinning and churning butter and caring for the household, would sing them. Orphans also found consolation by attributing maternal characteristics to the sun for instance and singing about them:

Oh, sun dear and pure
You mother for the orphans,
You warmed up our hands and feet,
Just could not talk to us.(3)

To the shepherd and to the man going to war the folksongs proved to be boon companions. The peasants sing them in the rythm of their work, such as flailing the grain.

When are the folksongs sung? Many folksongs emphasize in their lyrics, that they are to be sung throughout one's lifetime; at birth, during one's youth, maturity, old age and when death approaches.

> I was born singing, I grew up singing
> I went through life singing
> Singing I met the death
> In the garden of paradise.(4)

The songs sung at birth are songs of creation followed by transitional songs which emphasize the elements necessary for future life and happiness. These are sung at the Christening. Then come the most beautiful songs, those of youth. Youth is the happiest period of one's lifetime as indicated in literally hundreds of folksongs. Thus, young people are urged to sing them during these carefree days. " Beautiful is the time of youth, it will never return." When the youth have matured, they are ready for marriage and mature responsibility. There

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(3) Ai saulite mila, balta/ Serdienisu mamuliya/
Kajas, rokas sasildiji/ Valodinas vien nebija.

(4) Dziedot dzimu dziedot augu/ Dziedot muzu nodzivoju/
Dziedot navi ieraudziju/ Paradizes darzina.

are approximately 13,000 folksongs pertinent to this time and the wedding ritual according to Arnold Spekke. The folksongs also resounded during the celebration of festivals such as the Midsummer's Night festival, the Martin's Night and others. Ancient burial songs with old traditions and ceremonies exist but have been replaced by Christian ceremonies and beliefs.

Timewise, folksongs are sung at sunrise as well as at sunset; at night and during the day; in every season. Singing and the folksong in Latvia are as old as the Latvian language and they develop, spread and establish themself, within the nation.

Where are the folksongs sung? Since the folksongs parallel life, they are sung everywhere: In the house, at work, in nature, in recreation areas, places of celebration and any other conceivable place of activity. Only in this manner can they validly be interpreted, do they appear effectively.

The content of the folksongs can be divided in two parts; that which reflects reality and that which expounds idealism. The aspects of reality are taken directly from the life of the Latvian people; that is, from every day life as well as from the fleeting moments of life. Every moment has its own tone and color along with the content and value. When we speak of every day life of the Latvian people we mean to indicate how they are affected by the sunset and sunrise, the heat of the noonday sun, the beginning of the work day, the length as well

as the end of it, interrelationships with kin, friends, enemies and the rest of their environment. They further reflect certain social conditions and some historical recollections as wars carried on with some of the neighboring countries: Poland, Russia, Lithuania, Estonia and Sweden. These innumerable moments and aspects of a lifetime provide the material for and are incorporated in the Latvian folksong.

Idealistic or spiritual aspects are achieved by the addition of feeling and emotion to the realistic aspects. The soul and the spirit have given a definite independence to individual fleeting moments- each moment arousing a different effect. In this manner, the exterior aspects of life are portrayed concretely and the spiritual elements add beauty and lyrical qualities to the folksongs. In this category, sympathy, sentimentality and feeling are predominant. These folksongs also initiate and expound the ethics of the nation loyalty, ambition, virtue, wiseness and aesthetic qualities are emphasized over and over again in the folksongs. With peace of mind and a song one is able to face even the largest obstacles and problems of life. Sympathetic and deep feelings mature into love providing extraordinary emotion for the love songs. These are tender, melancholy, and sensitive songs. The conviction throughout these songs is that the combination of a sound body and a strong soul is necessary in the process of giving life to the coming generations.

There are also feelings which do not arouse sympathetic feelings because people experience much unpleasantness, disappointments and frustration which arouse feelings of anger and hate. Also negative traits such as laziness, arrogance, irresponsibility, excessive indulgance in drinking etc. Provide material for folksongs with wit and a satirical flavor. These songs are very gay and at times bring forth penetrating or biting witticism. National feeling and the desire for liberty are the prevading ideas and thoughts in these songs. For instance, they reflect the Latvian peasants feeling towards the German overlord and viceversa. The oppressed peasant gets a psychological outlet by concocting songs in which the overlord appears, inferior to him. This is achieved through various symbols such as animals or plants which portray positive traits and skills of the peasants. One of these symbolic animals is the hare who is small, weak and afraid but still possesses something which enables him to outwit a larger animal such as a bear who represents the oppressor or overlord.

With Christianity other motives symbolizing the above were introduced. For instance, God fighting the Devil and the weaker good brother fighting with his strong, wicked brother. Through these songs we can see the changing historical conditions and the unfortunate fate of the Latvian peasants throughout the centuries.

Gods of ancient Latvian mythology also occur in the folksongs. The proper names which appear in the folksong refer for the most part to mythological characters. Therefore, many folksongs are poetical expressions of ancient mythological forms which parallel the mythology of other peoples. For instance, the three fates, the Latvian Laima, Dexla and Karta, can be compared with the Norse fates of Norus: Urdun, Verdandi and Skuld. Porsonification of the elementary, forces such as Thunder, Mother Earth, the Sun, Moon, Mother of the Woods, Fields, Sea and any other Natural phenomenon relate the primitive beliefs and superstitions of the Latvian people as well as of other civilizations in those days. Unfortunately, the mythological forms provided more kindling wood for the overlords in Latvia who, as was mentioned earlier, interpreted these poems are evil, paganistic and killed many who recited or sang them as witches and wizards.

The content i.e. the totality of realism and idealism shows from century to century the soul of the Latvian nation, the national feeling as well as uniqueness of the nation. No epic poetry exists because Latvia was oppressed by many nations as Germany, Russia, Sweden etc. and was deprived of a political life peculiar to itself. The existing folksongs are therefore, lyrical since they don't portray historical, factual events nor historical heroes but only allude to these.

During the seventeenth and eighteenth centuries many critiques and appraisals of these folksongs appeared in chronicles, periodicles and books as the Langgewünschte Lettische Postill (1654). For the most part, the authors took a neutral, objective or apologetic point of view towards the Latvian folksongs which portrayed the traditions and beliefs of the nation. Others as Johann Berger, considerated them of little importance to literature and believed that they would disintegrade with the uncoming new philosophies according to Latvian literary history.

Many of the German inhabitants in Latvia misinterpreted the ancient " Dainas " and were opponents of the Latvian folksongs, beliefs and customs. As early as the sixteenth century Sebastian Münster wrote in his cosmogrophy of 1550 that they Latvians howled like wolves and constantly repeated the word Jehu. When asked what this word signified they replied that they didn't know, but that their grand fathers and fathers also had sung it and therefore, they also were singing it. This strange observation, however, is explained later by Menius and Fabricius. In 1632 Menius writes in his Syntagma de origine Livonorum about their sounds. One voice takes the role of a soloist or lead voice (moduletur) and others, after a pause, follow this lead voice. Then the rest of the singers, the concantores, join in singing or humming. He further told of their customs of welcoming new-

comers and strangers with apropos songs. He claimed that the Latvians were great improvisors and could compose a song impromptu, for any occasion. Fabricius elaborated and explained their external form of two lined verses each line with an equal number of syllables. Although he said that the melodies at times did not vary too much they did match it in tone. The content, he wrote, is witty and contains a complete meaning. The seventeenth century produced negative attitudes and harsh criticism of Latvian folksongs. Gregorius Mancelius in his Langgewünschte Lettische Postill (1654) attacked the folksongs, customs and beliefs. He regarded the peasant language as uncouth and crude and called them " foolish songs."

Paul Einhorn who also lived and wrote during the first part of the seventeenth century shared Mancelius critical appraisal. In his Historia Lettica (1648) he described the folksongs as uncouth and regards them with arrogance as " foolish songs." He also criticizes the numerous mythological references and says that the folksongs are actually perticular peculiar diety hymns (peculiares hymnos deorum). He further condemns these songs as being immoral and unchristian. He is especially critical of the folksongs sung day and night after a wedding ceremony by the relatives and friends. These songs are of a witty, satirical nature where the men and women go back and forth trying to outwit each

other. He considers this the epidemy of foolishness and barbarism.

Mancelius, along with Einhorn criticised elements of superstition in the folksongs and claimed that they were used for witchcraft, magic and sorcery. They based their opinion on the observation of several Latvian festivals. The most colorful one Midsummer Nights festival (Janu Naxts) is celebrated by the Latvians on the eve of June the twenty-third. During this festival, folksongs and dancing climax the merriment. Various rites, such as the lighting of bonfires to ensure crop and livestock fertility and the swinging in swings to be free from insects, prevail in the celebration. In a sermon on the following day after this festival, Mancelius tells his congregation to be good Christians and not pagans who are as foolish as the Latvian peasants. He mocks their rites and concepts which claim that these rites will keep them fertile and free of loil spirits, demons and witches. During this century the clergymen were also looking for persons reciting folksongs containing witchcraft elements. Einhorn and Mancelius were responsible for the accusation of many for supposedly practicing witchcraft and sorcery. Weber, in Das Veränderte Russland according to Latviesu Raxstniecibas Vesture (1957) also commented unfavorably on the contents, the beliefs, customs and language of the folksongs. He described the singing of the peasants

as an abominable screaming and wrote that these were pagan songs which contained something strange since the people were unable to forget them.

Another clergyman, Gotthard Fredrich Stender (1714-1796) exerted great influence and authority in Latvia. His judgement anent the folksongs, which he also called the foolish songs, was harsh and he went to great length attempting to destroy and to replace them. Up until the latter part of the eighteenth century he was quite active in the literary circles being considered an authority on literature. He almost succeeded in extinguishing the folksong by introducing his own ditties as replacements. These ditties were inferior songs borrowed from German originals according to Latvian Literature Essays (1954). They spread throughout Latvia and were well received by the workers on the estates and became slowly familiar to the Latvian people at large. The Latvians still refused to give up their own folksongs. Stender continued to publish his ditties with the reoccuring themes of loyalty, obedience and respect to one's superiors and God. He also attempted to express the descriptions of the peasants in a refined language in " Jaunas Singes " (New Ditties) which first appeared in 1774. The next edition appeared in 1783 and a third called Singu Lustes in 1789. In the last he advocated a virtuous life preaching piety and morality. However, no matter what approach he

used, he was unable to do away with the ancient indigenous folksongs even though he did succeed in banning them. Thus they came to a standstill for a while.

At this point we would like to remark that even though his attitude was a negative one with respect to the folksong his influence in other aspects, such as his interest in educating the farmers by publishing Jauna ABC un Lassischanas Mahziba 1782 as well as Augstas Gudribas Gramata no Pasaules un Dabas 1774 (Book of Higher Learning about the World and Nature) in the long run proved to be positive influences.

In terms of the folksong then, the Germans denounced and attacked it far into the late eighteenth century. They attempted to establish certain literary forms e.g. those of imitating neighboring countries and merely attaching local color to these imitations. However, because of future historical developments the universal ideas of liberation of foreign elements and a reawakening of nationalism, the folksong and the attitudes towards the folksong were radically but positively changed by a German, namely Gottfried Herder.

GOTTFRIED HERDER'S INFLUENCE ON THE LATVIAN FOLKSONG

Let us turn our attention to the importance of the late eighteenth and the entire nineteenth centuries to the Latvian folksongs. With this in mind we shall stress

(1) the positive influence exerted by Gottfried Herder,

(2) minor positive indirect German influences, and

(3) the flourishing of the Latvian folksongs in the nineteenth century.

Speaking of the first of these three factors, we can say that during the second half of the eighteenth century the sounds of a new era were stirring throughout Europe. The writers of the Age of Enlightenment had attempted to free men from his ancient traditions, beliefs and achievements. They regarded the past as a dark and barbaric age and ancient folk literature was of little value or importance to them. Originality was displaced by imitation of foreign metric and style rules and motives were adopted from the classics and Oriental literature.

Not until the Storm and Stress movement and Gottfried Herder's (1744-1803) philosophy of history do the folk and national literature gain any prominence in Latvia or anywhere else in Europe. Herder, the propagator of the new irrational trends, created the necessary intellectual climate that enabled many poets and other men of letters to break with the existing form and conventions. Historical developments and the appearance of Gottfried Herder thus

decided the cource of the Latvian folksong.

Gottfried Herder arrived in Riga, Latvia, in 1764 at the age of twenty. Here he found the literary atmosphere inspiring and formed valuable friendships with Johannes Hamann (1736-1788), and others. In Riga, Herder held the position of assistant teacher at the Cathedral School of Riga. Along with this position he also assumed the duties of a preacher. From here on Herder was preoccupied with religion throughout his lifetime. Regarded a free thinker by most of the other ministers because his early sermons dealt mostly with ethical problems, he was shown in his later sermons and theological writings not to be consistent in his theological standpoints.

As a pedagogue, Herder remained active and productive during his five-year stay in Riga and published his first work Fragmente über die neuere deutsche Literatur (1767). This work reflects his interest in historical developments; that is, he maintains that, literature can only be understood in the light of history. No nation needs to imitate classical models because original folklore and traditions of any nation can provide the necessary stimulus and inspiration. With this concept Herder tried to manifest an interest in the national past. These ideas were further expressed in Über Ossian and die Lieder alter Völker (1771) and in the introduction to the Stimmen der Völker in Liedern (1778 and 1779)

volumes XXV and XXVI. In these he stated that folk literature was that kind of literature which was the original and spontaneous expression of the national soul. Therefore, folk literature as the folksong expressed the feelings, ideas, hopes, fears, joys, sorrows and beliefs of a nation. Folksong further reflected the physical, social, political and religious environment of the nation. In all this he pointed out the beauty of the mother language and literature.

He promoted and stimulated a national consciousness when he stressed the need for literature which could be understood by the peasants as well as the relatively few educated ones. With this he hoped to eliminate the gap and hostility between and among the social classes in any given culture and educate people in the ideals of humanity. The humanitarian principles and philosophy of mankind did not become the objects of comprehensive studies until after Herder's works had appeared.

The obvious significance of Gottfried Herder lies in the fact that he provided a stimulus in so many intellectual areas. Thus, he was a pathfinder and influencial figure in the entire concept of nationalism; he changed the train of thought of nations from reason to feeling and intuition and brought about a change in attitude toward the concept of the development of nations. He maintained that the spirit of mankind developed from the totality of various national cultures and that each individual nation, regardless of size

or power, contributed to the whole of humanity in general. Thus, to him, every culture was significant.

In Latvia, Herder observed that this small nation had been oppressed and deprived of its language and culture for centuries. According to Arnold Spekke's History of Latvia (1951) the aristocracy was still suppressing the peasants while the Capital City Riga enjoyed comparative freedom to Geneva. Spekke stated further that the beginning or at least the deciding stimulus for Herder's love of the soul of the people and their national peculiarities resulted in 1765 when he had the opportunity to watch the celebration of the Latvian Midsummer Night festival at Lake Jugla near Riga. Herder's impressions and emotional experience of this colorful, half pagan, festival are vividly expressed in the historical essay " Maras Zeme " in Janis Sarma's Gadsimteni (1959). Here Sarma describes how Herder along with his friend Hamann dressed in aristocratic attire with powdered wigs arrived to observe the modestly but gaily dressed peasants celebrate this picturesque festival. Both men were fascinated by the innumerable Midsummer Night fires, singing and dancing believed to ensure the fertility of crops in the fields and the general prosperity of the farmers. The young Herder seemed to be amazed at the Latvian's love of singing. He didn't even object when several peasant women surrounded him with witty improvised songs to suit

this occasion, and placed wreath of oakleaves on his head. Even though he was unable to understand the Latvian language he could sense and understand the extraordinary emotion of these lyrical songs. He also noticed how these songs functioned among the peasants, as bonds of unity and national pride, for only in them were they able to express their hopes, aspirations, fears and joys. To his delight he was able to wittness how a nation, deprived of most rights, customs, and language, had kept alive its ancient past through the medium of the uncultivated song of rythm and of the dance. He saw that a superimposed culture leads to substituting imitations. Foreign cultures had been unsuccessful in depriving the Latvians completely of their spiritual heritage, their language, songs and customs. This experience and the Latvian folksongs, therefore, aided Herder in formulating his ideas about folksongs in general. Hereafter Herder paid much attention to the Latvian folksongs and greatly revolutionized the general attitude towards the folksongs not only in Latvia but all over Europe. Previously, two other German contemporaries J.J. Harder and Theodor Gottfried Hippel (1741-1796) had described the Latvian customs, rituals and folksongs. However, neither they nor any one else before Herder had expressed such deep and genuine observations of the Latvian nation and its folksongs.

In his endeavors to understand and collect folksongs, he collaborated with other men of letters who were active

in the field of literature. One of them, Johannes Hamann in his Kreuzzüge der Philologen (1762) described the Latvian customs and their singing. Having command of the Latvian language he was able to aid and stimulate his friend Herder. This friendship proved to be of great significance for Herder's own development.

Other men of letters, Hupel, Nessler, Baumann and Bergmann collaborated also by supplying Herder with Latvian folklore materials, by translating and analizing them for him. Herder saw the spirit of nations in their folksongs and, therefore, he urged people to collect their national literature.

Some of his contamporaries such as Gotthard Friedrich Stender (1714-1796) and Friedrich Nicolai (1733-1811), however, did not share Herder's enthusiasm for the folksong and the ideas of folk poetry he had expressed in Fragmente (1766) and Kritische Wälder (1769). Friedrich Nicolai in his Almanach (1776) expressed the attitude of the Enlightenment toward folk literature when he stated the idea that the common people have poetic talent was absurd. Rather, he regarded the folksong as crude expressions by simple people describing primitive conditions. Moreover, the clergy in Riga, headed by Gotthard Stender, ridiculed and criticized Herder's interest in the folk material which Stender up to this time had denounced, fought and condemned.

Fortunately, Herder overcame his opposition by writing

and influencing many through his essays on folk literature. In 1773 his Ossian und die Lieder alter Völker was well received by most of his contemporaries except by such men as Nicolai and Stender. Thus, step by step Herder triumphed and the folksong gradually established itself as national literature.

It is significant to point out that not only did Herder urge and encourage others to collect their national literature but that he himself published a collection of folksongs Stimmen der Völker in Liedern (1778 and 1779), generally referred to as Volkslieder. This collection aroused interest in folksongs and revived folk literature all over Europe.

Up to this day the Latvian people regard Herder as the champion who saved the Latvian folksong from oblivion.

In his Volkslieder Herder devotes a section " Zu den Lettischen Liedern". Here he states:

> " Die Dichtkunst und Musik der Letten ist besonders, und zeigt von der Natur, die ihr Lehrmeister gewesen und noch ist. Ihre Poesie hat Reime, aber nur männliche. Einerlei Wort zweimal hintereinander gesetzt, heisst bei ihnen schon ein Reim. So heisst es in einem ihrer Liebeslieder:
>
> Es, pa zellu raudadams
>
> Gahjn, tewi mekledams.

und das ist ein guter Reim. (5)

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(5) Herder, Gottfried, Alte Volkslieder, XXV, Altenburg pp.393,394 (Henceforth referred to as Herder,G., Volkslieder followed by the page number of volume XXV.)

Several Latvian folksongs and a riddle translated into German appear in this collection; "Singe", "Fragmente lettischer Lieder", "Frühlingslied", "Schmeichellied auf die Herrschaft" and the riddle of "Miklah". To the following "Singe" Herder adds that "Diese Probe, vielleicht die schlechtste, die zuerst gegeben werden konnte, ist aus Webers Verändertes Russland S.70:

> Hört einmal
> Mädchen all
> noch sind Freier nicht theuer
> Ich will gleich
> unter Euch
> heut noch werden Euer.
> Denn gar bald kommt Zeit heran
> glaubet meinem Worte
> da ihr all zusammen geht
> da ihr all in Hausen fleht
> eines Mannes Barte. (6)

Next, Herder comments about the " Miklah " or riddle."

> Die angenehme Beschäftigung, den Ver
> stand durch diese Beweise des wahren
> Witzes zu üben, ist unter den Letten
> sehr bekannt und gebrauchlich, und mag
> unter ihren Vätern noch bekannter gewe-
> sen seyn.
> Sie haben Räthsel unter sich, die alle
> wahren Eigenschaften derselben besitzen;
> einige zeigen von einem hohen Alterthum,
> und sind also wohl von ihren Vätern auf
> sie gekommen.

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(6) Herder, G., Volkslieder, 91.

Probe : Der Mohnkopf.

Ich keimte! als ich gekeimt hatte,
wuchs ich,
Als ich gewuchsen war,
ward ich ein Mädchen
Als ich ein Mädchen geworden war,
ward ich eine junge Frau,
Als ich eine junge Frau geworden war,
ward ich ein altes Weib,
Als ich ein altes Weib geworden war,
bekam ich erst Augen,
Durch diese Augen kroch ich selbst heraus.

Die Letten haben einen unüberwindlichen Hang zur Poesie und meine Mutter bestritt nicht, dass die Lettische Sprache schon halb Poesie ware. Sie klingt, sagt sie, wie ein Tischglöckchen; die Deutsche aber wie eine Kirchenglocke."(7)

When Herder left Riga in 1769 he was able to take with him about 70 songs. Many of them were fragments or individual stanzas from complete songs. In his collection Volkslieder he grouped them under the title of "Fragmente Lettischer Lieder". The songs which appeared under this title proved to be representative of the Latvian folksong motives: dismay on the part of orphans, affection between brother and sister, beauty of nature, praising God, yearning for freedom and independence, social stratification, the time of youth, courting, marriage, and the fleeting moments of life. For example, in the following stanza the bond between the orphan and the sun is reflected:

Liebe Sonne, wie so säumig?
Warum gehst du so spät auf?
Jenseits jenem Hügel säum ich,
Wärme da verweiste Kinder (8)

---

(7) Herder, G., Volkslieder, 395, 396

(8) Herder, G., Volkslieder, 409

Among the most beautiful motifs in the Latvian folksong are affection between brother and sister and reliance in God. Along with the above the following stanza also reveals an emphasis on nationalism unity and independence.

Lass uns sitzen, liebe Schwester,
Nah an einem Ort beisammen.
Gott weiss, wo wir künftgen Jahres
Anderswo vergnügt seyn werden?
Irgendwo auf anderm Hügel,
Unter andrer Völker Herrschaft.
Irgendwo auf anderm Hügel? den werd ich wohl
nimmer sehen.(9)

When the young men reached maturity they began courting and seeking desirable mates.

Schwesterchen, Jungferchen
Seht die junge Freier
Folget mir alle hier
Eh sie werden theuer.
Denn es kommt die Zeit heran
Glaubet meiner Sage
Da ihr Mädchen all in Hausen
Werded mit einander laufen
Nach dem Hochzeittage.(10)

or

Auf stieg ich den Hügel, schaute
Mich umher nach goldnen Mädchen.
Schaarenweise kamen Mädchen,
Hüpften alle um den Hügel,
Sangen alle schöne Lieder,
Hatten Apfelblüth' in Händen.(11)

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(9) Herder, G., Volkslieder, 409.

(10)Herder,G., Volkslieder, 411.

(11)Herder, G., Volkslieder, 410.

The young man in pursuit of a bride might sing:

Klingend war mein Pferd gezäumet,
Klingend mit der Harfenseite,
Mit ihm ritt ich in die Fremde,
Tönete,
Hüpfete,
In der Fremde sah ich ein Mädchen,
Schön wie Blumen, frisch wie Rosen,
Jüngling, der du einsam lebest,
Hast nur Leid und Plage;
Jüngling nimm dir eine Freundin,
So hast Lebensfreude. (12)

The marriage often became an object of concern to the relatives. An example:

Meines Sohnes Tochter wollt' ich
Einem jungen Herrn vertrauen;
An das Schilfband ich mein Schiffchen,
Band mein Füllen an den Haber. (13)

Many ceremonies, celebrations and attending groups of guest honored the couple before the wedding. An example:

Scheinst du denn nur, liebe Sonne
Durch die Spalte unsrer Wohnung?
Sind nicht mehr der lieben Gäste
Als wir fünf zu der Hochzeit? (14)

The theme of the marriage ceremony was often based on the departure from one's family to join the other. An example:

Glänze nur mein Brautkranz
Glänze durch neun lichte Fensterscheiben.
Führe mich zu fremden Völkern,
Führe mich durch neun Gebiete. (15)

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(12) Herder, G., Volkslieder, 411.

(13) Herder, G., Volkslieder, 410.

(14) Herder, G., Volkslieder, 409.

(15) Herder, G., Volkslieder, 409.

The preparation and plans for another ceremony are very joyous, humerous, with colorful as the following song indicates:

Lustig auf ihr kleinen Vögel,
Eine Lerche will ich fangen.
Holzpecht mit dem bunten Kleide,
Soll die Braut zur Hochzeit führen.
Hase mit den leisen Füssen,
Sollt voran dem Brautpaar laufen
Pfingstenvogel grüner Kleidung,
Sollt die Gäste zur Hochzeit bitten.
Nachtigall mit vielen Stimmen,
Sollt die Gäste fein vergnügen.
Eichhorn mit dem krausen Schwanze,
Sollt die Tische sauber fegen.
Elster mit dem breiten Gürtel,
Sollt die Teller ab uns nehmen.
Rabe mit dem langen Schnabel,
Sollt die Speisen fein zerlegen.
Krähe mit den krummen Schultern,
Sollt zur Küche Wasser tragen.
Bär mit deinen breiten Tatzen,
Sollt das Holz zur Küche spalten.
Schwalbe mit dem schwarzen Harnisch,
Sollt das Küchenzeug uns waschen.
Bachstelz, eine artge Dirne,
Soll zum Tanz die Gäst aufnehmen.
Kuckuck mit der holden Stimme,
Soll die Pfeife zierlich blasen.
Fuchs mit seinem schönen Kleide,
Soll der Braut zur Seite sitzen.
Also war der Lerche Hochzeit. (16)

Sometimes, one class within society interfered with one's social relationships and aspirations. For instance the carefree servant sang:

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(16) Herder, G., Volkslieder, 410 - 411.

Was fehlt eines Herren Knechte?
Ist er nur nicht stolz und traurig:
Er sitzt auf des Herrn Sattel,
Hat des Herren Soporn und Pferd. (17)

The parents of the young lady had the following opinion of the servant:

"Wer gibt wohl dem Raben Honig
Wer dem Knecht sein Kind zur Ehe?
Iss o Rabe, Moos im Sumpfe!
Nimm, Elender, eine Magd dir". (18)

Often the promises of matrimony did not materialize.

"Landmann wo ist deine Rede,
Die du vor dem Jahre sprachest?
Wolltest mich zu deiner Gattin,
Wolltest goldnen Ring mir kaufen.
Hast mich nicht zu deiner Gattin,
Hast mir nicht den Ring gekauft.
Landsmann, das war Schelmenrede". (19)

Most vowes and promises, however, led to a happy ending:

"Hähnchen, du mein liebes Hähnchen,
Warum krähtest du so früh?
Wollte noch der Liebe pflegen,
Wollte meine Gattin küssen. (20)

Springtime is the season of life, rebirth and reawakening. It brings with it many hopes and initiates new undertakings and endeavors. Many Latvian folksongs, as is the following were devoted to this situation.

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(17) Herder, G., Volkslieder, 409 - 410.

(18) Herder, G., Volkslieder, 410.

(19) Herder, G., Volkslieder, 411.

(20) Herder, G., Volkslieder, 409.

Frühlingslied

Komm, o komme Nachtigallchen!
Komm mit deinem warmen Sommer;
Meine lieben jungen Brüder
Wüszten sonst die Saatzeit nicht.

Liebes Mütterchen, die Biene
Die so vielen Honig hat;
Allen gebet sie nicht Honig,
Doch der Sommer allen Brot.

Väter, Väter, bahnen Wege
Kinder, Kinder folgen nach;
Gebe Gott, dass unsre Kinder
Unsern Wegen folgen nach.

Füllen mit dem weissen Fusse,
Scheust du dich hindurch zu traben
Sohn, du musst durch wandern,
Heimzuholen deine Braut.

Gestern nicht, es war schon lange,
Da die Sonne Braut noch war;
Gestern nicht, es war schon lange,
Als der erste Sommer ward. (21)

The following folksong incorporates a phase of the interrelationship of the master and vassal or upper and lower classes. It is interesting to note that the fifth stanza mentiones the enthusiasm for " Johannesabend," a pagan-like festival, whereas the seventh stanza contains Christian elements. Originally the following song was called " Johanneslied " but here it appears as:

Schmeichellied auf die Herrschaft

Diese Herren, jene Herren
Sind nichts gegen unsern Herren.
Unsres Herren Mütze glänzt
Von dem besten Flittergold.

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(21) Herder, G., Volkslieder, 411 - 412.

Auf dem Vorhof unsres Herren
Sind drei schöne Silberquellen;
Aus der einen trinken Kinder,
Aus der andern braune Füllen,
In der dritten spült man Silber.
Diese Herren, u.

Unser Herr, er ist zum Herren,
Brüderchen zum Feld gebohren;
Unser Herr, er, klingt mit Golde,
Brüderchen mit Erdeschollen.
Diese Herren, u.

Alle fremde Herren reisen,
Nachten hier bei unserm Herren,
Trinken da aus Silberbechern,
Sprechen da mit schönen Fräulein.
Diese Herren, u.

Alle sind Johannesgäste,
Lieben den Johannesabend,
Lassen sich mit Grase binden,
Hören diese Johanneslieder.
Diese Herren, u.

Junger Herr, auf deinen Braunen!
Reit', umreite deine Felder,
Dass des Grases Spitzen hüpfen,
Dass das Gras sich bücke nieder.
Diese Herren, u.

Gott lass unserm Herrn gedeihen
Gute Früchte auf dem Felde;
Seine Hüter mögen weiden
Andrer Herren Feldesfrüchte.
Diese Herren, u. (22)

Although these and other Latvian folksongs have been the bearers of history and their content and form are of great antiquity, we do not find epic or mythological epic songs. Herder attempted to find some epic folksongs in Latvia.

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(22) Herder, G., Volkslieder, 579 - 580.

> "Es sind viele, welche behaupten, die Letten hätten noch Spuren von Heldenlieder, allein diesen vielen widerspricht mein Vater; „Das Genie der Sprache, das Genie der Nation ist ein Schäfergenie. Wenn sie gekrönt werden sollen, ists ein Heu- oder höchstens ein Kornkranz, der ihnen zusteht. Ich glaube Helden gehören in Norden zu Hause, wo man härter ist und fast täglich wider das Klima kämpfen muss; die Letten könnten also hierzu Anlage haben, wo ist aber ein Zug davon? Würden sie wohl seyn und bleiben was sie sind, wenn nur wenigstens „Boden zur Freiheit und zum Ruhm in ihnen wäre." (23)

Herder thus, found that, because to the countrie's geographical and political history, epic songs did not exist.

Herder, then, concluded that the Latvians had an unsurpassable gift for poetry and that their genius was idyllic, suble and delicate. While he only published a few folksongs in his collection, he commented on others:

> "Ausser ihren Staatsliedern d.i. solchen, die bei gewissen feierlichen Gelegenheiten gesungen werden, machen sie ihre meisten Poesien aus dem Stegreif. Diese haben allen den satyrischen, manchmal auch boshaften Witz der englischen Gassenlieder.
> (Wenn sie jemand besingen, so wissen sie so scharfsichtig seine lächerliche Seite zu„ finden, und diese so spottische zu entblossen als irgend ein Swift und Rabner im Sittlichen).
> Hingegen haben sie in ihren Liebesliedern alle das zärtliche, das eine verliebte Melancholie an die Hand geben kann; sie wissen die kleinen nachdrucklichen Nebenumstände, die ersten einfältigen Bewegungen des Herzens so geschickt anzubringen, dass

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(23) Herder, G., Volkslieder, 396.

> Ihre Lieder ungemein rührren. Weibliche Reime haben sie gar nicht, ohnerachtet ihre Sprache dazu sehr fähig ist wie solches die von hiesigen Geistlichen übersetzten Kirchenlieder beweisen."(24)

Finally he states: In diesen Liederchen herrscht bäurische zärtliche Natur und etwas dem Volke eigenes. (25)

From the above we can observe the significance of Gottfried Herder in the history of the Latvian folksong. Herder's efforts were decisive in helping the folksong to flourish. He stressed the importance of capturing inspiration in the folklore and traditions and said that folk poetry could be found among all nations, as in Latvia, at all times. Herder thus, paved the way for the coming romanticists making the people familiar with the greatness of their own history and the treasures of their own literature. Janis Andrups states in his "Folk-Poetry and Early Writings" (1954) that the beginning of Romanticism heralded the period of the Latvian national awakening. The emergence of Herder and the insuring historial changes resulted in a decisive victory of the spiritual world as found in Latvian folksongs.

Another German,Romantic, Garlieb Merkel (1769-1850),

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(24) Herder, G., Volkslieder, 394.

(25) Herder, G., Volkslieder, 397.

assisted in the development of the Latvian national literature. He was a native of Vidzeme and was aware of the conditions in Latvia. In 1797 he published a historical work entitled Die Letten which aroused sympathy and shook all over Europe concerning the treatment of the peasants by the German aristocrats. He continuously fought thereafter, for the national rights of the Latvians. To strengthen his cause Merkel submitted an articlte to a literary magazine Der neue teutsche Merkur edited by Wieland. His essay "Über Dichtergeist und Dichtung unter den Letten" was published in this magazine in 1797. Not only did he describe and evaluate the poetic spirit and the poetry of the Latvians, as did Herder, he also introduced a new concept into the historiography of folksongs. According to Andrups he was an exponent of the Romantic theory according to which the folksongs were fragments of a long obscure epic dealing with ancient Latvian gods. Thus he set out to reconstruct the past using the mythological forms, names, and refrains from the folksongs. Because of Merkels attempts to romanticise the folksongs pseudo-mythological and pseudo-historical themes were reflected in nineteenth century Latvian literature and sky-rocketed during the period of the national awakening. During the latter phase, the folksongs were further cultivated and appeared in print. Because of this, two different kinds of lyrical poetry can be observed in Latvian literature, the genuine folksongs

and "art poems"(Kunstlieder) written in accordance with established models. From this it can be concluded that the folksong set the foundation for the Latvian "art poem".

Although there were many literary trends and writers pertinent to Latvias national awakening, as e.g. represented by Kronvalda Atis (1837-1875) and Krisjanis Valdemars (1825-1891), we shall examine only the flourishing of the Latvian folksongs in the nineteenth century.

Following Herder's example and inspired by the spirit of Merkel, a broader public began to show an interest in the folksongs and collected them.

With the first appearance of Latvian folksong collections in the early part of the nineteenth century, favorable comments about them by several European writers appeared as in the writings of Sir Walter Scott.

According to the Latviesu Rakstniecibas Vesture (1957) the first to make collections of Latvian folksongs in Latvia were the German clergy since they were members of the formally educated class there. In 1824 they organized the Latvian Literary Society whose goal it was to collect and analyze Latvian literary treasures.

The reverend Büttner undertook the most comprehensive study of the folksongs exhibiting in it the keenest insight. Another member of this society, A.Bilensteins, recognized their ethnographical, historiographical and linguistic significance but criticized their lack of national epics.

Such opinions and conclusions, although characteristic, were incomplete and subjective became at the relatively small number of folksongs which had previously been collected. For example, in the Latviesu Rakstniecibas Vesture we find that the first Latvian folksong collections contained 490 songs collected and organized by the minister Bergmanis of Rujiena, entitled Erste Sammlung ächt Lettischer Sinngedichte (1807) and Zweite Sammlung Lettischer Sinn-oder Stegreifs-Gedichte (1808). The other collection, the Palcmariesu dziesmn Krajums,(1807) was published by the minister Wahr and contained 411 songs. Two other ministers, Ulmanis from Krimulda and Büttner from Kabile were also avid collectors. Büttner had a fine feeling for folk poetry and he collected and combined folksongs with his own compositions and published 2854 of them in Latweeschu lauschu dzeesmas un singes (1844). Bilensteins,together with other members of the Latvian Literary Society, published 4793 songs between the years 1874 and 1875.

The period of the national awakening went through Latvia like a wild fire arousing patriotic feelings among the inhabitants. It was the first time in history that native Latvians began to record their own folksongs. There are now a number of such collections. Some of them are listed below.

The first extensive collection Pamyjatniki latishskavo narodnavo tvorchestva,was published in 1868 by J. Sprogis

and containes 1857 songs together with an introduction, letters, and parallel translations in Russian. This according to Latviesu Rakstniecibas Vesture (1954). This collection appeared after an article in Peterburgas Avizes (1864) had appealed to the Latvians residing in Moscow asking them to collect their own national folk-literature.

A second but smaller collection appeared prior to the date of publication of the above collection. In collaboration with Jekabs Zvaigznite (1833-1867, Juris Allunans (1832-1864) published several hundred songs in Seta Daba Passaule (1860. It appeared together with essays pertinent to folksongs. Zvaigznite wrote that in folksongs man is able to express his innermost experiences in an individualistic manner. The totality of the folksongs, therefore, relates what the nation as a whole has experienced.

A third collection was published by Aronu Matiss. It is a very concise collection Musu tautas dziesmas (1888). Fricis Brivzemnieks (1846-1907) collaborated with the minister Bilenstein and collected according to Latviesu Rakstniecibas Vesture approximately 5000 songs. Bilenstein published two volumes containing 4793 Dainas in Latveeschu tautas dseesmas (1874-1875) .

Andrups wrote in his Folk Poetry and Early Writings that Brivzemnieks traveled through Latvia in 1869 and collected his materials from the Latvian intelligentsia and the Latvian folk. After about ten years he realized that this

tedious task was too large for one man and he asked in the literary magazine Pagalms (1881) for the cooperation of the entire nation and entire generations. Versions of folksongs began to pour in and Brivzemnieks found that he was now swamped with work and unable to pursue the task by himself. He therefore, turned to Krisjanis Barons (1835-1923) and asked him to continue what he had begun. The following chapter, then, will be devoted to this man who, influenced and inspired by such pathfinders as Herder, Merkel and enlightened German clergy, devoted 45 years to the task of collecting and editing eight volumes of Latvian folksongs.

COLLECTION OF FOLKSONGS BY KRISJANIS BARONS

In the previous chapter we observed how many interested persons, inspired by Herder's writings and folksong collection, began to collect the Latvian folk poetry which up to now had been regarded with contempt as being crude expressions by peasants and their primitive conditions. Not only did Herder awaken a broad interest in the Latvian folksong, but he also awakened an interest in collecting and studying other Latvian folk materials such as legends, fairy tales, remnants of mythology, etc. Thus, he aided in producing a certain national consciousness which ultimately led to a general national awakening. After the turn of the nineteenth century, the Romanticists, led by Garlieb Merkel, centered much of their attention on the folksong proper. Songs and folk tales were written about peasants and country life instead of nobility.

In this chapter, we shall examine the work of Krisjanis Barons who was inspired and influenced by Herder, Merkel and the German clergy to the extent that he collected and edited eight volumes of Latvian folksongs.

With the birth of a national consciousness in the second half of the nineteenth century, the Latvians realized that their folk treasure would fare better if a native rather than a foreigner were to collect and analyze them. The preparatory work of collecting Dainas had been accomplished mainly by the German clergy as represented by

Bergmann, Büttner and others. Several Latvian natives--Sprogis, Alunaus, Zvaigznite and Brivzemnieks to mention a few -- had to some extent collected them but with little organization. Through Brivzemnieka appeal to the Latvians for better collaboration in collecting folksongs, he aroused interest and cooperation on the national level. In fact, in 1878 Brivzemnieks realized that he could not continue to collect folksongs alone and, according to the historian Andrups, he asked the folklorist Krisjanis Barons to take over. Subsequently, Barons set out to prepare a collection which was to include all the previously printed folksongs even going back as far as the first one written down by Menius in 1632, as well as new ones. The collectors and the nation united and folksongs kept coming in from all parts of Latvia as well as from as far as Moscow. According to Latviesu Rakstniecibas Vesture, the following accounts were given: Around 1890 Barons received 54,000 songs with variants from Moscow alone. In 1893, when he began to organize this mass of material for the purpose of publication, he had over 150,000 folksongs in his possession. In 1894, he published his first notebook of Latvju Dainas. Thereafter, he continued to collect more and in 1903 he had collected 213,120 folksong items. By December 1912, the unbelievable number of 217,996 songs had passed through his hands. At this point it might be interesting to ask how Barons went about organizing this tremendous mass of

Folksong material. Latviesu Rakstniecibas Vesture related that he used mechanical means. That is, he designed a special cabinet which was devided into two parts each having 35 drawers. Each of the 70 drawers contained 20 compartments in which he placed 150-200 strips of paper. All those folksongs, which he received were copied from the original manuscript on these strips of paper. Barons accomplished this seemingly unsurmountable task with the aid of students. The strips then were catagorized according to content. It took Barons twenty-five years to organize his collection and twenty more revising, editing, and publishing it. Only by being very systematic and consistent in his habits did he accomplish this great task. Thus, he rose every morning at 5:00 and worked until sunset.

In this manner, he was able to organize eight volumes containing a total of 218,000 songs. The first title page was in Russian, the second in French, and the third in Latvian. The last book contained the index to the entire collection in Latvian, German and Russian. After having collected and edited his folksongs, he submitted them to foreign readers with the following statement in Les Annales Des Nationalités (1913):

> The subject of the Latvian folksong is the material and spiritual life of the people themselves; they always refer to some stage in life of a person; therefore, they must be arranged in accordance with the different stages of a man's life; from the cradle to the grave.

The first volume is devoted to songs as the companions of man throughout his lifetime. In the second volume Barons groups the rhythm of man's lifetime stressing such important events as birth, christening, courtship, marriage, death and burial. The third volume contains songs dedicated to various kinds of labor such as farming, bookkeeping, etc. The social order and the relations between the classes appear in the fourth volume. The fifth volume contains songs of defense for the native country; thus, it can be said to contain a collection of patriotic folksongs. Annual days of celebration and festivals are represented in the sixth volume. The seventh volume is dedicated to mythological songs and the eigth volume contains miscellaneous materials: superstitions, grandfather's advice and naughty songs.

In the first volume, we learn about songs and singing proper. The Latvians are seemingly preoccupied throughout their lifetime with singing.

> I was born singing, I grew up singing,
> Singing I lived my life through.
> Singing I met the death,
> In the garden of Paradise. (26)

Singing also helps them to overcome problems, burdens and sorrow.

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(26) Dziedot dzimu, dziedot angu/ Dziedot muzu nodzivoju/ Dziedot navi ierau dziju/Paradizesdarzina.

Sorrow, what great sorrow,
I did not worry about my sorrow.
I placed my sorrow under the stone
And walked across it singing. (27)

Just as man goes through certain stages of his life, so do the folksongs, paralleling these stages from the cradle to the grave. The first group of songs relates the oncoming birth, the actual birth, the christening and, finally, the raising and rearing of the child. Motherly love is tenderly expressed in the lullabies where the mother sings: "Sleep quietly, my little golden head." (28) Especially tender are the songs about the mother's concern and care:

My dear, good mother
She brought me up with love and care.
She walked through the mud
But carried me in her arms. (29)

The folksongs also teach the children to honor and to mind their parents.

O children, O children,
Listen to and obey your father and mother.
The sun remains in the sky forever,
But your father and mother do not live foever. (30)

The love of the children for the mother is expressed in many folksongs.

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(27) Bedu man lielu bedu/Es par liedu nebedaju/Liku bedu zem akmeizu/Pari gaju dziedadam.

(28) Klusi dusi, zeltaninit.

(29) Mana mila manulina/Mani mili audzinaja/Pate mate dublus brida/Mani nesa rocinas.

(30) Ai bernini ai bernini/Klausiet tevu,mamulinu/Muzam saule debesis/Ne muzam tevs,mamina.

I light a candle, I burn a branch,
My little room is still dark.
When my mother enters,
The room lights up, right away.(31)

Sunshine is warm, mother is nice.
Both are of equal goodness.
Warmth comes from the sunshine
Kind words from mother. (32)

When a child is orphaned, he looks for a mother in the sun to which he attributes maternal characteristics.

O dear sun, what can I do
Now that I am an orphan.
I am looking at the sun now
Just as I do to my mother. (33)

The second volume also contains songs of youth stressing general observations of their interrelationships and stages of wooing. They contain advice and warning given by other people in the matter of marriage.

Don't take a man,
Who has soft hands.
He is a card player
Not a bread winner.(34)

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(31) Degu skalu, degu sveci/Tumsa mana istabina/Ienak mana mamulina/Tudal gaisa istabina.

(32) Saulit silta, mamin jauka/Abas vienu labuminu/No saulites silti riti/No maminas mili vardi.

(33) Vai saulite ko darisu/Nu es esn barenite/Pasaveru saulite/Ka sava mamina.

(34) Balin tavas dzirmutinas/Lilla cela malina/Vakar tautas lielijas/Nozagt vienu malejimi.

Next, old customs and marital rites are described. The oldest way to get married was to steal or snatch a bride. Bride snatching or abducting customarily occurred in two ways -- if the suitor was rejected or to replace engagements and weddings. This went on until the tenth century after which time bride stealers were punished. Regardless of the change, it still took place until the sixteenth century, at which time the choice of the bride was made with the consent or knowledge of the family who had given their consent to the abduction. The only surprised person was the bride-to-be. She was, as a rule, stolen while she was performing some task.

O my brother in your mill,
Near the main road,
The neighbor boys were bragging
About stealing a girl working there.(35)

When the bride-to-be was stolen, she was taken by the goom-to-be by his friends and relatives to his home which sometimes was far away. The bride's male relatives and other men chased after them.

O brother, get your horse ready,
Get ready your fastest horse.
Ride after the sister
Whom the neighbors took, (36)

Why did you come strangers,
To pick the flower from our land?
Did you not have such a flower
In your own land? (37)

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(35) Neluko to puisiti/Ar baltam rocikam/Tas bij karsu spelmanitis/Ne maizites devejins.

When the abducted bride arrived at the groom's home, she was asked to come in and join the household. If she liked it there, she remained.

> I saw from a distance already,
> That my sister was engaged.
> As shiny as a star,
> Was the ring on her finger.(38)
>
> O my brothers,
> Turn your horses back and go.
> I'll stay here.
> Just thank and greet dear mother.(39)

There are also songs of wife-buying and selling of young maidens. This was seemingly a later phase of matrimony and was considered honorable as well as acceptable and showed that the groom appreciated the bride's upbringing and skills. At this time the groom also had to pay for the hope chest.

> Lend me, brothers, some money
> I am bringing a bride from the neighborhood
> And is she pretty!
> But high is the price.(40)

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(36) Drizin, drizi balelini/Kumelinus seglojat/Dzenaties pic masinas/Ko aizveda svesi landis.

(37) Ko nakat svesi laudis/Musu zeme ziedu rant/Vai Jus pasu zemite/Tadi ziedi neziedeja.

(38) No talienes es pazinu/Ka masina sadereta/Spid Ka zvaigzne rocina/Tautu dotais gredzentins.

(39) Es bralisi vairs neiesu/Kam jus mani maldinat/Parnesati maminai/Simtu labu vakarinu.

(40) Lidzat brali man ar naudu/Nu es nemsu ligavinu/Ciema viena zeltenite/Dargas naudas sadereta.

The wedding took place after an agreement and a settlement were reached between the groom and the bride's parents. The groom also had to promise to be good to the bride and to take good care of her. Her brothers and other relatives would return to make sure that she was indeed happy. In the event that she was unhappy, she would return home with her brothers.

> In the evening the groom was scolding,
> Thinking my brothers did not know.
> The sun had not risen yet
> My brothers already had come to save me.(41)

In most cases, however, the bride seems to be content and happy. She confirmed this to her brothers and other kin when they came to visit.

> Come right in my brothers,
> Walk all through the house.
> Good is my living,
> Good is my man.(42)

Later, with the acceptance of Christianity, the bride was taken to the church by her brother where she met the groom. The wedding ceremony was followed by three days of celebration.

> This is the last ride
> With my brother to church.
> Now I have my own man
> Who will take me to church.(43)

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(41) Vakara tautas raja/Lai batini nesajuta/Nav saulite nolekusi/Jau balini sajutusi.

(42) Eita mani baletini/Lidz pasam dibenam/Laba bija man dzivite/Labs bij mans arajins.

I brought to my land lord.
A bricket of honey, just to be nice.
To my minister I gave a couple of chickens
To wed us and make us a couple.(44)

Go good luck, go first
I will follow in your footsteps.
Dont'let me take the road,
Where the bad days are.(45)

Brew ale, bake bread,
Buy the wedding brandy.
We'll celebrate for three days,
Dancing and singing.(46)

We ate good, drank good,
Thank you, dear God.
God's given is the food,
Mara's woven the table cloth.(47)

The above songs are dedicated to the young people who benefited from the experience, wisdom and advice of the older ones. Next wit and gaiety prevail in the songs about the daughter and mothers-in-law.

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(43) Nu es braucis vairs nebrauksu/Ar braliti baznicai/Nu pasai arajinis/Baznica vedejinis.

(44) Kungam nesu medus podu/Lai nenem par launu/Macitajam calu paris/Lai pa param salaulaja.

(45) Ej Laimina tu pa prieksu/Es tavas pedinas/Nelaid mani to celinu/Kur aizgaja launa diena.

(46) Bruve alu, cep maiziti/Dzersim kazas tris dieninas/ Dziedadami,dancodami.

(47) Paedusi,padzerusi/Pateicam Dievinam/Dieva dota ta maizite/Maras austi galdautini.

Starting from now on,
There will be everything new:
The young housewife,
Sits at the table.(48)

Where is the mother-in-law
We don't see her around
We don't see her around
Welcoming her daughter-in-law?(49)

Human weaknesses were not judged or condemned but satirized and sometimes put into humorous settings. According to Krisjanis Barons in Latvju Dainas, when a man was dying he was placed on a straw sack on the floor and the windows were opened so that his soul could fly freely towards heaven. When dead, the man was washed, dressed in new clothing, put into a coffin and carried to a barn where, to show their respect his kin would remain with him day and night until the funeral. Then the deceased was brought back to the house, the coffin was placed on benches and lighted candles were placed around it. Relatives and friends sang sad songs and lamented the dead. Then the deceased was taken to the cemetary where the preacher gave the last sermon. After the coffin was placed into the grave, the relatives buried it and then returned quietly to their homes.

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(48) No si pasa vakarina/Saksies jauna dzivosana/Jauna sed saiminiece/Istabin as dibena.

(49) Kur palika vira mate/Ka neredz staigajam/Ka neredz staigajam/Sanemam vedeklinu.

In the event the deceased was taken to the graveyard by sled or carriage, the latter was over turned remaining in this position for three days, as a sign of mourning. Finally, the mourners ate and sang songs like the following in which sorrow was alleviated somewhat by the feast that followed.

O wind, why did you break
The best of the oaks
O death, why did you kill
The oldest from us.(50)

Bitterly cry my father and mother,
Taking me to the graveyard.
Don't cry dear parents
I'll be waiting for you there.(51)

Carry me singing,
Don't carry me weeping,
Let my soul go
To God-- Singing.(52)

Baking for me good bread
Brewing for me ate
They ate it, they drank it
They left me in the graveyard.(53)

Conditions of life in which peasants showed initiative cause them to make music as they worked and sang in celebration of tasks they had accomplished various kinds of work, agricultural, animal husbandry, hunting, cattle breeding, fishing,

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(50) Ai vejini kam nolauzi/Taisnako ozolinu/Ai navite kam nokavi/Vecako darbinieku.

(51) Gauzi raud ters mamina/Smiltiena vadidami/Neraud gauzi ters mamina/Tur es jus sagaidisu.

(52) Vedat mani dziedadami/Nevedat raudadami/Lai iet mana dveselite/Pie Dievina dziedadama.

(53) Dara man saldu alu/Cep man mikstu placeniti/Pasi ed, pasi dzer/Mani atstaj smiltene.

bee keeping, etc. were depict in the folk songs in volume three.

O little girls, O little sisters
Honor the farmer,
The ploughing man's feet and hands
Are blossoming like apple blossoms.(54)

Grant, God, good health
And a good crop to the plougher.
Good crop to the plougher
Good crop to the sower.(55)

As a little girl, I was a shepherdess
Soaking my feet in the dew
To grow up nice and fair.(56)

Volume three also emphasize the work performed by women. A. Hupel in his Topographische Nachrichten von Lief-und Ehstland (1777) described the duties of the woman; she had to take care of the cattle feeding and milking and pasturing the cows. Another task of the woman was to grind the grain into flower and to bake bread.

Everybody says, everybody tells
This bread is the very best,
My hands did it all
With my brother's mills. (57)

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(54) Vai meitinas vai masinas/godajat arajinu/Arajam kajas, rokas/Ka abelu ziedi zied.

(55) Dod Dievini veselibu/Tiru rudzu arajam/Tiru rudzu arajam/Tiru rudzu sejejam.

(56) Maza biju ganos gaju/Rasa kajas mercinaju/Lai es augu liela,diza.

(57) Visi saka, visi saka/Bideli-ta ta maizite/Manas rakas bideleja/Balelina dzirnavas.

The women also had to work in the fields, sowing, planting, weeding flax and later spinning it into thread and then wearing it into fabric.

> Where would you be little flax,
> If the girls were not around?
> Who would weed you, who would spin you
> Into something beautiful? (58)

Throughout the ages, the women are constantly sewing, weaving, knitting, embroidering and chrocheting, besides performing their daily chores.

> O my work, O my work,
> When can I finish you all---
> Sewing, weaving and
> my unfinished embroidery. (59)

> I knit ornamented mittens,
> And embroidered shawls.
> The mittens I gave to a boy,
> And the shawl to his mother. (60)

The woman also performs household duties which consist of washing, keeping house and cooking.

> I washed for my working man
> The whitest shirt
> He can walk around,
> As white as a swan. (61)

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(58) Kur linini jus paliktu/Ja meitinas neuzaugtu/Kas jus pluktu, kas jus verptu/Kas jus daili darinatu?

(59) Ai darbin, ai darbin/Kad es tevi padarisu/Suveklitis, audeklitis/Ierakstita vilainite.

(60) Rakstiem vien cimdus adu/Rakstiem vien vilnainites/ Rakstiem cimdus tautam devn/Vilnain delu maminai.

(61) Es savam arajam/Baltu kreklu izveleju/Lai tas man ta staigaja/Ka baltais teterits

The mother also has to find time for setting an example and teaching her daughter how to run a household. Sometimes the woman finds time to go visiting and get together with her kin and neighbors. This occurred mostly during the winter when nothing much was left to do on the farm. Chatting and singing prevails during these get togethers.

> Come girls, come to me,
> Spend this evening,
> Spend this evening,
> Singing gay songs. (62)

In the fourth volume we have a picture of the social order and the relations between and among the classes. According to A. Svabe's Latviesn Tautas Dziesmas (1952) the Latvians used to live on farms in large family groups. The married children usually remained with their parents for a few years. Then the parents would give them some land on which the newly weds could build and expand. Many Latvian folksongs mention a master or lord. This so-called master is not a Latvian rather he is a German who lives in a castle and has jurisdiction and rights over the land and its people. (There were several counties,several lords and castles in Latvia throughout the centuries). Each respective lord was payed rent by the farmer in the cover crops, cattle, and work. Recruited men were sent to war with another lord in other counties. In this manner the

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(62) Naciet meitas pie manim/Vakarinu, vakarot/Vakarinu vakarot/Jaukas dziesmas padziedat.

Latvians who were the real owners of the land were gradually reduced to surfdom and had to work for the master from sunrise till sunset. This hard work and difficult existence of the peasants under a master are indicated in many folksongs.

> Dear sun, go quickly to God,
> Give me peace and rest.
> Severe masters made me toil,
> They don't give me peace or rest.(63)
>
> The master told me to hurry up,
> I hurried my horse
> The poor horse was wet with sweat,
> I was wet with tears.(64)

Tears and grief were expressed only before God or nature.

> No one saw me
> Bitterly crying
> Me sleeve, however, saw me
> While drying my tears. (65)

The oppressed peasant thought of avenging himself and ridiculed the cruel German master. Thus, the peasant songs of revolt became tolerated ways of letting off steam.

> O German, O German
> Home you don't know how to act.
> Your only brown coat
> Got torn, while you danced. (66)

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(63) Ej saulite driz pie Dieva/Sod man svitu vakarinu/ Bargi kungi darbeu deva/Nedev sveta vakarina.

(64) Kundzins mani drizinaja/Es drizinu kumelinu/Kumelinam viedri lija/Man birst gauzas asarinas.

(65) Neviens mani neredzeja/Kur es gauzi noraudaju/Piedurknite ta redzeja/Tur noslauka asarinas.

(66) Ai vacieti ai vacieti/Nu tu busi nezina/Vieni pasi bruni svarki/Tie noplisa dancojot.

Having lost their political and economic independence, the Latvians lived under foreign masters. Still they retained their ancient customs and culture and hoped someday to be independent and free in their own land. Thus, they defended their land and went to war for foreign rulers. They found new strength in songs.

> I went about singing
> While serving harsh masters,
> I remedied my tears
> By singing songs. (67)

Other songs contained patriotic expression. "This is my native land, I was born by the River Gauja."

> O my God, what can I do
> Now we have to part.
> I have to go to war
> You have to stay by yourself. (68)

Days of celebration and festivals were reflected in the sixth volume. One of the most colorful Latvian festivals, Jani was celebrated on the eve of June twenty-third or the summer solistice. This celebration symbolized fertility of the crops and cattle as well as the blessings of the farmer and his family. For this celebration the house, barns and cattle were decorated with wreath and garlands of grass, flowers and oak leaves. The day's work was fi-

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(67) Dziedadama vien stai gaju/Sivus kungus klausidama/Lai es savas asarinas/Dziesminas remdinaja.

(68) Se ir mana tevu zeme/Esmu dzimis gaujmalieta/Vai Dievini ko darisu/Mums abiem jaskiras/Man jaiet karina/Tev vienai se palikt.

nished earlier and cattle were brought in from the pastures before evening fell. The farmer's wife had prepared a special kind of cheese, baked and brewed ale for the family and neighbors. In the evening the midsummer night fires were lit to keep away bad spirits and the celebrators went from farm to farm singing and dancing. Since John was a very popular name, this day was also his name'sday. All the men who were named John then had wreath of grass and oakleaves placed on their heads and received much attention. Particular power was attributed to the Janu, zale or grass, and the head of the household and his wife had the wreath draped around their shoulders. Legend tells that only on this night a fern, paparde, blossomed while during the rest of the year it remained a green plant. Whoever saw these white blossoms could expect good luck and fortune. Therefore, everyone went to seek this fern. During this celebration special Janu songs were sung. They always ended with the word "Ligo" meaning cheer or merry. Approximately 70 songs with variants are devoted to this festival.

Originally, says the historian A. Svabe,Janu-day was a religious day in honor of John the Baptist who was born on June twenty-fourth. The general view held by the Latvians though, was that centuries ago the mystic Janis or Joannes pusillus came once a year to see his children, that is, the farmers. The folksongs state that he came to observ:

How they ate
How they drank
Ligo,ligo
How they glorified him
Ligo---- (69)

Good evening John's mother
Ligo, ligo
Have you been waiting for us?
Ligo
John's day celebrators
Ligo, ligo
Have brought you many wreaths. (70)

All flowers are good,
Picked on John's evening.
But picked the next morning
They are not good for anything
Ligo, ligo (71)

I gave to our John
What I promised him:
Plenty of bread, a barrel of ale,
And a well fed piggy. (72)

Come rain whenever you want to,
Don't rain on Johns night,
Wet will get the Johnsgrass
Wet will be the parade blossom. (73)

Martini was a day on November tenth, which the farmers celebrated as a last day to let the cows and horses out into the pasture. Here after, the cattle were kept in the

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(69) Ka tie eda/Ka tie dzera/Ligo, ligo/Ka janiti daudzinaja/Ligo

(70) Labvakaru Janu mate/Ligo, ligo/Vai gaidiji Janu berni atnesusi/Ligo, ligo/Tujdevinas Janu zales.

(71) Visa laba Janu zale/Ko pluc Janu vakara/Ko pluc rita saulite/Ta vairs lieti nedereja

(72) Devu devu Jamsam/Ko es biju solijusi/Cepli maizes, muca alus/Nobarotu siventinu.

(73) List lietini,Kad lidams/Nelist Janu vakara/Salijis Janu zales/Salis Janu papardites.

barns. For this day's celebration the women of the house baked and cooked and prepared drinks. Martini can be compared to Halloween because on this night children dressed up and disguised themselves and visited the neighbors who invited them in to eat, sing and dance. One of the most popular disguises or costumes was that of the gypsy.

> Let us go children and be gypsies
> Gypsies have a good life:
> Gypsies ate fat meat
> Dipping it in cream. (74)

Jurgi was the day on April 23 when the farmers finished their old contracts or started to break in their new workers. When one wanted to move from one place to another to start a new life, this was the day to go. The old domain had to be cleaned and left spotless on this day. Entering the new home the farmer's wife first carried in a loaf of bread and a broom. This was the symbol for good health, wealth and blessing. For the farmer, Jurgi also represented the beginning or termination of the year. This was the day the cattle were brought out to pasture. Jurgis was the patron for the cows and horses. On this day also, shepherds sere sprinkled with water, in fact everybody got this shower, except the head of the household or the farmer.

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(74) Eina berni, Ciganos/Ciganos laba dzive/Cigans eda tauku galu/Krejuma mercedams.

The seventh volume is dedicated to songs of mythological nature. In the third volume of L.H. Gray's The Mythology of All Races the author states that only remnants of a Baltic mythology exist but although these are fragmentary, their value is great because they explain migrations of the Indo-European Race and portray their creativity through poetical imagery. Most of these fragments deal with the mythology of the sun or the cult of the sun and are related to the pre-ethnic Indo-European sun mythology. The belief existed that the ancient Latvians had descended from the sun and that even though they had lost their freedom and their land the "sons and daughters of the sun" would once again regain their freedom and independence.

Besides worshipping the sun, the Latvians according to the historians Spekke and Svabe of the twentieth century had various other gods. They worshipped the most of the creation and personified elementary forces. That,is, they had a god for heaven, for earth, thunder, moon etc. Because their life revolved around nature, they worshipped almost everything which was close to them; sea, rivers, trees, birds, etc. The farmers believed that this would enhance the quality and quantity of their crop and livestock and bring them and their family good health and prosperity.

Aside from worshipping the creation and nature, they also worshipped imaginary objects such as the three fates

Laima fate, luck daughter of god, Dekla, Karta comparable to the Norse Urdun, Verdandi, Skuld, and to the Greek Clotho, Lachesis, and Atropos. Mara was a good force in nature and in the atmosphere. She gave fertility and helped all women. Thus she was worshipped and offering were made to her.

Evil genii in nature were also recognized. Good represents an evil force with which man has to cope. Another ugly, evil force is the devil who lives under ground and attempts to destroy man and God.

Dark field, dark field
Who will be my companion?
God was my walking companion
Laime showed us where to go. (75)

High is sings the lark
Higher than any other bird.
Lamas decision is better
Than any good advice. (76)

Go, sun, go to God,
Don't touch the tips of the trees.
God's sons can do it,
They have sharp swords. (77)

According to J. Andrups Christianity penetrated the realm of the folksong not in the form of an alien and disrupting force but as a new creative and cultural element.

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(75) Tumss lauka, tumss lansca/Kur bija nemt cela drawgu?/ Sievs bija mans cela draugs/Laima cela raditaja.

(76) Augstak dzied cirulitis/Parvisiem putnniem/gndraks Laimas lemumins/Par visiem padomiem.

(77) Ej saulite, driz pie Dieva/Neli-dzim meza galus/Lai lidzina Dieza deli/Ar aso zobentinu.

(78) Es Dievinu pieminepi/Ir rita vaxara/Se celos/Se gulos/ Zem Dierrna Lajinam.

I called for God
In the morning and evening
I get up and lay down
Under his feet. (78)

Throughout the centuries the German clergy rejected the folksong and the epitome of dark paganism. They failed to understand that the gods and goddesses mentioned in the folksongs reflected ancient Latvian mythology and accused the singers as witches and heathens.

Under the category of miscellany Barons grouped the naughty songs which were considered highly immoral and foolish by the German clergy.

O my fair mother,
Who will pasture the cows tomorrow?
Yesterday the village boys,
Ripped my skirt. (79)

O Johnny, oh brothers,
Tomorrow you'll be whipped.
You brought a lose girl
As a bride to the brother. (80)

Grandfather's wisdom and advice also appeared in the last volume.

Don't hurt the small child,
Nor the old man.
It is just as difficult for the small child
As for the old person. (81)

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(79) Ai balta mamulina/Kas rita ganos ies?/Man vakar ciema zeni/Lindracinus saplukaja.

(80) Ai Janiti, ai braliti/Dabus ritu smalku riksu/Kam atvedi balinam/Izbruketu ligavin?

(81) Nedarju mazam pari/Ne vecam cilvekam/grut mazam berninam/grut vecam cilvekam.

We have passed the German influence on the Latvian folksong in rapid review. To obtain a sharper perspective of just what this influence entails, we shall briefly summarize what we have presented.

The Germans began to influence Latvia eight centuries ago when German merchants colonized the Baltic shores and Bishop Albert along with the Order of the Brethren of the Sword founded the Capital City of Riga. The German culture, religion and literature were gradually superimposed on the natives. For centuries efforts were made to convert the Latvian peasants to Christianity, and the German conquerors and leaders advocated the spread of German culture by force of arms. On the whole, the status of the Latvians was reduced to that of serfs and the conditions of the peasants became deplorable. For six centuries the Latvian language and folk literature were looked upon by the German conquerors as being coarse and unrefined. The German missionaries, especially the Jesuits, became aware of Latvian folksongs and the important role they played in the life of the Latvian people. Most of the missionaries and clergy, however, were unable to speak the Latvian language. Thus, they misinterpreted many folksongs and generally regarded them as being crude, foolish, uncouth and of little, if any, literary value. In fact, two prominent clergymen, Einhorn and Stender, violently opposed, preached

against, condemned,and attempted to extinguish them. However, a feeling of respect for ancient traditions and hereditary values enabled the natives to remember and sing them. A publicly demonstrated memory of folksongs meant as much as persecution and death to women, forthereby they were accused of being witches, especially in the sixteenth and seventeenth and early eighteenth centuries. Foreign wars, foreign languages, and harsh foreign masters provided more obstacles for the development of the Latvian folksongs. Stender almost succeeded in extinguishing them in the early eighteenth century by replacing many of them with his own ditties written in accordance with foreign metric and stylistic rules characterized by a didactic, moralizing and superficial content.

Not, however, until Gottfried Herder appeared in the late eighteenth century, did the German influence upon the Latvian folksong become a positive one. In his attempts to blaze new trails for humanity, Herder greatly favored the Latvians. Residing in Latvia from 1764-1769 he noticed that this nation had for centuries been deprived of its language and culture. Consequently, he set out to present his humanitarian principles and spoke like a prophet to all nations.

He inaugurated the great movement of new humanism which led to the concepts of nationalism and romantic patriotism. The Latvian language and folksongs, previously regarded as

insignificant, were now regarded by Herder as being the expressions of the soul of this nation. By observing the Latvian Midsummernight festival he realized that he had witnessed how a nation, deprived of most of its rights, had kept alive its ancient past through the medium of its folksongs. He recognized and propounded the fact that a nation's culture had to have deep roots in the past which sprang from the native soil.

To appreciate Herder's contribution, his inspiration and stimulus to study and collect folksongs, we must remember that Herder saved, revived, popularized, and revolutionized contemporary attitudes towards the Latvian folksong and established a firm basis for the development of the future of Latvian literature. He aroused the Latvians to a culture which was a true expression of their natural genius and, thus, he created enthusiasm for the literary treasure of the past and the achievements of the Latvian people as a whole. Further, he expounded and strengthened the idea living amongst the Latvians that culture does not originate from without but rather from within. This led to the national awakening of Latvia.

An exponent of the Romantic theory, Garlieb Merkel, also exerted great influence on the Latvian folksong. Through his attempts to restore national rights to the Latvians and to romanticize the folksong's pseudo-mythological and pseudo-historical themes, Latvian folksongs and subsequent litera-

ture blossomed mightily during the period of national awakening.

Through the efforts of Herder, Merkel and the German clergy, active in Latvian literature, the Latvians regained strength and realized that hard work, patriotism and unselfish sacrifice were necessary to restore their national heritage, namely the Dainas, and become free again.

The entire Latvian nation collaborated with Krisjanis Barons enabling him to collect eight volumes of Latvju Dainas the first of which appeared in 1898. Thus, Krisjanis Barons paved the way for further interest and inspired others to begin where he had left off. The Achives of Latvian Folklore extended his collection by adding approximately 60,080 songs and collecting 800,000 variants. Even now, work in folksong research and continued collection by many immigrated Latvians goes on in the United States.

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