SUMMARIES

Almantas Samalavičius

GLOBALIZATION, NATIONAL CULTURE AND THE HUMANITIES

Summary

The article explores the issue of the effects of globalization on the contemporary existence of the world. It considers the challenges that are faced by states and societies in their efforts to nurture their national culture under changing conditions. The author discusses theoretical approaches that are employed to explain the impacts of globalization: creolization, homogenization, hybridization and so forth. An analysis is presented on how the concept of the national culture transforms and the concept of national identity changes under conditions of globalization. The article also highlights the specificity of the nativist and national discourse. In this context, the challenges posed to the humanities' discourses and opportunities to meet them are discussed.

Algirdas Gaižutis

HOMO EUROPEUS, CULTURAL TRANSFORMATIONS AND LITHUANIANS

Summary

The article examines the changes in Lithuanian culture and mentalities that are taking place with the accession of Lithuania to the European Union. The author analyses various fears and attitudes associated with the supposed cultural levelling and loss of identity. It is demonstrated that there is no common European cultural policy; culture remains the domain of the member states. Lithuanian culture faces and will undoubtedly continue to face the same issues that are confronted by Western civilization, yet the democratic structure of the EU allows us expecting that there will be attempts to solve them. The EU

policy provides Lithuanians with an opportunity to become, for the first time in their history, a real part of Western civilization and to develop the European identity along with the national one. The participation of small countries on an equal basis in the process of European unification witnesses of the respect to the heritage and identity of a specific nation.

Jurgita Šiaučiūnaitė-Verbickienė

THEY/OTHER ABOUT US/OWN:
THE REALITIES OF CO-EXISTENCE IN THE SOCIETY
OF THE GRAND DUCHY OF LITHUANIA

Summary

In addition to the mainstream society, there were three non-Christian communities in the Grand Duchy of Lithuania: Jewish, Tatars and Karaims. The activity and the views of non-Christians with respect to the majority constituted an invisible part of the social relations: each of the communities had a preconceived and well-established pattern of behaviour, communication – or vice versa, keeping safe distance – and beliefs. Such patterns, as well as the image of non-Christians held by the majority, emerged in the context of everyday realities, superstitions, stereotypes and fears. Therefore, not only the images of non-Christians, but as well the attitudes of the minorities towards the mainstream society that sheltered them and created conditions for living should be analysed. The non-Christian communities never expressed their views – or did it in very rare cases and in a considerably subtler manner than in the texts created for the community purposes – on the mainstream society in Polish or Ruthenian. The present article draws on the sources written in languages other than these spoken by the mainstream society, i.e. Hebrew (Jewish and Karaim sources), Polish and Ruthenian using Arabic alphabet (Tartar sources), the materials of the Lithuanian Vaad, rabbinical responsa, Jewish chronicles of the 17th century, poetry of the Caraim Izaok of Trakai, and Tartar *kitabs* and *hamails*.

The behaviour and position with respect to the Christian society reflected the striving of the Tartars, Karaims and Jews to be accepted in

the new environment and possible ways of achieving this. The society of the Grand Duchy of Lithuania with its negative stereotypes of the Jews was viewed by the latter as alien, intolerant, dangerous and unreliable. The Lithuanian Jewish community established the conception of relations with the majority that remained unchanged for a long time: not to instigate. The Tatars sought to control the process of assimilation that was gaining speed. The Caraims in their turn sought to establish separateness from the Jews and to keep the spirits of co-religionists through fostering the cohesion of the community, raising self-consciousness and maintaining hope for a better future. The attitudes of non-Christians towards the mainstream society were more restrained to compare the position and negative images of the latter with respect to non-Christians. These have influenced the interrelations of the non-Christian communities as well.

Virginijus Savukynas

ETHNIC-RELIGIOUS RELATIONS IN SOUTHEASTERN LITHUANIA FROM THE PERSPECTIVE OF HISTORICAL ANTHROPOLOGY

Summary

This article discusses ethnic-religious relations in Southeastern Lithuania from the angle of identity. What relations do various ethnic-religious groups establish with respect to each other? How do they distinguish between *own* and *other*? The ethnographic material collected demonstrates that the criterion of religion is relevant in differentiating between own and alien communities. Typologically, this may be paralleled to the pre-modern society: the data from the second half of the 19th century testifies that it is religion rather than language that has been the central factor in self-identification with one or another group, at least within the stratum of the peasantry.

Pillė Veljataga

NATIONAL INDIVIDUALITY AND LITHUANIAN CULTURAL GUIDELINES (1918–1940)

Summary

The article discusses the concept of Lithuanian *national individuality* that has been formed in the interwar discourse of culture studies and aesthetics. The prospects for the prosperity of the Lithuanian state, which reappeared on the map of Europe, were based on the creation of a peculiar national culture that could avoid the crisis of the Western civilization and adopt the classical cultural values of the human race. Stasys Šalkauskis and Antanas Maceina, authors of the most extensive studies on the issues of Lithuanian culture, provided different characterizations of the factors of ethnic origins and historical development that used to determine and still do the nature of the Lithuanian nation and its national individuality. The formation of the image of national character and attempts to provide a typological definition of the specificity of Lithuanian world-view that reflects itself in art – in addition to the authors mentioned, this subject was analysed by many others dealing with art issues – have become theoretical guidelines for the artistic creation.

Laima Kiauleikytė

ECHOES OF *FREIMAURERLIED* IN THE CREATION OF LIUDVIKAS RĖZA (1776–1840)

Summary

The publication is an attempt to draw attention to the previously little investigated section – Masonic verses and, possibly, songs – in the creative heritage of Liudvikas G. Rėza. Actually, several pieces of original poetry of the scholar testify to their „masonry" purpose. These are pieces of specific content, typical metrical structures and characteristic type. Some of them (e.g. *Pythagoras auf den Ruinen seiner Vaterstadt*, 1811) have been presented to the Three Crowns Lodge. The

poetic work is inseparably connected with the activity of Rėza as Grand Chaplain of the lodge (1816–1819), which is equally important. His participation in the Enlightenment phenomenon – the movement of freemasonry – make corrections with respect to the dominant attitude towards Rėza's nature, interests, love for Lithuanianism and social standing. The search for surviving archival material would allow further analysis on this topic.

Vytautas Berenis

ISSUES IN HISTORICAL STUDIES OF VILNIUS OF THE FIRST HALF OF THE 19TH CENTURY

Summary

The article discusses the issues and perspectives of the research of Vilnius. The author emphasizes the necessity to analyse the history of the city from regional, multi-cultural and other perspectives with a special attention to the Polish and Jewish cultures. The article highlights the "everyday-life" cultural studies. Studies of the history of culture of Vilnius city, as a separate object of research, would intensify the research of urban culture and would widen the context of European urban heritage.

Vida Bakutytė

THE LITHUANIAN SPIRIT IN THE WORKS OF STANISŁAW MONIUSZKO

Summary

The object of the article is the creative work and other musical activity of the Polish composer Stanis³aw Moniuszko in Vilnius (1839–1858). In this respect Moniuszko is viewed as a participant in the Lithuanian cultural movement of the 19th century. Cross-national beginnings (Polish, Byelorussian, and Lithuanian) of his works, features

showing his artistic orientation, and the civil position of the artist constitute a theme of musicology and cultural studies, the analysis of which allow spotting complex turns in the development of cultural and national identity in the Lithuanian cultural life of the 19th century. The article presents an analysis of Moniuszko's creative work on Lithuanian theme and states its place in the composer's biography. It is highlights the importance of these works in the development of Lithuania and Lithuanian musical art. It as well discusses inaccuracies in historiography when, despite historical facts, inadequate view on the quality of musical life in Vilnius and the importance of Vilnius period in the life of Moniuszko is given. The article as well discusses the risk of the complexes of centrist dogmaticism and peripheral inferiority in evaluating the creative work of the representatives of multicultural identity (like Moniuszko) and phenomena of musical culture in Lithuania of that period.

Dalius Viliūnas

AGE OF PHILOSOPHY IN LITHUANIA: THE FEATURES OF THE PHILOSOPHY OF ENLIGHTEMENT

Summary

The Enlightement as an „Age of Philosophy" took place in Lithuania from middle of XVIIth till 40 – ies of XIXth century. Two figures of the „philosopher" are discerned in this article. First we might call „Vilnius scrutinizer" – a follower of the University traditions of natural sciences, empirism of Educative Commission, the *connaiseur*, favorite of strict sciences. Astronomer and mathematician Jan Sniadecki might serve as a typical example of this figure. Another representative „figure" of the philosophy of Enlightement would be a libertin, blamed by catholic society with a label of blasphemous atheist and materialist. The philosophy of libertinism flourished predominantely in Courts, therefore could leave little monuments in written. Only scornfull remarks of the opponents might serve us as a basis for the reconstruction of its content. Lithuanian written tradition (scriptures of A. Tatarė, M. Valančius) has also marked those particular figures of the Lithuanian philosophers of the Enlightenment.

The most general feature of the professional philosophy of the Enlightenment is an Eclecticism: it defines both the dominant trend of thinking and the methodological procedures at use (free choice grounded in the common sense) IX decades ahead since the middle of the XVIIIth century. The analysis of the phenomenon of the Eclecticism reveals well the main stereotypes of Lithuanian culture: legacy of epigonism and compilation, intolerance towards opponents, dreadful avoidance of the „extreme„ positions (idealism, scepticism, etc.), strenuous attempts to tell the final word, superiority of didacticism, lack of the criticism in use of the works of former philosophers, cutting their ideas for the purpose of the interpretation and evaluation of the most recent trends.

Arvydas Pacevičius

STANISLOVAS ČERSKIS' JOURNEY ACROSS WESTERN EUROPE BETWEEN 1819 AND 1821

Summary

The researchers of the old Lithuanian culture are well familiar with the personality of Stanislovas Čerskis (Stanis³aw Czerski), canon of Samogitia, author of *Žemaičių vyskupijos aprašymas* (1830; Description of the Diocese of Samogitia). However, the contents of his scientific journey across Europe conducted between 1819 and 1821 have not been disclosed. A lecturer of classical languages at Vilnius Gymnasium, Čerskis went on the journey for Vilnius University to collect material for the Latin-Polish dictionary. Based on the correspondence kept in the Czartoryski Library in Kraków it has been established that Čerskis visited 21 city and studied the collections of 15 libraries (Royal Libraries of Berlin, Paris and Dresden, Laurentian Library in Florence, Ambrosian Library in Milan, St Mark's Library in Venice, libraries at Königsberg University and at the British Museum and others) and 6 archives (the „secret" archives of Königsberg, the Neapoli City Archives, the Chapter Archives in Frauenberg/Frombork and others). He conducted correspondence with Adomas Jurgis Čartoryskis (Adam Jerzy Czartoryski), curator of Vilnius University and the educational district of Vilnius, through Adolfas Dobrovolskis, secretary of the latter. The letters indi-

cate that Čerskis browsed the collections of main libraries and archives and reported of the historical material (antiquities) found on Čartoriskis' commission. The patron Čartoriskis ordered to purchase or to copy some rare manuscripts illustrating the history of the Polish-Lithuanian state. Historical documents were sought without the intention to expand the collections of the library at Vilnius University; instead, the aim was to enrich the famous Puławy collection, which comprised nearly 40 thousand prints and several thousands of rare manuscripts at that time. It is interesting to note that the collection of Vilnius University library became that large only before the university was closed in 1832. Therefore, it is to be considered that the journey was coordinated not only (and not that much) by Vilnius University but by the patron as well. On the other hand, the aims of the scientific journey have also been fulfilled, as already in 1822 Čerskis published the Latin-Polish dictionary.

Jūratė Markevičienė

IMAGES OF VILNIUS' OLD TOWN
IN THE PROTECTION OF CULTURAL HERITAGE
IN THE 20TH CENTURY: FROM LANDSCAPE
TO FRAGMENTS OF THE PAST

Summary

In this article, the word *image* is used to denote the mental image that individuals have of their city, which they consider being a "real" (essential) picture of their city and therefore seek to materialize it. From the perspective of heritage conservation, such an image is most frequently related to the ideology of world order, i.e. to the supposed "Golden Age" that existed in the past and the deterioration or distortion of this "perfect order" at later periods of history. Image building is based on the interpretation of an actual picture and the knowledge about it: the elements of the city's form that do not correspond with the created image are ignored or denied (even eliminated) and those that accord with the way individuals perceive the city are highlighted, reconstructed or created.

Throughout the 20th century, basically all generations of Vilnius' inhabitants treated the Old Town as the most significant object of the

city's cultural heritage, but had different perceptions of it. At certain periods, lots of individual mental images existed, but a shoved one – or sometimes two, as a rule opposite – was formed as well. It is those public mental representations that were converted into images, i.e. formalized through the development, validation and implementation of various programmes and plans.

The author claims that both the perception of the city and the image created depend on the type of perspective. Three types of perspective are differentiated: integrated, fragmented and defocused. The images of Vilnius' Old Town are classified accordingly: the city as landscape, the city as a sum of monuments, and the city as scaffered shivers fragments of history. The images of the interwar period as well as some images from the latest decades are attributed by the author to the integrated ones (the concept of a national historical park of Vilnius' Old Town; by law act on Vilnius' Old Town, Part 1, 1997). The reconstruction project of the Old Town (1956–1959) and the first project of the Old Town regeneration (1972–1974) created images of another type, the fragmented ones. Finally, the defocused images were formed with the second project of the Old Town regeneration (1988–1992) and its follow-ups, as well as with Vilnius city masterplan and strategic plan (approved in 1998 and 2002).

The article separates several distinctive features in the development of the images of Vilnius' Old Town. First, the development started with the images based on integrated perspective, which were later followed by the images created on the basis of fragmented and then defocused perspective. This course is rather opposite to the European (and later global) trend, which is characterized by a diachronic flow from defocused to integrated perspective. Second, at certain periods, different types of perspective existing simultaneously may be discerned. Third, the development was distinctive in terms of continuity of principles applied. In the realm of heritage conservation, city image is traditionally formed assuming that certain elements and characteristics of the city form are constant; to preserve them the same principles of conservation shall be applied for a long period of time, i.e. they should be persistent and transmissible. Meanwhile due to the peculiarities in the history of Lithuania and Vilnius – political cataclysms, traditions of science and knowledge, specialization of the experts in this field, etc. – continuity, although sometimes declared, has never been ensured or it has been very fragmentary. Finally, Vilnius' images and their materialization have been related more closely to general

cultural development and separate social or even artistic trends than in Western countries, where heritage conservation is traditionally viewed as an autonomous area.

Jūratė Landsbergytė

THE IMAGE OF THE CITY AS THE ISSUE OF LITHUANIAN MUSICAL (AND NATIONAL) REVIVAL

Summary

Lithuanian culture of the 20th century was marked by a clear confrontation between the urban expansion and rural mental values. The roots of Lithuanian music lie in the folk song, therefore in this area the urban image worked its way with difficulty. Nevertheless, the confronting mental values have branched into several creative trends in contemporary Lithuanian music. It is modernism whose most famous representatives in interwar Lithuania were Vytautas Bacevičius, Vladas Jakubėnas, and Jeronimas Kačinskas (later expatriated to the USA). Modernism and nationality were a poignant dilemma for Lithuanian composers who were trying to answer the question of how a composer of a young and small state could contribute to the world culture. The Lithuanian mentality accepts that it is only the nature, the elements, and the cosmos that are the closest things to the human nature. Urbanism levels off cultures. Lithuanians discovered the city as a phenomenon of the live history possessing regenerative powers for the nation's life after the statehood was lost in the 20th century. Among the most notable pieces using urban images are musical forms devoted to Vilnius history. The first ones emerged already in the 1970s, during the Soviet period: Vytautas Barkauskas' *Gloria Urbi* and Eduardas Balsys' Symphony/Concerto coincided with the renaissance of organ. The most important opus on Vilnius history, *Centones meae urbi* by Onutė Narbutaitė, won the National Award in 1997. The latest futuristic image of the city has apocalyptic meaning in Lithuanian music. Contemporary ballet exists as well – an example of this is Mindaugas Urbaitis' *Acid City* (2002).

Inga Jankauskienė

LITHUANIAN MUSICOLOGICAL LITERATURE: 1918–1940

Summary

The article discusses musical literature (folk and choral music, musical theory) that was published and used in Lithuania between 1918 and 1940. Its popularity was due to the practical needs in larger cities of the country – Kaunas and Klaipėda – where public musical schools were established. The course books of that period containing descriptions of playing techniques of Lithuanian folk instruments – *skudučiai* (panpipes) and *birbynė* (reed) – may be held unique. The article provides a separate discussion of the contribution of Teodoras Brazys to the development of musical theory. Up to the present day, his work *School of Choral* remains the most valuable book in this area published in the Lithuanian language. The studies and albums dedicated to Mikalojus Konstantinas Čiurlionis, Česlovas Sasnauskas, and Juozas Naujalis are of special value as well.

Jolanta Širkaitė

UNKNOWN ARTISTS OF THE RÖMER DYNASTY

Summary

The family of the noblemen Römers is well known in Lithuania. The names of its most prominent representatives of the 19th and 20th century – the marshal of Vilnius Province and the burgomaster of Vilnius Mykolas Römeris, and his namesake lawyer, the rector of Vytautas Magnus University – have been permanently stamped upon the pages of the history of Lithuania. The 19th-century painters Edvardas Jonas Römeris and his sons Alfredas and Edvardas Matas are well-known as well. Still, there were more painters in the Römer family. Among them, it is only Ona Soltanaitė-Römerienė who is better-known in Lithuania. Some ten years ago, Sofija Dembovskytė-Römerienė was „re-discovered", whose youngest son arranged a se-

ries of exhibitions of her work in Lithuania, Poland and Switzerland. The new generation of the Römers no longer writes comprehensive diaries, still they have retained the tradition of collecting everything relating to the history of the family. The material gathered in the archives and collections of the Römers helped learning of the artists belonging to this family or related to it, who have been previuosly unknown or little-known.

The majority of the professional and amateur artists of the Römers belong to the Antanašė branch of the family. The most famous representative of this branch was Michał Józef Römer (1778–1853) who ran the manors of Antanašė, Kriaunos, Bogdaniškis, Daugirdiškės, and Dembynė. During the first decades of the 19th century, together with the members of the masonic lodge „Išminties šventykla" *(Shrine of Wisdom)* he provided grants for poor students studying art at Vilnius University and implanted love for art in his children and grandchildren.

His sons Henryk (1803–1828) and Edward Jan (1806–1878) studied art at the Drawing Department of Vilnius University. His daughter Anna (Podbereska-Drucka, 1805–1890) and his son Seweryn (1814–1890) produced amateur drawings and paintings. Alfred (1832–1897) and Edward Mateusz (1848–1900), sons of Edward Jan, studied at the art academies of Dresden and Munich and became famous artists whose names had passed into the history of art of Lithuania and Poland. Maria Römer (1829–1852), Edward Jan's cousin, attended classes with the famous romanticist artist Wincenty Dmochowski. Seweryn's daughter Maria Antonina (1847–1939) and son Kazimierz (1848–1921), most probably, did not have any artistic education, still their crayon portraits are produced in a quite professional manner. The works of Kazimierz's daughter Kazimiera Ludwika (Wańkowiczowa, 1899–1989) are professional enough as well, even masterly. Already at the age of fifteen, she created genre scenes, animal compositions and perspective landscapes in pencil, quill and ink, and watercolours. Her brother Antanas was married to the painter Anna Sołtanówna (1895–1974) and was her great supporter and, at the same time, discourager. Zofia Dembowska (1885–1972), who used the name Sophie de Romer in emigration, is to be attributed to the Antanašė branch of the Römers. In interwar years, she was an active participant to the exhibitions of Lithuanian and Polish artists, organized an exhibition of personal works, and created more than one thousand pieces of painting and graphics and numerous portraits of famous Lithuanian, Polish, European, Egyptian, and American people. Her granddaughter Krystyna

(b. 1940), living in Canada, is a designer and jeweller and her great granddaughter Chloé Griffin (b. 1978) is a new-generation artist creating actions and installations.

Other branches of the Römer family cannot boast such an abundance of artists. A bit deeper mark in the artistic life of Vilnius was left by the representative of the Infliantai branch Helena Römer (1860–1946), an owner of a private painting school in Vilnius, who painted landscapes and animal scenes.

The examples provided demonstrate that the Römer family deserves the title of the artists' dynasty, which continues from the early 19th century till the present day. Not all the artists of the family left deep marks in Lithuanian artistic culture, still their participation in the artistic life is very important in restoring some forgotten or previously unknown facts of the history of culture.

Gintaras Beresnevičius

JAPANESE SHINTO AND BALTIC RELIGIONS

Summary

The Japanese Shinto religion and the Lithuanian ethnic religion are separated by the entire Eurasian landmass, still they share many image patterns and rituals, what can hardly be explained by the common Eurasian descent and universal archetypes. Corresponding phenomena found in Shinto and in the Lithuanian religion are countless. First of all, it is the similar understanding of *kami*, a spirit having attributes of a divine being and able to take the shape of a thing, a natural body or a phenomenon and materialize in human functions. Both in Shinto and the Baltic religion, temples are small wooden architectural constructions placed in groves. As evidenced by Lithuanian ethnographic texts and Japanese customs, many similarities exist between the fertility rituals and mythology related to Midsummer Eve, which is among the major festivals of the Latvians and the Lithuanians. These customs are maintained up to the present day in the opposite parts of Eurasia. Midsummer Eve is a day when a deity, or *kami*, steps down from the sky over a mountain and descends to earth. Moreover, both the Japanese and the Lithuanians built numerous mounds

(kurgans) used for religious or military purposes and held similar beliefs in relation to them. To avoid surrendering alive, Lithuanian dukes committed hara-kiri and, as can be assumed, practiced something similar to *busido*.

The possibility that these similarities exist owing to universal archetypes cannot be rejected, still most probably there was somebody, e.g. the Huns or tribes related to them, or, possibly, the Indo-European peoples, who adopted the Eurasian shamanistic heritage somewhere in the Eurasian steppes and transformed it to the level of Shinto.

Stanislovas Juknevičius

SPIRITUAL CULTURE IN CONTEMPORARY SOCIETY: PSYCHOLOGICAL DETERMINANTS OF RELIGIOUSNESS

Summary

The article analyses the influence of individual's psychic structure on his worldview. The origins and characteristics of religious beliefs are mostly considered in the light of analytic psychology.

Carl Gustav Jung separated two basic psychological types of personalities, introverted and extroverted. Introverts search for God in their inner world, in contrast to extroverts whose attention is directed to the outside world. Besides, the nature and the direction of individuals' spiritual search are frequently defined by their psychic structure. People of the sensing type do not tend to devote much attention to the issue of attitudes, and specifically of religion; they generally take the attitudes that are mostly widespread in the society. Individuals of the thinking type are not religious either. Most frequently they adjust their beliefs to the environment: in a religious society rationalists will find arguments supporting the existence of God, while in atheist societies they will have grounds for denying it. For the people of the feeling type religiousness primarily means specific feelings related to eternity and sacredness. As regards people of the intuitive type, they not only experience specific feelings, but are as well aware of other forms of communication with the transcendental reality. Intuitive introverts are the source and the basis of all religions.

For the people of the intuitive type, the main source of information is the unconscious. Some part of the unconscious is composed of forgotten or deliberately unperceived psychic content. Besides, the unconscious contains hardly-controlled moods, emotions and feelings. Strong feelings form a part of our conscious life, but they may exist independently as well. Sometimes they are woven into various intellectual theories or sensory material to form complexes, which are characterized as autonomous parts of the psyche that lie in the unconscious and, to a greater or lesser degree, influence the conscious mind.

Analytic psychology divides complexes into two basic types, individual and collective. It is possible, at least theoretically, to trace the origin and nature of individual complexes in the life of a specific person: these include non-traditional situations, frequently repeated actions or feelings experienced. Groups of people are involved in the creation and maintenance of collective complexes.

A special form of the existence and manifestation of psychic energy are religious complexes, in the creation of which certain forces behind the control of individuals take part. Religion serves to name and classify these forces and to find ways of communication with them. The more people are involved in the creation and maintenance of religious complexes, the more powerful these complexes are. On the other hand, extensiveness practically always means devaluation, therefore some people have searched – and are searching – for better forms of communication with the Absolute. With mankind having reached a certain stage of evolution, eternity becomes the ultimate goal of man's spiritual endeavours. The main world religions analyze and incorporate the ways and methods of the reaching this aim.

Elvyra Usačiovaitė

RELIGIOUS MEANING OF THE DEVIL'S IMAGE IN LITHUANIAN FOLK TRADITION

Summary

The image of the devil in traditional Lithuanian culture has developed in the course of history; consequently, three layers of its meaning can be separated. The first, archaic and reaching the oldest times, conception of the devil is related to the universal principle of decay, comprising both the nature and humans. That is why the devil has been attributed to the deities of the kingdom of the dead. Another conception has formed with the spread of Christianity, when all the Pagan gods of agriculture and stock-raising became identified as evil spirits. Absorbing the features of the Pagan deities, the devil acquired the features of a generous and silly creature in Lithuanian folk literature. The third, most significant, devil's image is Christian. The devil is an anthropomorphic-zoomorphic creature, which personifies evil. As it was believed in 18–19th centuries, it actually manifested itself in the environment of the rural people, especially when a person fell, i.e. made one of the seven deadly sins.