

Pranciškus Baltrus Šivickis – filming fancier

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The article contains a survey of amateur documentary films covering the time frame 1928–1935 produced by the famous Lithuanian biologist P. B. Šivickis and a description of his recording camera “Filmo”; photos of the camera and frames from the films are included. P. B. Šivickis filmed Manila, the capital of Philippines, professors from Philippines University seeing him off to Lithuania, sights on the cruise from Philippines to Europe, West European cities, Lithuanian cities and localities, and famous Lithuanian people. Many filmed persons have been identified. They are famous Lithuanian scientists, professors of Vytautas Magnus University – chemist and politician Jonas Šimkus, philosopher Stasys Šalkauskis, hydrologist Steponas Kolupaila, geophysicist Kazys Sleževičius, and P. B. Šivickis himself, his students, future researchers and teachers – Juozas Maniukas, Teklė Kiselytė, K. Jasiukėnaitė, S. Goldmanaitė, Irena Babuškinaitė, Natalija Kristijanovaitė (later Linkevičienė), artists – Antanas Žmuidzinavičius with his wife and daughter, vocalist Antanas Sodeika with his family, family of visiting Italian singing-master Oreste Marini, and writer Petras Cvirka, political and public figures – lawyer Mykolas Sleževičius with his family, attorney Mečys Mackevičius, and Emilija Putvinskienė with her family. The footage also includes films of Lithuanian localities – Kaunas, Palanga, Kretinga, Klaipėda, Šventoji, Šiauliai, Dotnuva, Grauzikai estate, Žuvinas Lake, Plungė stud farm, etc. including means of transport of those times the most interesting of which is “konkė” (horse-drawn streetcar) captured in the Laisvės Avenue in Kaunas. Though some of the films are of poor quality they nevertheless are valuable from the historical point of view. There are unique shots of philosopher S. Šalkauskis (in the Soviet years, the filmed material about him was purposely destroyed) and three short episodes with P. B. Šivickis himself (the only filmed material about him).

Key words: Pranciškus Baltrus Šivickis, recording camera “Filmo”, documentary films, Philippines University, famous Lithuanian people, Lithuanian localities

INTRODUCTION

For a long time following the death of the famous Lithuanian biologist academician P. B. Šivickis (1892–1968), the public of Lithuania had no idea about his amateur films. The first article about his documentaries appeared in 2004 (Petrauskienė, Šeduikienė, 2004). The author of the present paper by a happy chance saw some documentaries by P. B. Šivickis in a private company. They were demonstrated by archivists as exotica of the be-

ginning of the 20th century supposedly filmed by American Lithuanians. The author was intrigued by the known name and initials but was not yet sure that P. B. Šivickis used to film. After a talk with the older members of the staff of the Institute of Ecology who used to work with P. B. Šivickis, it turned out that he had a fancy for filming. Then a box with film tapes was found. The author decided to find out the names of captured persons and localities, i. e. to decipher the films. The Lithuanian Central State Archive (LCVA) has been storing some digitized films produced by P. B. Šivickis yet not nearly all.

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P. B. Šivickis' recording camera

Judging by the **captures**, it is clear that P. B. Šivickis purchased a recording camera right before leaving Philippines, i. e. in the spring of 1928, because Manila shots are few whereas the footage in the Manila port about seeing P. B. Šivickis off to the motherland is relatively long. If P. B. Šivickis had bought the camera earlier there would have been more shots of Philippines; even perhaps images of Puerto Galera.

P. B. Šivickis used a recording camera "Filmo" manufactured by "Bell & Howell" company (USA). The objective was made in Germany to order of an American company. The lettering is English: Patent Dr. Rudolph Hugo, Mayer & Co-Georlitz, Nr. 293400. Kino – Plastmat, f: 1.5 Foc. 1 Inches. Made in Germany". Using this camera, the shooting distance had to be estimated visually (∞ , 10, 5, 2 Feet); the diaphragm could be chosen from: 1.5; 2; 3; 4; 6; 8; 11. The date of manufacturing is not indicated; only the number; No. 22334. According to the famous Lithuanian operator Algimantas Mockus, Americans started manufacturing filming cameras in 1922 yet for a long time they used German objectives. The "Filmo" camera is small (portable) and weighs 2 kg (Figs. 1 and 2). For historians of Lithuanian cinematography the fact that P. B. Šivickis used a narrow film (16 mm) camera is in itself interesting. At that time (in 1928), nobody had such cameras in Lithuania except the American Lithuanians who used them visiting Lithuania

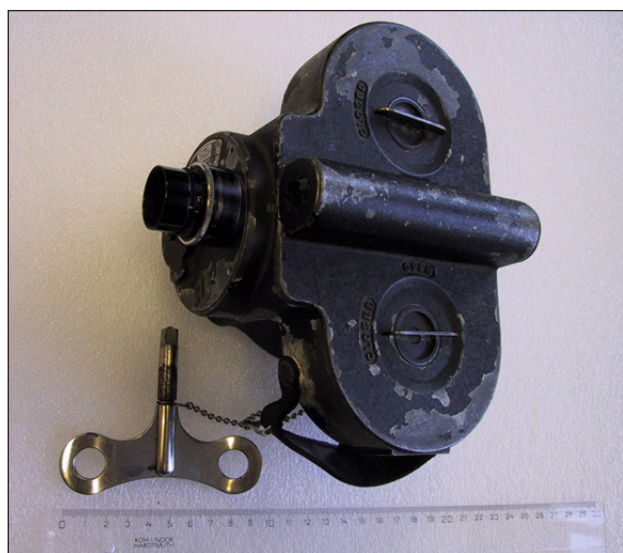


Fig. 1. P. B. Šivickis' recording camera "Filmo". Side view



Fig. 2. P. B. Šivickis' recording camera "Filmo". Front view

(Petrauskienė, Šeduikienė, 2004). Lithuanians only had wide film cameras; sometimes homemade ones. Thus, we may assume that P. B. Šivickis was the best technically equipped filming fancier in the interwar Lithuania. For comparison, in those years cameraman Stasys Vainilavičius' equipment designed for professional filming weighed a few tens of kilograms (S. Vainilavičius is a legend of the Lithuanian cinematography who produced the first professional films in the interwar Lithuania; in 2005, when the author had an opportunity to interview him, he celebrated his 95 years anniversary; he died in 2007).

It is even more interesting to compare the camera "Filmo" with the "advanced" Soviet filming machinery. In 1979, i. e. more than 50 years after the production of "Filmo" camera, the author had an opportunity to film using the newest Soviet amateur portable filming camera. Actually that was a precise copy of "Filmo" camera with the only difference that it had a viewfinder. What a good example of "rapid technical progress"!

The P. B. Šivickis' "Filmo" camera was presented to the Lithuanian Theatre, Music and Film Museum in 2005 by his daughter Teklė Šivickytė-Juodienė. Today, it is the most valuable exhibit of filming machinery. It was demonstrated at the exhibition devoted to the centenary of Lithuanian

cinema „Lietuvos kinas 1909–2009“ (Lithuanian cinema in 1909–2009). The exhibition ran for almost two years. The P. B. Šivickis' camera has been described in the articles devoted to the history of Lithuanian cinematography (Petrauskienė, 2010; Pilipavičienė ir kt., 2011).

Two groups of films

One group of films was preserved by the P. B. Šivickis family; in 1998, P. B. Šivickis' daughter Teklė Šivickytė-Juodienė presented the films to the Lithuanian National Museum whereas in 2003 the latter transferred them to the Lithuanian Central State Archive. As had been already mentioned, the second group of films was discovered at the Institute of Ecology in 2004 and also transferred to the LCVA.

The films of the first group had been digitized and clipped into a video film by the staff of the Lithuanian National Museum before the beginning of the present research. The video film had some dates and notes. The composed video film and the original films used in the video film were transferred to LCVA. When analysing the original films it turned out that, unfortunately, almost all the dates entered by the Museum personnel were inaccurate and the sequence of episodes in the video film was not observed (i. e. the episodes were joined randomly, not observing the chronology of the original films); the titles often were at variance with the content; some sequences had no titles. This might have happened because this group of films included many short episodes, i. e. fragments (the Museum received many short fragments of tape). Only few original films had authentic notes (made by P. B. Šivickis) on their boxes. These were the sequences (images of foreign cities) of least interest to Lithuanian history as they were captured in 1928, when P. B. Šivickis travelled in Europe.

It is possible that some labels have come unglued from the boxes and eventually were lost. Some of them might have been purposely removed by P. B. Šivickis himself. Bearing in mind the atmosphere of the Soviet years and the fact that in 1948 P. B. Šivickis was fired for “offence” against the Soviet science (Petrauskienė, 2006; Jakimavičius, 2004; Petrauskienė, Olechnovičienė, 2011) it seems only natural that he was precautionous. Promotion of the films about such personalities as Prime Minister of independent Lithuania Mykolas

Sleževičius with family, family of Putvinskis, the founder of the Union of Lithuanian Riflemen, etc. was rather dangerous. Yet the author of this article had to plod on before she found out what famous and important for Lithuanian history people were captured in P. B. Šivickis' films.

The second group of films found at the Institute of Ecology at first sight seemed to be one long film. Only after a thorough analysis it turned out that the footage included a group of films. The find had no schedule and was put in an original “Agfa” film box yet without the original label. The box had a hand-written inscription “Filmed by Prof. Šivickis” made by an unknown person. With the assistance of the LCVA staff, the author managed to find out that the film under consideration was a copy of the negative composed of fragments. The clipping technique implied that the film was made before the war because in the Soviet years this technique was not available even for the Lithuanian television. We came to a conclusion that the film was clipped by P. B. Šivickis himself or under his supervision. Thus, the chronological sequence of the clipped fragments caused no doubts (Petrauskienė, Šeduikienė, 2004). Yet the content of the film was not clear. We watched the film together with the senior staff members of the Institute of Ecology at the film chamber of the LCVA. During the run-through, in one sequence of the film Prof. Habil. Dr. Irena Eitminavičiūtė recognized P. B. Šivickis himself and in another she recognized the artist Antanas Žmuidzinavičius. The remaining material was not identified.

Methods and challenges of deciphering films

The films were many times run through individually and together with the senior staff members of the Institute of Ecology who used to know P. B. Šivickis. Some historical personalities and P. B. Šivickis' students were recognized by Dr. Tamar Arnastauskienė and Algis Mickus. Yet they explained only a few episodes. It is interesting to point out that A. Mickus was the only P. B. Šivickis' colleague to whom professor showed his films in the Soviet years. Unfortunately, Mickus' reminiscences were scanty. Actually he remembered merely one sequence from the interwar Lithuania. Prime Minister Mykolas Sleževičius was captured at home together with the Lithuanian writer Petras Cvirka. The information that the episode

was captured at Prime Minister's home was very valuable. Using two well illustrated books about M. Sleževičius (Būtėnas, Mackevičius, 1995; Būtėnas, Mackevičius et al., 1954), all persons captured at his home were identified.

Kapellmeister Algis Mišeikis and Antanas Žmuidzinavičius' grandson architect Augis Gučas also recognized some persons and localities (unfortunately, as it turned out later, not all persons were recognized correctly). P. B. Šivickis' children had not seen the films because they did not happen to have a projector for film review at home. Besides, all of them were born long after P. B. Šivickis' filming.

The filmed material was compared with the photographs made at the beginning of the 20th century and published in various encyclopaedias, books and albums. The author had to visit Kaunas and try to find and identify the buildings near which some sequences were captured. She also had to find the former owners of buildings and ask them to recognize the captured persons.

Deciphering of the films was a challenge for several reasons. Firstly, P. B. Šivickis filmed very economically devoting little time to various episodes. In the short episodes it was difficult to recognize flashing people and localities. P. B. Šivickis' frugality is not surprising as at those times the filming tapes were very expensive. According to cameraman S. Vainilavičius, 1 m of wide film cost 1 Lt and 1 m of narrow film merely slightly less. At that time, the mentioned price was high therefore it is understandable why some episodes are very short. For economy purposes there are no tailpieces after scenes therefore it is difficult to understand where one sequence ends and another begins. Moreover, in those times there were no worldwide accepted filming speed standards. Americans produced cameras capturing 16 frames per second ("Filmo" camera) whereas the shooting speed of European cameras was 24 frames per second. This speed is also used in modern cameras and projecting devices. Therefore during the review of P. B. Šivickis' films using modern projecting devices it is impossible to memorize and recognize the images of localities and people as the frames go flying. Sometimes P. B. Šivickis used to capture people from a small distance therefore it is very difficult to identify the locality or buildings in the background. And of course P. B. Šivickis made amateurish mistakes.

Some fragments of tapes are of poor quality; some have faded in the course of time.

Paradoxically, the inscriptions made by the staff of the Lithuanian National Museum sometimes handicapped the deciphering of the films instead of facilitating it. This happened for two reasons: firstly, due to incorrect information which was taken as reliable at the beginning of the present research; secondly, due to the fact that a few sequences were taken as one (under one title). For example, the scene titled by the Lithuanian National Museum as "Funeral ceremony in Kaunas" actually included a few unrelated sequences. It turned out that the scene of people who seemed entering the funeral house and the scene of priest appearing after the funeral procession are not related with the funeral procession. They were filmed in different places.

During the further stages of investigation, the films were copied into a compact disc. "Captrex" software was used enabling reproduction of the films at different speed, measuring the length of every sequence, freezing frame and saving it in a separate file, and making a frame photo. Moreover, it made it possible to zoom the details of sequences, to arrange them side by side for comparison, etc. These technical possibilities greatly facilitated the process of deciphering.

Localities and people filmed by P. B. Šivickis

The first group of films

The films of this group were produced in 1928–1929. The previous publications contain a detailed survey of the errors made by the staff members of the Lithuanian National Museum when describing, dating and clipping the films (Petrauskienė, Šeduikienė, 2004; Petrauskienė, 2007). They also include recommendations as to the titles, dates and sequence of episodes. The present article does not go deeper into detail as it just surveys the information recovered from the deciphered films.

As had been already mentioned, P. B. Šivickis captured Manila images, the port and the people seeing him off to the motherland: the entourage poses on the gangway – in groups (Fig. 3) and individually, including P. B. Šivickis himself (Fig. 4). As is known from the memoirs, P. B. Šivickis left for Lithuania on 10 April, 1928 on a passenger vessel "Fulda". He had a ticket to Bremen (Germany) yet decided to disembark in Genoa (Italy) for



Fig. 3. Philippines University colleagues seeing P. B. Šivickis off on the gangway of ship “Fulda”. Manila, April 10, 1928

sightseeing (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 268–282). On his passage, P. B. Šivickis visited and filmed many ports. This part of the film was not deciphered in detail as the efforts would be too time-consuming. Besides, the content of this part is not very interesting for Lithuanian history. It was only recommended to change the title and specify the date of the film (Petrauskienė, Šeduikienė, 2004). Judging from P. B. Šivickis’ memoirs and the filmed material, he visited Singapore, Sumatra Belawan Deli, Ceylon Colombo, Port Sudan, Suez Canal, Port Said, and Genoa. All these places were recorded in the film.

From Genoa P. B. Šivickis travelled to Geneva, Munich and Berlin. From Berlin he took a non-stop train to Kaunas where he arrived on 22 May. It is known that P. B. Šivickis visited Western Europe once more (August–December, 1928) for scientific purposes, i. e. to gain experience about the equipment of modern laboratories. There is a group of films titled “West European Cities”. These films presumably include the episodes filmed on his way back from Philippines, when he for the first time visited Western Europe (evidenced by the only preserved label on the film box with inscription “Italy”) and episodes from his second visit to Europe. This group of films was not analysed in detail. They include images of Italy, Berlin and other cities. Only the date was corrected (1928 instead of

the fourth decade of the 20th century as indicated on the video tape).

There are many images of Kaunas captured by a curious first-time visitor. P. B. Šivickis wrote: “I began studying the Kaunas city and my future” (Šivickytė Simokaitienė, Vitkauskaitė, 2005, p. 284). The films include panoramic views of the city from the Vytautas Mount and from the Aleksotas Bridge: City Hall, Vytautas Church, levee, Nemunas Island, and Aleksotas Bridge. The images captured from the Old Town of Kaunas include the construction site of a new Faculty of Physics and Chemistry of the Vytautas Magnus University. The filmed material also eternalizes Neo-Byzantine St. Michael the Archangel’s Church, Laisvės Avenue (decorated with garlands on the occasion of a banner day), private and public means of transport among which narrow-rail trains running between Šančiai and the Old Town of Kaunas were especially interesting. Even more interesting was the so called “konkė”, a horse-drawn streetcar. The trains and the “konkė” were the only means of public transport in Kaunas until 1924 when the first buses appeared (Matyckas, 1990). In his diary P. B. Šivickis wrote that after his return to Lithuania he observed the reconstruction works in the streets of Kaunas. Presumably he wanted to memorialize them.

Before describing the identified persons in P. B. Šivickis’ films it should be noted that the



Fig. 4. P. B. Šivickis on the gangway of “Fulda”. Manila, April 10, 1928

absence of references to literary sources of their biographies in the given text imply that the information was taken from encyclopaedias published in Lithuania and Boston (Lietuviškoji..., Lietuvių...). The volumes of encyclopaedias are given in the list of references. Some information also was taken from Wikipedia.

There are captures of professors and students entering the central quarters of the University. The building is decorated with garlands presumably on the occasion of some banner day. Obviously everybody is posing for a portrait. A few professors were identified. Prof. Jonas Šimkus (Fig. 5) was the first Rector of the Lithuanian University in 1922–1923, for many years he had been running the Department of Chemistry Technologies, represented the Lithuanian chemical community at foreign meetings and conferences. He published papers on chemistry technologies and on trade issues, participated in political life, and took different offices: in 1918–1919 as Minister of Industry, in 1921–1922 as Minister of National Defence and in 1926–1940 as Honorary Consul of Norway.

Professor Stasys Šalkauskis can be seen in the same episode. S. Šalkauskis was a famous philosopher, educationist, and national ideologist. In 1921–1922, he lectured at the Higher Classes, in 1922–1940 was university professor, in 1939–1940 the last Rector of Vytautas Magnus University in the interwar Lithuania, initiator of the Lithuanian Catholic Academy of Sciences, since 1933 academician, in 1938–1940 chairman of the Academy, in 1921–1922 editor of journal “Romuva”, in 1932–1934 editor of journal “Židinys”, and in 1927–1930 leader of the Lithuanian catholic youth educational organization Ateitininkai. The frames with S. Šalkauskis are unique. According to Dr. Julius Šalkauskas (son of S. Šalkauskis), all the filmed material about his father was destroyed in the Soviet years. He was happy to make a copy of P. B. Šivickis’ film. He also helped to decipher some other scenes (lightened some dark areas of the film using computer technologies).

Not all professors captured in this sequence were identified. Unfortunately this sequence (as many other sequences) lacks definition. Perhaps this is due to the lack of filming experience because the images captured some time later (from the second group of films) are more vivid. Moreover, it



Fig. 5. Prof. Jonas Šimkus (holding a hat) near the central building of the Lithuanian University. Kaunas, about 1928–1929

was difficult to recognize people through the comparison of them in motion (from the film) with the available static photographs from different sources. The man with a beard politely letting people go first through the door appeared like Vincas Čepinskis (professor of physics and physical chemistry, in 1894–1896 he was laboratory assistant of the famous chemist Dmitri Mendeleev, in 1896–1900 studied at Zurich Polytechnic Institute, in 1919 was a representative of Lithuanian Government in London, was one of the initiators of Kaunas University, in 1922–1923 and 1928–1929 Deputy rector of the university, in 1923–1924 and 1929–1933 Rector of the university, in 1926 Minister of Education). Yet in J. Šalkauskas’ opinion that was not the man. Professor, specialist of building materials Pranas Jodelė is another possible candidate. In 1922–1927, he was dean of the Faculty of Technical Sciences of the University, in 1927–1928 and 1932–1940 was Deputy rector and in 1928–1929, Rector.

The footage includes a very solemn funeral procession in Kaunas moving from the Kaunas Theological College down Vilnius Street. Judging from the participants in the procession, the funeral is of a famous person, perhaps a high rank clergyman who lectured at the university. The procession is opened by students and followed by servicemen, rifles, ordinands, monks and bishop with men of God. The coffin is wheeled on an impressive carriage. A carriage was more solemn than a car. In

March 1929, the body of Vladas Putvinskis (founder of the Lithuanian Union of Riflemen) was also wheeled on a similar carriage (the LCVA has a documentary film about Putvinskis' funeral). Supposedly, the funeral filmed by P. B. Šivickis took place later than Putvinskis' funeral because the procession is guarded on both sides (heads with helmets) for the control of the crowds. The officials profited from the experience of Putvinskis' tumultuous funeral in which millions of people participated. The deciphering of this procession took much time yet it remains not clear whose funeral that was. Unfortunately even the archives of the Kaunas Archdiocese have not preserved the lists of diseased clergy in 1928–1929. The author only managed to identify the path of procession. It was a difficult task because the first storeys of buildings have been reconstructed. The image of buildings of Kaunas Theological College and towers of the church is blurred. It is even possible that the funeral took place later than 1928–1929. One thing raises no doubts: the filmed funeral is not the funeral of our famous poet Maironis who also was Rector of Kaunas Theological College. Maironis died on 28 June, 1932. Yet the people in the filmed material are dressed in warm clothes. Neither could it be the funeral of another very popular clergyman, public figure and writer Juozas Tumas-Vaižgantas. He died on 29 April, 1933 and was buried in the Vytautas Church. Yet the filmed procession is heading in other direction. Antanas Kęstutis Sodeika presumes that the filmed material is about A. Jakštas-Dambrauskas' funeral. Adomas Jakštas-Dambrauskas was a famous public figure, philosopher, poet and literary critic. He died on 19 January, 1938. In his will he forbade to carry flowers or wreaths during his funeral (and his will was fulfilled). Meanwhile in the filmed procession lots of large wreaths can be seen. Antanas Kęstutis Sodeika as a child probably memorized best the impressive carriage which was used in many solemn funerals.

There is a sequence of a family with small children captured in front of a newly built brick house (there are large piles of earth in the yard with children jumping on them). The episode is very dark and at first it was impossible to discern anything. Julius Šalkauskas brightened this fragment using software and the author was lucky to find the identified house in Kaunas. The present address of the

house is P. Vaičiūčio 2. It stands next to the house (also captured in the same film) of the famous vocalist Kipras Petrauskas (today Petrauskas' Museum). The house in the background of the captured family belonged to another famous vocalist Antanas Sodeika. The filmed material was viewed by all children of A. Sodeika. From them the author learned the date of the construction (1929) and the names of all captured persons: vocalist A. Sodeika, his wife Elena Dobrovolskaitė-Sodeikienė (a teacher and the sister of the famous priest Dobrovolskis), and their two sons – Antanas Kęstutis Sodeika (later a famous laryngologist and doctor of many vocalists, a graduate from two higher schools – medical school and conservatoire) and Erdvilas Jonas Sodeika (later a pianist, deputy rector of the conservatoire). The third child was Viktorija Marini cuddling her mother Marini. She was the wife of the singing-master Oreste Marini who was invited by K. Petrauskas from Italy and worked at the Kaunas music school (later – in 1933 – a conservatoire) and lodged in K. Petrauskas' house.

This group of films also includes filmed images of: Dotnuva (central building of the Academy of Agriculture and some other buildings, Dotnuva church), feast day procession at the St. George Church in Šiauliai, the researchers taking a boat in the Žuvintas Lake, Palanga beaches and Birutė Mount, Birutė chapel, grotto at the foot of Birutė Mount, Count Tiškevičius' Mansion in Palanga, Kretinga (the church and the central square, badly ruined during World War II) and the Old Town of Klaipėda.

The second group of films

This group of films includes the sequences from 1929–1935. The footage is 90 m long. Two thirds of the footage, i. e. 60 m, contain the filmed material from 1929. In the summer of 1929, P. B. Šivickis travelled in Lithuania by car together with artist Antanas Žmuidzinavičius. Only one sequence of this film was captured either in the autumn or in the spring.

The sequences of 1929 were filmed: near Ariogala – A. Žmuidzinavičius is sitting on the Dubysa bank next to a tent and P. B. Šivickis' car, and Graužikai estate not far from Kelmė which then belonged to the family of Vladas Putvinskis, the founder of the Lithuanian Union of Riflemen who died on 7 March, 1929. V. Putvinskis established a club of riflemen in his mansion. In the captured

sequence A. Žmuidzinavičius is saluting the rifle-men order (Fig. 6). V. Putvinskis' widow Emilija Putvinskienė is standing in the foreground. In the background are standing: daughters Emilija Putvytė, Sofija Putvinskaitė-Marcinkevičienė-Mantautienė, Ona Putvinskaitė-Tercijonienė; son Vytautas Putvis is reporting to A. Žmuidzinavičius. All women and men except Emilija Putvinskienė and a man at the end of the order are wearing rifle-men's uniforms. Not all faces are discernible yet it seems credible that the second son of Vladas and Emilija Putvinskiai is also standing in the order because in those times filming was an extraordinary event, therefore, he would not miss the opportunity. The identification of persons in the sequence under consideration was carried out based on the photographs from encyclopaedias and books devoted to the history of the Lithuanian Union of Riflemen (Jegelevičius ir kt., 1992; Liekis, 1992, Nekrašienė, 2003).

V. Putvinskis' wife E. Putvinskienė also was a superior person, a famous public figure. In the years of Lithuanian press ban, she hid the printings in Lithuanian, supported the Lithuanian book smugglers, participated in charity activities, was chairwoman of Lithuanian riflemen and honorary chairman of the Kelmė squad. V. Putvinskis' children lithuanianized their surname and spelled it in different forms. The spelling of the name differs even in different encyclopaedias. In the present article, the spelling of the surname is taken from the book about the Lithuanian Union of Riflemen published in 2003 (Nekrašienė, 2003). All children of V. Putvinskis were prominent public figures, took various leading positions in the Union of Riflemen, and cooperated with the press. E. Pūtvytė was an active member of scout movement; Ona Putvinskaitė-Tercijonienė together with Honorata Ivanauskienė and L. Dainauskienė established the first squad of riflemen and was its first commander (until 1927, women did not have their organizational structure). Sofija Putvinskaitė-Marcinkevičienė-Mantautienė was an active member of the Lithuanian Union of Riflemen, in 1923 she actively participated in the Klaipėda uprising and was a member of the society "Lithuanian Child". She and her husband Aleksandras Marcinkevičius-Mantautas were most active researchers of V. Putvinskis' public and cultural activities and promoters of V. Putvinskis' creative heritage; they



Fig. 6. Order of riflemen near V. Putvinskis' house. On the left: A. Žmuidzinavičius, E. Putvinskienė, E. Pūtvytė, S. Putvinskaitė-Marcinkevičienė-Mantautienė, O. Putvinskaitė-Tercijonienė, V. Pūtvis, S. Pūtvis (?), Gaužikai estate, 1929

prepared and published V. Putvinskis' biography and selected works. After the war, all Putvinskis' daughters emigrated from Lithuania to the USA where they were active participants in the Lithuanian cultural, scout and riflemen activities. The fate of their mother and brothers was tragic. After the Soviet occupation of 14 June, 1941, E. Putvinskienė was banished to Komi (the northern part of Russia near the Urals). She died on 30 July, 1942 in the Syktyvkar prison. The son Vytautas Pūtvis was an agronomist; he also finished a school of fishery. He applied new methods of fishery in his farm; studied at the Faculty of Mathematics and Natural Sciences, Vytautas Magnus University. After his father's death he took over the Gaužikai estate. In 1927–1934 was commander of Kelmė squad; later, commander of Gaužikai squad (reporting to A. Žmuidzinavičius in the filmed material). Under his leadership, impressive St. John's Eve festivals with dances and performances were organized every year on the Gaužikai Mount. On 14 June, 1941, he was arrested together with his mother. In the Vilnius railway station he was separated from his family and banished to the Kansk camp (Krasnojarsk Region, Russia). He was sentenced to death for participation in the activities of the Lithuanian Union of Riflemen and for hiring men for farm work (in the Soviet years to be an employer was the greatest crime). On 5 November, 1942, being

39 years of age he was executed by shooting. Stasys Pūtvis was a volunteer of the Lithuanian army. In 1919, he finished military school, was decorated with the Cross of Vytis for intelligence service in Polish rear, studied agronomy at Halle University, and since 1925 was farming in the Šilas-Pavėžupis and Bubiai estates. In 1935–1938, in the cabinet of Juozas Tūbelis, he was Minister of Agriculture. Stasys Pūtvis educated his farmers and workers, organized festivals, established a brass band, etc. He was arrested by the Soviets on 12 July, 1940 and imprisoned in the Šiauliai jail. In June 1941, he was banished to Russia and on 4 April, 1942 died in the Gorki jail at 44 years of age.

In the next frame, after the salutation of the order, there appears the figure of Giedrė Žmuidzinavičiūtė (later Gučienė). All participants are going to the tent standing on the spot and looking at it with open curiosity (Fig. 7). According to A. Gučas, A. Žmuidzinavičius had brought the tent with him from America. That was the only tent of this type in Lithuania. In 1922–1924, A. Žmuidzinavičius resided in America where he organized exhibitions of his paintings and collected donations for riflemen; at that time he got acquainted with P. B. Šivickis.

The third sequence was filmed near the newly built A. Žmuidzinavičius' house in Kaunas (at

present known as Devils' Museum, Putvinskio Str. 64) during some banner day judging from the banner on the house. This is the only sequence filmed in other season than the summer. A. Žmuidzinavičius is wearing the rifleman's uniform. He is accompanied by his wife Marija Žmuidzinavičienė (V. Putvinskis' sister – a stomatologist, public figure, supporter of book smugglers during the years of Lithuanian press ban, organizer of the first exhibitions of Lithuanian paintings in Vilnius, active riflewoman, in 1935–1936, commander of Lithuanian riflemen), E. Putvinskienė and G. Žmuidzinavičiūtė. One of the rooms in A. Žmuidzinavičius' house was reserved for V. Putvinskis who was a frequent visitor to Kaunas on business. After his death the room was kept as a memorial room. The street, where A. Žmuidzinavičius' house is located, has been named after V. Putvinskis. A fragment of this street can be seen in the sequence. The latter episodes could be of interest to those investigating the historical architecture of the city: prevailing wooden houses with high wooden fences; beside them A. Žmuidzinavičius' house looks like a palace.

There are interesting sequences from Šventoji. They include frames of vessel “Danija” with installed amber digger on board and recorded processes of bottom sediments dredging and washing in a special reservoir (men are seen stirring the washed bottom with sticks).

P. B. Šivickis was a modest man. He appears only in three sequences: the departure from Manila, the episodes in Plungė stud farm and hydrobiological expedition to the Šventoji Port (see below). P. B. Šivickis is carrying a scythe on a lawn of Plungė stud farm showing that he has not forgotten how to handle it. Meanwhile A. Žmuidzinavičius is helpless with the scythe. The stud farm was designed for preserving the Lithuanian horse breed Žemaitukas. P. B. Šivickis and A. Žmuidzinavičius had come to have a look at the horses. The filmed frames of horses (Fig. 8) may seem valuable to those who are interested in the history of horse-breeding in Lithuania.

The famous hydrologist Prof. Steponas Kolu-paila is filmed in his elements, i. e. near a body of water. He not only was a famous scientist but also a promoter of water tourism and canoes. He organized the first canoe trip across Lithuania. In



Fig. 7. Putvinskis family is viewing the tent used by P. B. Šivickis and A. Žmuidzinavičius on their trip around Lithuania. On the left: V. Pūtvis, E. Pūtvytė, S. Putvinskaitė-Marcinkevičienė-Mantautienė. Graužikai estate, 1929



Fig. 8. A horse is demonstrated in the Plungė stud farm, 1929

P. B. Šivickis' film S. Kolupaila is standing near a canoe. A. Žmuidzinavičius is climbing into the canoe holding his easel. The process is watched by a huddle of curious children and teenagers to whom a canoe was an unco. S. Kolupaila worked at the Lithuanian University: in 1922, as a Privatdozent, since 1923, Docent, since 1926, extraordinary professor, in 1940 full professor and dean of the Faculty of Civil Engineering, since 1940, member of the Lithuanian Academy of Sciences, in 1923–1930, head of the Hydrometric Bureau at the Board of Roads, Waterways and Ports of the Republic of Lithuania, in 1935–1940 head of Water Department at the Lithuanian Energy Committee. He was the author of many scientific and science popular articles and the editor of many publications and journals. S. Kolupaila was an intellectual, father of coloured photography in Lithuania, and one of the founders of the Lithuanian Society of Amateur Photographers (1933) and its chairman. In 1937, at the world exhibition in Paris, his photographs of Lithuanian natural landscapes won a Gold medal. In 1944, S. Kolupaila emigrated from Lithuania. Since 1948, worked as professor at Notre Dame University (USA; established a hydraulic laboratory at the university). It is noteworthy that his formula for calculating maximal water yields and methods for calculating winter yields by American scientists were referred to as "a Lithuanian method". The family of S. Kolupaila has transferred the archive

of his photographs to Lithuania. In October 2008, an exhibition of S. Kolupaila's photographs made during his canoe trips was organized in the City Hall of Vilnius.

Among the later films from the second group (filmed after 1929, i. e. in 1934–1935), the most interesting in terms of art and history is the sequence filmed in the yard of Mykolas Sleževičius' (Prime Minister in the interwar years) house. M. Sleževičius built this house in 1931 and fully outfitted it in 1933. Today it houses the Maironis Museum of Lithuanian Literature (Department of Children's Literature). It also has a small exposition devoted to M. Sleževičius. The present address is Donelaičio Str. 13. In the Soviet years (1951–1990), this building housed the writer's Petras Cvirka Museum. P. B. Šivickis filmed this sequence in 1935 though in the previously published articles (Petrauskienė, Šeduikienė, 2004; Petrauskienė, 2011) the indicated date was 1934–1935. The preliminary date was based on the information about P. Cvirka's residence in M. Sleževičius' house. It is known that P. Cvirka resided in this house in 1934–1935. The new material obtained from the P. B. Šivickis' photo-archive proves that the sequence was made in 1935: a photograph was found with the same captured persons, dressed in the same clothes, standing near the rose bed in M. Sleževičius' yard; the date 1935 is handwritten by P. B. Šivickis on the side of the photograph. P. B. Šivickis managed to film the persons descending from the terrace as if in a rich and roomy mansion. Based on the photographs available at the museum and the above mentioned literary sources about M. Sleževičius, all persons in the sequence under consideration were identified. Below you will find some characteristics of the filmed persons.

The film captures M. Sleževičius himself: a famous attorney, protagonist of Lithuania's independence, political and public figure, Prime minister who also held offices of Minister of Justice and Minister of Foreign Affairs (Fig. 9). Near the beautiful staircase (Fig. 10) or near the rose bed in the yard pose: host's brother Kazys Sleževičius, wife Domicėlė (Doma) Sleževičienė, her mother O. Pavalkienė, adoptive daughter Marytė Sleževičiūtė-Mackevičienė (the pair had no children of their own) (Fig. 11), her husband Mečislovas (Mečys) Mackevičius and M. Sleževičius' lodger Petras Cvirka.



Fig. 9. M. Sleževičius on the stairs of his house. Kaunas, 1935

Dr. Kazys Sleževičius was a famous Lithuanian geophysicist. In 1923–1930, he was Docent of the Faculty of Mathematics and Natural Sciences at the Lithuanian University, since 1930, extraordinary professor and head of the Department of Geophysics and Meteorology. In 1940, together with the mentioned department, he moved to the



Fig. 10. People on the stairs of M. Sleževičius' house. On the left: O. Pavalkienė, M. Sleževičius, K. Sleževičius, P. Cvirka, M. Mackevičius, M. Sleževičiūtė-Mackevičienė. Kaunas, 1935

Vilnius University. In 1940, became head of the Department of Meteorology and Climatology of Vilnius University. In 1930–1934, he carried out first gravitational observations in Lithuania (in 35 localities). In 1936–1938, together with Ignas Saldukas made a magnetic survey of the territory of Lithuania; based on this survey, he compiled magnetism maps and plotted the Tumasonys-Subatė magnetic anomaly; published a few monographs.



Fig. 11. M. Sleževičiūtė-Mackevičienė in the yard of her house. Kaunas, 1935

D. Sleževičienė was a dentist, public figure and one of the first women in Lithuania who organized a social support movement.

M. Mackevičius was a public and political figure. Offices held: in 1932–1934, secretary of the office of Lithuanian Youth Association, in 1941, Minister of Justice of the Lithuanian provisional government, in 1941–1943, general lay judge of justice, in 1947–1949, a member of VLIK (Supreme Committee for the Liberation of Lithuania). In 1943, stood up to establishment of the Lithuanian Nazi legion; in 1943–1945, was imprisoned in Stutthof Concentration Camp. He contributed to

development of Lithuanian jurisprudence, published many articles on jurisprudence and history of Lithuanian law in the press of independent Lithuania. In 1942–1943, was senior assistant at the Law Faculty of Vilnius University. In emigration he was a member of Lithuanian Lawyers' Association and a member of the Board of Lithuanian Association of Professors. Together with co-authors he published two monographs about Vytautas Sleževičius (Būtėnas ir kt., 1954; Būtėnas, Mackevičius, 1995).

The famous writer Petras Cvirka is very well known to Lithuanian readership as also his service to the Soviet administration. In the context of the present article there is another interesting point. Both from the filmed material and photographs stored at the museum it is known that M. Sleževičius' lodger was treated as a family member; even at the Easter table P. Cvirka is sitting together with the Sleževičius' family members (the museum photograph dated 1935). Therefore the sketch of P. Cvirka's life at M. Sleževičius' place made (following the Soviet canons) by Antanas Venclova in his book "Discoveries of Youth" (Venclova, 1966) does not seem credible. According to A. Venclova, P. Cvirka ultimately ignored the philistine, silly and uneducated mistress of the house D. Sleževičienė. She, on the other hand, disdained her lodger. Symbolically, the lodger and the host shared different storeys of the house: the hosts resided on the upper floors whereas P. Cvirka in the cellar. Meanwhile, every visitor to the museum can make sure that P. Cvirka's room was not in the cellar but in the semi-basement. His room was rather cosy. The dentist's office of the mistress of the house also was in the semi-basement. Thus the mistress of the house would spend in the semi-basement the greater part of the day under the same conditions as the "poor" lodger. Moreover, the available data about the education of the two persons described by A. Venclova shows that D. Sleževičienė was better educated than P. Cvirka. She finished gymnasium and studied odontology in Kiev. Meanwhile P. Cvirka finished pro-gymnasium and studied at the School of Arts in Kaunas which he did not finish. The sketch by A. Venclova may raise indignation or make one laugh. Yet it is also interesting as an example of falsification of history. It shows what stories had to be written by the famous Soviet writers about the "contemptible" figures of bourgeois Lithuania.

This group of films also includes a sequence related with scientists: images from the hydrobiological expedition to the Šventoji Port. It is known that this expedition was organized by P. B. Šivickis in the summers of 1934 and 1935 (Petrauskas, 1980). Yet judging by the arrangement of frames the sequence had to be filmed in 1935 because it is known for certain that the previous sequence at M. Sleževičius' house was filmed in 1935. The sequence begins near the Kretinga railway station with the visible sign "Kretinga" (Kretinga Station) on the building. Students are loading the expedition inventory under P. B. Šivickis' supervision (Fig. 12). The words "Šventosios uostas" (the Šventoji Port) are stencilled in capital letters on the truck side implying that the truck was port property. This is the third and last episode with P. B. Šivickis himself. From the historical point of view these films are priceless because P. B. Šivickis has never been captured in any other documentary film. As was mentioned above (Petrauskienė, 2006, 2008, 2011; Petrauskienė, Olechnovičienė, 2011), P. B. Šivickis was regarded as disloyal to the Soviet Government therefore no attempts were made to promote his scientific achievements or to immortalize him in filmed material. For comparison it can be pointed out that a three-hour long documentary film made by professionals was devoted to P. B. Šivickis' contemporary Prof. Tadas Ivanauskas.



Fig. 12. P. B. Šivickis (the tallest one with a briefcase in his right hand) is supervising the loading of expedition impedimenta at the Kretinga railway station, 1935

Another sequence includes images from Šventoji. Many students are sitting in the boat with Juozas Maniukas (later, P. B. Šivickis' laboratory assistant and colleague, in 1946, Docent of the Department of Histology of Vilnius University, in 1948–1948, Deputy Dean of the Medical Faculty of Vilnius University. In 1948, after the notorious session of the Lithuanian Academy of Sciences and Ministry of Education of the USSR devoted to transformation of the Lithuanian science according to the Soviet model and to condemnation of the pioneers of genetics, J. Maniukas and P. B. Šivickis were fired because they refused to condemn genetics) pulling oars (Fig. 13). In 1949, J. Maniukas was senior research fellow of the Institute of Biology of the Lithuanian Academy of Sciences. In 1950, he defended a dissertation in the field of ichthyology which was the first of its kind in Lithuania. In 1956–1959, he became head of the Division of Hydrobiology of the Institute of Biology; in 1959–1961, head of the Division of Hydrobiology and in 1964–1977, head of the Division of Ichthyology of the Institute of Zoology and Parasitology (IZP), in 1981–1984, head of the Laboratory of Ichthyology and Hydrobiology, and in 1964–1977, Deputy Director for Science of the IZP. J. Maniukas carried out hydrobiological studies of the Nemunas River, Curonian Lagoon and inland waters, described the new endemic taxonomic group of the Plateliai Lake whitefish and two new for the Lithuanian fauna species of fish: Snake Blenny (*Lumpenus lampretaeformis*) and Coalfish (*Pollachius virens*). In 1979, he was granted the title of the Honoured Ichthyologist, awarded prizes – in 1960, the National Prize, in 1984, Academician Pranciškus Šivickis' Prize, and in 1985, he was decorated with Academician of Parasitology E. Pavlovski's Medal (Arnastauskienė, Jakimavičius, 1997).

Other students identified in the film from Šventoji are: Teklė Kiselytė sitting right behind J. Maniukas. Later, she was P. B. Šivickis' assistant and in 1932–1936, laboratory assistant at the Vytautas Magnus University, in 1936–1940, senior assistant researcher, in 1940–1952, assistant researcher and senior lecturer of Vilnius University, in 1952–1956 a member of the staff of the Lithuanian Board of Fish-culture and Fish-Preservation, in 1956–1970, senior researcher at the Institute of Biology (later, the Institute of Zoology and Parasitology) of the Lithuanian Academy of Sciences, in 1958, defen-



Fig. 13. P. B. Šivickis' students on the expedition to Šventoji. J. Maniukas is oaring; T. Kiselytė is sitting in the boat tail

ded a dissertation in the field of hydrobiology (Arnastauskienė, Jakimavičius, 1997).

The first on the left of T. Kiselytė is K. Jasiukėnaitė, the second Sara Goldmanaitė (later Finkelbrandienė), the fourth Irena Babuškinaitė, and the fifth, sitting in the rear of the boat, Natalija Kristijanovaitė-Linkevičienė. After the war, S. Goldmanaitė was senior lecturer of the Department of Histology and Embryology (Faculty of Medicine, Vilnius University) run by P. B. Šivickis. During the mentioned session of 1948, she was severely criticised by V. I. Svetlov (USSR Deputy Minister of Higher Education) as “a follower of Morgan and Mendel unaware of Michurin's and Lysenko's works”. It is interesting that the critique was not so fatal for her as for the colleagues J. Maniukas and P. Šivickis; by happy chance, S. Goldmanaitė-Finkelbrandienė was not fired and continued to work at the University till 1972. N. Linkevičienė worked at the Kaunas Zoology Museum where after the war Prof. Tadas Ivanauskas worked as the leading researcher and Justina Kauneckienė as Director. In 1951, zealous executors of the resolutions of the mentioned session Mečius Valius, the then director of the Institute of Biology, and his deputy A. Gediminas (who even did not speak Lithuanian) set an ad hoc commission for evaluation of the work of the Zoology Museum. The commission “proved” that the staff of the museum failed to reorganize the biological sciences of Lithuania to the letter of

the resolution adopted at the session of 1948. As the commission did not include competent specialists, N. Linkevičienė dared to call it a commission of boot-makers. A. Gediminas severely criticized her in his report and threatened to set one more ad hoc commission for evaluation of her individual work. Yet he did not manage to punish N. Linkevičienė (presumably because of her Russian origin) and she continued to work at the Zoology Museum. N. Linkevičienė defended a dissertation about rodents. She was the pioneer in this field in Lithuania and wrote several books (Archive of the Lithuanian Academy of Sciences; Arnastauskienė, Jakimavičius, 1997).

The last sequence of this group of films was made in the Graužikai estate which belonged to V. Putvinskis' family. The identification of the locality was not an easy task because the field of vision is narrow. The focus is made on the captured people therefore only a few details of the house in the background are visible. Using the mentioned "Capturex" software and by comparison with the previous sequence from the Graužikai estate, the author managed to identify the film background as the Graužikai mansion (Figs. 14 and 15). E. Putvinskienė, Emilija Pūtvytytė and A. Žmuidzinavičius with his wife are sitting near the house. The woman next to Žmuidzinavičius' wife is not identified. Though in the previous publication we assumed that it possibly was S. Putvinskaitė-Marcinkevičienė-Mantautienė (Petrauskienė,



Fig. 14. Near V. Putvinskis' house. On the left: E. Putvinskienė with her grandchild, E. Pūtvytė, A. Žmuidzinavičius. Graužikai estate, about 1935



Fig. 15. Near V. Putvinskis' house. On the left: E. Urbonavičiūtė-Pūtvienė (?), V. Pūtvis, O. Putvinskaitė-Tercijonienė with a child. Graužikai estate, about 1935

2007), after finding the photos of the Marcinkevičius family in the P. B. Šivickis' photo archive we changed our mind. As V. Pūtvis is sitting further in the background it would be logical to assume that the unidentified woman is his wife Elena Urbonavičiūtė-Pūtvienė. Unfortunately we have no photos of E. Pūtvienė for comparison. The woman with the flowered dress is Ona Putvinskaitė-Tercijonienė. The captured children cuddling to O. Putvinskienė-Tercijonienė and to the assumed E. Pūtvienė presumably are their children. A. Žmuidzinavičius and his wife, the guests of the house, are dressed officially – Antanas in a suit and tie, Marija wears a hat and dark pantyhose – though judging from the light clothes of other persons (children in particular), the day is very warm. There is no data as to when the film was made but judging from the arrangement of the sequences it would be logical to date it to 1935 or to some later time.

CONCLUSIONS

The documentary films made by Pranciškus Baltus Šivickis, though with certain drawbacks characteristic of amateur photographers, are very interesting from the historical point of view because of the recorded persons (scientists, artists, political and public figures, etc.), localities, buildings, engineering constructions and events of the first half of the 20th century (1928–1935).

There are unique episodes not to be found in any other documentary films: frames with philosopher Stasys Šalkauskis (the Soviet occupational administration has destroyed all filmed material about him) and three short sequences with P. B. Šivickis himself (there is no other filmed material about him).

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Laima Petrauskienė

PRANCIŠKUS BALTRUS ŠIVICKIS – KINO MĖGĖJAS

Santrauka

Straipsnyje aprašyti mėgėjiški dokumentiniai įžymiojo Lietuvos biologo P. B. Šivickio filmai, apimantys 1928–1935 m. laikotarpį, taip pat jo kino kamera „Filmo“; skelbiamos kameros nuotraukos ir kai kurie kadrai iš filmų. Šivickis filmavo Filipinų sostinę Manilą, Filipinų universiteto profesorius, palydinčius išplaukiantį jį į Lietuvą, vaizdus plaukiant laivu iš Filipinų į Europą, Vakarų Europos miestus, Lietuvos miestus ir vietas bei žymius Lietuvos žmones. Daugelį filmuotų asmenų pavyko identifikuoti: tai įžymūs Lietuvos mokslininkai, Vytauto Didžiojo universiteto profesoriai – chemikas ir politikos veikėjas Jonas Šimkus, filosofas Stasys Šalkauskis, hidrologas Steponas Kolupaila, geofizikas Kazys Sleževičius, pats P. B. Šivickis; būsimieji mokslininkai bei pedagogai, tuomet dar Šivickio studentai – Juozas Maniukas, Teklė Kiselytė, K. Jasiukėnaitė, S. Goldmanaitė,

Irena Babuškinaitė, Natalija Kristijanovaitė (vėliau Likevičienė); menininkai – Antanas Žmuidzinavičius su žmona ir dukra, dainininkas Antanas Sodeika su šeima bei iš Italijos atvykusio dainavimo mokytojo Oreste Marini šeima, rašytojas Petras Cvirka; politikos ir visuomenės veikėjai – advokatas Mykolas Sleževičius su šeima, teisininkas Mečys Mackevičius, Emilija Putvinskienė su šeima. Filmuotos Lietuvos vietovės: Kaunas, Palanga, Kretinga, Klaipėda, Šventoji, Šiauliai, Dotnuva, Graužikų dvaras, Žuvinto ežeras, Plungės žirgynas ir kt. Užfiksuotos tuometinės transporto priemonės, tarp jų įdomiausia yra „konkė“ (arklių traukiamas tramvajus), važiuojanti Kauno Laisvės alėja. Nors kai kurių filmų kokybė prasta, istoriniu požiūriu jie yra vertingi. Yra labai unikalių kadrų su filosofu S. Šalkauskiu (sovietmečiu visa filmuota medžiaga apie jį specialiai buvo sunaikinta) bei trys trumpi epizodai su pačiu Šivickiu (jokios kitos filmuotos medžiagos apie jį nėra).

Raktažodžiai: Pranciškus Baltrus Šivickis, kino kamera „Filmo“, dokumentiniai kino filmai, Filipinų universitetas, įžymūs Lietuvos žmonės, Lietuvos vietovės