Reviews

BOOK REVIEWS

Adamovič, Ja. *Mikratapanimičnyja nazvy*. 'Vyšejšaja škoła', Minsk, 1971. 112 pages.

Microtoponymy is the study of small non-inhabited topographical localities, such as fields, meadows, woods etc. The *raison d'être* of such a study needs no justification. For the linguist, microtoponyms are part of the lexical riches of the language, of particular interest because they usually have more in common with general vocabulary than do the names of inhabited places. They are also of considerable interest to historians, ethnographers and others because they tend to remain remarkably stable and to persist long after the locality has changed its original character (cf. in English names like 'Haymarket' or 'Shepherd's Bush' which are now right in the centre of London).

The present book by Adamovič is the first work on Byelorussian toponyms. The study is based on material collected by the author in the south-western part of the Minsk and the neighbouring districts of the Brest provinces. The total number of the names considered is 4,800.

The book is the work of a linguist, and is mainly concerned with the ways in which the microtoponyms are formed. The author distinguishes three types of formation — semantic, morphological and syntactical — and makes an attempt to classify microtoponyms according to the word-forming stems.

At the end of the book there is a short but useful bibliography. It is a pity that the author did not provide an alphabetical index of names, thus considerably diminishing the practical usefulness of his otherwise excellent work.

A. Nadson

Aleksandrovič, S. Ch. *Puciaviny rodnaha słova*. Prablemy raźvićcia biełaruskaj litaratury i druku druhoj pałovy XIX — pačatku XX stahodździa. BDU, Minsk, 1971. 248 pages.

Byelorussian literature in the 19th and early 20th centuries has been the subject of extensive study and research during recent years. The same cannot be said of Byelorussian printing and its role in the development of literature. The present book by Aleksandrovič is the first serious work on the subject. It covers the period from 1860 to 1917.

The first chapter (pp. 5-125) deals with the development of Byelorussian printing from 1860 to 1904. This period, which began with the emancipation of peasants in 1861 and the anti-Russian uprising in 1863, was marked by the suppression of all free political expression and the intensification of the policy of russification by the authorities. There was no question of any open Byelorussian national activity. Whilst not permitting Byelorussians to publish anything in their native tongue, however, the Russian authorities themselves made use of the Byelorussian language in publications destined for the peasants in an attempt to win their support. A number of such publications appeared in the early 1860s. The practice was soon abandoned since it failed to produce the required results, but was revived for a short period in 1906. Aleksandrovič gives a short account of these officially inspired publications, as well as similar works emanating from Polish political circles. He begins his survey of Byelorussian printing

proper with the first Byelorussian clandestine paper *Mužyckaja praŭda* published in 1862-3 by Kastuś Kalinoŭski, and with the activities of a Byelorussian student revolutionary circle in St. Petersburg, which succeeded in producing in 1884 two issues of another clandestine paper, *Homan*. Much of the chapter is devoted to the printing of Byelorussian books which at that period were published either in clandestine presses or abroad — in Cracow, L'vov, Tilsit, Poznań, Geneva and even London. Only towards the end of the 19th century did a few individuals succeed in publishing openly a limited number of books in Byelorussian within the Russian empire, first outside Byelorussia (St. Petersburg, Moscow) and then in Byelorussia itself.

One of the important results of the First Russian Revolution of 1905 insofar as the Byelorussians were concerned, was that it became possible at last openly to publish books and papers in the Byelorussian language. These began to appear in 1906. The remaining two chapters of Aleksandrovič's book deal with Byelorussian printing from that year to the collapse of the Russian empire in 1917. According to statistics produced by the author, there were 219 Byelorussian books printed during that period as compared with 101 books which appeared during the previous eighty years. An interesting feature of the times was the mushrooming of various voluntary publishing societies. Some of them, such as *Zahlanie sonca i ŭ naša akonca*, *Naša niva* or *Biełaruskaje vydavieckaje tavarystva*, flourished for several years and produced many important publications, among them the works of Janka Kupała, Jakub Kołas, Maksim Bahdanovič, Zmitrok Biadula, Maksim Harecki, Jadvihin Š. and others. Most of the societies, however, were shortlived and disappeared after publishing one or two books. Among the personal achievements in the publishing field the most remarkable was that of the musicologist A. Hrynievič who, singlehanded and at his own expense, succeeded in producing 10 books, among them two works of Janka Kupała and two volumes of his own 'Byelorussian songs with notes'. Aleksandrovič in the second chapter of his book (pp. 126-66), basing himself on an abundance of archive material, describes the history of the most important of these Byelorussian publishing ventures, gives details of their operations, administration, finances, together with the attitude of the Russian authorities towards them; he also provides statistical data of the number of titles and copies produced by each organisation, as well as the total number for each year.

The subject of the last chapter (pp. 167-246) is the development of the press in Byelorussia during the years 1906-1917. After making a short survey of Russian papers in Byelorussia and their attitude towards that country and the Byelorussian people, Aleksandrovič devotes the greater part of the chapter to the study of the first Byelorussian papers *Naša dola* and *Naša niva*, as well as other periodical publications which appeared after them — *Sacha*, *Łučynka*, *Maładaja Biełaruś*, *Biełarus*, *Homan*, *Dziannica* and *Svietač*. As might be expected, most of the space is devoted to the weekly *Naša niva*. This paper which appeared in Vilna during the years 1906-1915 was not only the most long-lived of all Byelorussian periodicals of that time, but also the most important. It was the focal point of the Byelorussian national and cultural revival. Practically all Byelorussian writers were closely connected with it, and the most outstanding of them, Janka Kupała, was even its editor during the last two years of the paper's existence. Despite this, official attitudes towards *Naša niva* in Soviet Byelorussia have been ambiguous, to say the least. It seems that the authorities have not been able to make up their minds as to whether the paper was a 'good thing' or a 'bad thing'. The serious and well documented study of *Naša niva* by Aleksandrovič has done much towards filling in the lacunae and restoring a more balanced picture of the development of Byelorussian culture in the early 20th century. Incidentally it also confirms the views on the subject expressed by the present reviewer some years ago (see his article 'Naša niva', *JBS*, I, 3, pp. 184-206).

The book by Aleksandrovič is an important and serious work on a subject on which very little has been done before. Although it is not a bibliographical work in the strict

sense, it will no doubt be welcomed by bibliographers, as well as by all those interested in the history of Byelorussian literature, printing and Byelorussian culture in general.

A. Nadson

Aleksandrovič, S. Ch., Łojka, A. A., Rahojša, V. P. (compilers) *Biełaruskaja litaratura XIX stahodździa. Chrestamatyja.* 'Vyšejšaja škoła', Minsk, 1971. 376 pages. Illustrations.

The last decade has seen more valuable textological research in the field of 19th century literature than the entire preceding period, apart from Karskij's monumental and, even now, only partly out-dated *Belorusy*, III, 3 (Petrograd, 1921). Much of this work is reflected in the pages of *Historyja biełaruskaj dakastryčnaj litaratury*, II ('Navuka i technika', Minsk, 1969: see *JBS*, II, 2, pp. 233-5). Newly discovered or rediscovered texts have generally been printed in periodical publications like *Litaratura i mastactva*, although in the last few years a number of the latest discoveries have been held back and appear for the first time in the present anthology. Three Byelorussian verses are printed for the very first time: Bruna Karatynski's *Chto našaj mužyckaj movy* (p. 121), Ihnat Mihanovič's *Imianinnaje vinšavańnie Ihnata Šliŭki* (pp. 256-7), and Ijachim Tamaševič's *Jezusu Čviecinskamu skarha na Daŭmantaŭ* (p. 258). Many more, although not printed for the first time, are retrieved from printed books and periodicals, like, for example, *Kaladnaja pisanka na 1904 hod* (StP, 1903), that have now become bibliographical rarities. Thus, the present anthology is undoubtedly important as a source of texts unavailable to the general reader and, indeed, to the majority of scholars also.

Space in any anthology is limited, but it is very disappointing that some of the rare material here is given not in full but in an abridged form (*Kinuŭ-rynuŭ paŭstańnie* (p. 44), for example). Although the book is intended for a wide public, it is difficult to understand why abridgements of otherwise unavailable items are made when so much of the material duplicates the contents of existing anthologies and collected works that are still readily available: *Biełaruskija piśmieńniki druhoj pałovy XIX stahodździa* (1959), Dunin-Marcinkievič, *Zbor tvoraŭ* (1958), and Bahuševič, *Tvory* (1967), to name only the most important. Space is also taken up, although with considerably more justification, by poetry and prose originally written in Polish or Russian and now translated into Byelorussian: these range from such well-known pieces as Mickiewicz's remarks concerning the Byelorussian language (pp. 63-4) and Podbereski's introduction to Barščeŭski's *Szlachcic Zawalnia* (pp. 73-9) to Daniła Baravik's first 'letter about Byelorussia' (pp. 185-6) or excerpts from the long unavailable clandestine newspaper *Homan* (pp. 191-9).

In general, the anthology, although a marked improvement on its predecessors of 1922, 1940, 1950 and 1956, is spoiled by a number of factors: namely, too great an insistence on ideological criteria in selection, the use of excerpts rather than complete texts (an unwelcome throwback to Harecki's *Chrystamatyja* of 1922), and the modernisation and normalisation of the writers' language. Clearly, the specialist's needs have been sacrificed to those imputed to a 'wide circle of readers' (p. 4), and the linguist in particular must continue to rely on the worthy but, inevitably, limited *Chrestamatyja pa historyi biełaruskaj litaraturnaj movy*, II, of 1962. Whilst all tangible results from the splendid literary research being carried out by scholars like Maldzis, Rahojša and Aleksandrovič are always welcome, the need for far more publications of 19th century and other texts in their original forms remains as acute as ever. Appetite may have been whetted, but hunger is far from satisfied.

Arnold B. McMillin

Biryła, M. V. *et al.* (eds) *Pytańni biełaruskaj tapanimiki.* 'Vyšejšaja škoła', Minsk, 1970. 200 pages.

This is a collection of papers by various authors read at the 1st Conference of Byelorussian toponymy, which took place on 1-3 December 1967 in Minsk.

All the contributions may be roughly divided into two groups. The first is composed of articles dealing with general problems. Among them one article, *Staražytnaruskaja tapanimika* (p. 17) by V. V. Siadoŭ, deserves consideration despite its somewhat ambiguous title. In it the author attempts to determine the most widespread type of the names of ancient towns in the territory of Byelorussia, as distinct from other names frequently occurring in the neighbouring territories. He argues that specific characteristics of Byelorussian toponymy are determined by its ethnic history, namely its Baltic substratum. Another interesting paper with a suggestive title is *Hieahrafija farmantaŭ tapanimii Biełarusi — historyja movy i naroda* (p. 39) by U. A. Nikanaŭ, in which the author studies the commonest types of suffix formation of toponyms in the territory of present-day Byelorussia. M. V. Biryła in his *Ab uzajemadziejańni antrapanimičnych i tapanimičnych asnoŭ* (p. 47) discusses the problem of the formation of toponyms from personal names. The subordinate elements in the toponyms, i.e. the words or particles which serve to distinguish two place-names which otherwise would look identical, are the subject of a paper entitled *Służbovyja elemienty ŭ biełaruskaj tapanimicy* (p. 56) by P. P. Šuba. The ethnographer M. Ja. Hrynbłat discusses the place names which were used to indicate the social status or occupation of their inhabitants in his paper *Tapanimičnyja elemienty saslońna-kłasavaha padziełu nasielnictva Biełarusi ŭ fieadalnuju i kapitalistyčnuju epochu* (p. 64). In an agricultural country like Byelorussia, farming terminology was a rich source for the formation of toponyms, and V. P. Lemciuhova in her *Nazvy ziamielnych ŭčastkaŭ jak krynica biełaruskaj tapanimii* (p. 69) considers the role played in this respect by the various names used to designate plots of land. U. A. Harpinič contributes a paper entitled *Utvareńnie prymietnikaŭ ad taponimaŭ u biełaruskaj movie* (p. 83) on the formation of adjectives from the toponyms. V. A. Žučkievič in his *Tapanimičnyja typy* (p. 92) makes an attempt at classifying toponyms of Slav origin on the territory of Byelorussia and tries to establish criteria for such classification.

There are a number of interesting papers by E. K. Biryła, I. Ja. Jaškin, A. M. Pryščepčyk, M. M. Kasakova, A. K. Uscinovič, A. K. Akałovič, E. M. Katonava and others on toponymy of particular regions of Byelorussia. Finally one should mention a timely article *Bierahčy tapanimiju rodnaha kraju* (p. 189) by Ja. A. Adamovič, in which the author draws attention to the frequent distortion of Byelorussian place names in official publications, and the practice by the authorities of giving new names to towns and villages, which in many cases display singular ignorance of the Byelorussian language, if not complete illiteracy.

A. Nadson

Čekman, V. M. *Historyja procipastaŭleńniaŭ pa ćviordaści — miakkaści u biełaruskaj movie,* 'Navuka i Technika', Minsk, 1970. 152 pages. Bibliography.

The historical phonology of Byelorussian is not one of the best studied areas in Slavonic philology. Indeed, although a number of distinguished slavicists have made important contributions in this field — including Jurhelevič, Karskij, Shevelov, Stang and Voŭk-Levanovič — the actual number of works is very small, and many of these are already methodologically rather dated. The history of the hard-soft opposition in Byelorussian is even more sparsely studied, and it is therefore a welcome event when one of the ablest modern Byelorussian linguists, V. M. Čekman,* devotes a book to the investigation of this topic.

The book is divided into two main sections. Part I consists of a brief analysis of the phonological treatment

of palatal (Ć) and palatalized (C′) consonants (pp. 7-16), very much in the Trubetzkoy-Jakobson tradition which began with Trubetzkoy's *Grundzüge;* and an outline of how hard - soft oppositions function in modern Bulgarian dialects (pp. 16-34), and in the history of the C - C′ contrast in Polish (pp. 35-54). Part II is concerned with the evolution of the hard - soft opposition in Byelorussian, in both the standard literary language and in various dialects (pp. 55-127). There is a wealth of material here, both historical and synchronic; and there is a very useful Addendum (*Dadatak,* pp. 131-41), in which the author summarizes the relative place of hard - soft oppositions in Byelorussian, Upper Sorbian, Macedonian, Slovene and Hungarian. In addition to this breadth of detail, however, the book is also distinguished by a more theoretical approach than is common in most such works, since Čekman is concerned with the general laws governing the stability of the hard - soft opposition as a problem in General Linguistics.

The main concern of this book is the description of Byelorussian, and Čekman presents one of the most succinct and elegant expositions of the language's historical phonology available at the present time. After the reduction of the *jery,* between the twelfth and the thirteenth centuries, Old Byelorussian acquired the following palatalized - non-palatalized oppositions:

p - p′	b - b′	l - l′	m - m′
t - t′	d - d′	r - r′	n - n′
s - s′	z - z′		

/š/, /ž/ and /tš/ were palatal; /ts/ was palatal in some dialects and palatalized in others, in the sense proposed by Trubetzkoy in the *Grundzüge.* All these oppositions held before /i/, /a/ and /u/, and were neutralized before [e] and [ě] (i.e., *jat′*); velars were hard. The main differences between the consonant systems of Old Byelorussian and Contemporary Standard Byelorussian (henceforth 'CSBr') can be summarized as follows:

1. CSBr has a /v/ - /v′/ opposition, and a marginal /f/ - /f′/ opposition.
2. CSBr has HARD /r/, /ts/, /tš/, /ž/ and /š/.
3. In CSBr /k/, /g/ and /x/ have soft variants before [i].
4. The status of [dz′] in CSBr is unclear.

According to Čekman, the loss of the hard - soft opposition can take any of three different forms:

1. The hardening of palatalized consonants: C′ > C; (e.g. Bulg. *kon* (< *kon′*)).
2. The separation of C′ into C + ′: e.g., b′ < b + j.
3. The loss of the C - C′ contrast gives rise to a new series of palatals from softened dentals or velars, creating a new contrast C - Ć; e.g. Pol. *siostra* < * *s′estra.*

The third of these is the most interesting and the most original, since Čekman is convincing in his argument — especially in the Bulgarian and Polish data in Part I — that the loss of the C - C′ contrast is accompanied by the appearance of a C - Ć contrast, and that these two processes are not discrete, as has often been thought in the past. On the other hand, it is difficult to accept Čekman's theory that one of the basic factors leading to the loss of the hard - soft opposition is the disappearance of a neutralizing position for all the consonants with C - C′ contrasts. It is not clear that the loss of Russian /e/, for example, would result in the loss of hard - soft oppositions which are neutralized in CSR before this /e/. The contrary is more likely: that the neutralizing position will be lost as a result of the loss of hard - soft oppositions in some or all of the language's consonants.

The book is therefore stronger on the descriptive side. There are some unfortunate omissions, such as the lack of all reference to Shevelov's work on the historical phonology of Byelorussian; and one wonders whether it was wise for the author to give such scant attention to the possibility of using a distinctive-feature framework in the description of hard - soft oppositions. This book is an expert, but conservative, study in Prague school phonology. Within these limits, however, it is an example of broad, mature scholarship, and meticulous observation.

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*) For an earlier analysis, *see* Čekman's 'Natatki ab procipastaŭleńniach pa ćviordaści-miakkaści ŭ niekatorych paŭdniovabełaruskich havorkach', *Lingvistyčnyja dasledavańni,* Minsk, 1968, pp. 3-14.

R. Sussex

Drobaŭ, L. *Biełaruskija mastaki XIX-ha stahodździa*, 'Biełaruś', Minsk, 1971. 112 pages. Illustrations.

The apparent neglect by Byelorussian writers on art of the cultural traditions of their country prior to 1917 is hard to understand, and has been a source of constant irritation to amateurs of Byelorussian painting. So often art historians seem to skip over centuries of cultural achievement in their haste to expand upon the merits of Socialist realism during the Soviet period. Leaving aside the incomprehensible omission to deal with Byelorussian iconography in an age where Russian icons are exhaustively studied and discussed, the works of such gifted 18th and 19th century painters as H. Lejbovič, Ja. Alaškievič and J. Chrucki have persistently failed to attract the attention of Byelorussian art historians. Whether this is because their style of painting was too academic and genteel to be considered genuinely Byelorussian, or whether the scientific study of art in Byelorussia is still in its early stages, must for the present remain an open question. It has fallen to writers such as M. Kacer and L. Drobaŭ to help correct the balance.

One glance at the pages of this excellently produced and presented book will suffice to persuade the reader of the high level attained by Byelorussian art in the 19th century. Drobaŭ considers the artists of the so-called Vilna School in their proper Byelorussian perspective. 'Certain art historians have spoken of the Vilna School as if it were some Polish or Lithuanian group. In this way artists such as Valencij Vańkovič, Iosif Alaškievič, Vikencij Dmachoŭski and others have been adopted into the culture of neighbouring states. But they were not only Byelorussian in the form of their art, but also in their lives, and among the people they spoke their own native language — Byelorussian (p. 6).'

In his book Drobaŭ provides biographical notes, comments and illustrations of the works of the leading artists of the Vilna School — Jan Daniel (1780-1840), Iosif Alaškievič (1777-1830), the portraitist Valencij Vańkovič (1799-1842), the genial creator of the Byelorussian *nature morte* style Ivan Chrucki (1810-1885), the landscape artists Vikencij Dmachoŭski (1807-1862), Kazimir Alchimovič (1840-1917), Apalinaryj Haraŭski (1833-1900), the portraitist Mikadzim Silivanovič (1830-1918), the landscapist Henrych Vejsenhof (1859-1922), Stanislaŭ Bohuš-Siestržancevič (1869-1927) and Ferdinand Ruščyc (1870-1936). He fails to make any mention of the works of the Minsk portraitist Ja. Kruher (1868-1918) and the Viciebsk master Ju. Pen (b. 1856) — possibly because only members of the Vilna School retained the author's interest.

The black and white illustrations are of good quality, and Drobaŭ's work casts fresh light on a neglected yet very rewarding period of the history of Byelorussian art. One hopes that future books on the subject will prove a little more comprehensive, and further dispel the false impression which has been conjured up over the years, that prior to 1917 Byelorussian art was essentially, if not exclusively, a folk-art.

H. Pichura

Elatov, V. I. *Melodičeskije osnovy belorusskoj narodnoj muzyki.* 'Nauka i Technika', Minsk, 1970. 143 pages.

This little book is the third in a series of works of V. I. Elatov about Byelorussian folk music. Like its predecessors, *Ladovye osnovy belorusskoj narodnoj muzyki,* published in Minsk in 1964, and *Ritmičeskie osnovy belorusskoj narodnoj muzyki,* which appeared in 1966, this work about the melodical foundations of Byelorussian folk music is clearly and solidly written. Its three chapters expose the matter of Byelorussian melodic sources methodically and the author generously illustrates all his points with many fitting musical examples, thus making the work quite approachable. A useful bibliography is provided at the end of the book.

It is, however, regrettable that these three otherwise very useful books are written in the Russian language. One would presume that those most interested in Byelorussian folk music would be the Byelorussians themselves, who would more readily care to read such a work in their own language rather than in Russian.

R. J. Patry-Tamušanski

Hłuščanka, H. S. *et al.* (eds) *Historyja biełaruskaj savieckaj muzyki.* 'Vyšejšaja škoła', Minsk, 1971. 544 pages. Illustrations and musical examples.

In the introductory word from the authors found on page five of this excellently written and printed volume we are told that it is the collective work of the instructors at the faculty of musicology of the A. V. Lunačarskij Byelorussian State Conservatory, and represents the first attempt at a systematic work in Byelorussian on the history of professional and folk musical culture during the Soviet era.

Intended as a text book for students at conservatories the book has as its principal aim to examine the process of formation of the national musical culture, the establishment of a Byelorussian Soviet music, its successful development on the foundations of the principles of 'Socialist realism', classical music and Byelorussian musical folklore.

This book well accomplishes its aim. Its five main sections deal with the subject chronologically up to the 1960s.

One must indeed regret that section one, 'The Formation of Byelorussian National Musical Culture before 1917' is dealt with in such a skimpy manner. Only pages 11 to 50 are dedicated to this space of time. True the title of the book is the 'History of Byelorussian Soviet Music', nevertheless the period before the formation of the Soviet Union was important in the development of Byelorussian music and deserves more than just a cursory look. In reading sections further on in this book we see how the various Byelorussian Soviet composers were making good use of the folk music of their country as *motifs* for their works. In examining the works of such ethnographers as Federowski, Karskij, Ramanaŭ and others, we would soon realise that these folk *motifs* date from long before the Soviet era — a fact which ought to be given its due acknowledgement more frequently.

Each of the five sections of this book is further subdivided into chapters dealing with the type of music in question, be it folk music, opera, ballet, instrumental music, both chamber and symphonic, and critique.

The principal works of all the leading Byelorussian composers are dealt with in fine detail and it is most gratifying to see so many musical examples provided to such an extent that the reader may get a true idea of the work itself. These examples show especially how the rich Byelorussian folklore was used by the composers in their works, and show also that Byelorussian composers have earned a place of honour alongside their counterparts of other nations.

The final part of the book provides us with most useful indexes. The first is an index of the musical examples of folklore; the second is a name index. The third lists the works of Byelorussian folk music, and the final one gives us the works of Byelorussian composers.

A comprehensive bibliography would be a most desired addition to a further edition of this work, which shows the great initiative and dedication of its authors, and merits the praise of all students of Slavonic music, who hope to see more such excellent works on the comparatively yet unknown field of Byelorussian music.

R. J. Patry-Tamušanski

Jaškin, I. Ja. *Biełaruskija hieahrafičnyja nazvy.* Tapahrafija. Hidrałohija. 'Navuka i technika', Minsk, 1971. 256 pages. Index.

The growth of interest in Byelorussian lexical studies in recent years is further illustrated by the appearance of a dictionary of Byelorussian geographical terms compiled by I. Jaškin. The material for this interesting and valuable work was provided by the rich terminology in the field of topography and hydrography — names reflecting both the natural features of the land and water systems (configuration of the land, flora, types of soil, rivers etc.) as well as those arising out of the activity of man (arable land, road, well, quarry, etc.). There are over 2,000 entries in the dictionary, and the total number of terms, including local variants and

synonyms, exceeds 5,000. The alphabetical index at the end of the book facilitates the finding of any required term.

In the main entries preference is given in each case to the literary word. After an explanation of its meaning or meanings, if there are more than one, there follow local variants and synonyms. At the end the author usually provides examples of the use of a given term as a toponym.

Several interesting dialect terms which have no equivalent in the literary language are also found among the main entries. Although the dictionary reflects on the whole modern usage, there are a number of archaic words which are no longer used but which are encountered in various historical documents. All archaic and dialect terms are provided with references relating to their sources or geographical location.

The dictionary is published under the joint auspices of the Jakub Kołas Institute of Linguistics and the Byelorussian Geographical Society. This fact alone indicates that it is addressed not to one narrow group of specialists, but to a wider circle of scholars in different fields.

A. Nadson

Kabašnikaŭ, K. (ed.) *Pieśni savieckaha času.* 'Navuka i technika', Minsk, 1970. 575 pages.

Citovič, H. (ed.) *Radzinnaja paezija.* 'Navuka i Technika', Minsk, 1971. 784 pages.

Bandarčyk, V. (ed.) *Kazki pra žyvioł i čaradziejnyja kazki.* 'Navuka i Technika', Minsk, 1971. 496 pages.

These three volumes form part of a monumental work undertaken by the Byelorussian Academy of Sciences in Minsk: the publication of a comprehensive collection of all the various genres of Byelorussian folklore — songs, tales, ballads, legends, folk-drama, proverbs and others. In addition to many unpublished items, the collection will include much of the material already printed, not only in the better known ethnographical collections of Ramanaŭ, Šejn, Federowski and Karskij, but also in lesser works, journals and papers. It therefore promises to be the most comprehensive and authoritative compilation ever to be published in a field which is still relatively little known in the West, but which is of quite exceptional richness. During the centuries when the publication and diffusion of works among a largely illiterate population was an arduous, when not prohibited, task, oral tradition was the only means whereby the works of unlettered or proscribed authors could circulate among the common people. Even as late as the 19th century, the works of known literary figures such as Jan Barščeŭski and Paŭluk Bahrym were disseminated and popularised almost entirely by word of mouth. Indeed, the quality of much of the anonymous folk-poetry from the 18th and 19th centuries indicate that certain works were the result of a conscious endeavour by talented artists to create a Byelorussian literary style. As such, it forms an indispensible adjunct to the formal literature which the student of Byelorussian *belles lettres* cannot afford to neglect.

How far this can be said of the 'folk-lore' of the 20th century — which more often than not represents conscious attempts to popularise officially sponsored cults and themes and clothe them with a semblance of popular acceptance — is another matter entirely. The student of post-revolutionary Byelorussian folk-lore, having witnessed a number of changing fashions and trends in this lavishly patronised art form (including the odd forgetfulness of folk-singers in recalling the songs and ballads of the vast Stalin-cycle), may be forgiven for taking a somewhat sceptical, if not jaundiced view of Kabašnikaŭ's laborious compilation. There are two introductory essays, the first by H. Bartaševič on *Byelorussian Soviet Folksongs* (pp. 9-42) and the second by V. Jałataŭ entitled *Musical peculiarities of contemporary Byelorussian Folksongs.* Perhaps the most revealing statement in the whole volume comes from the pen of Jalataŭ, who quite candidly asserts: 'One of the most significant particularities

in the development of contemporary Byelorussian popular musical creativity is its close link with professional art' (p. 43). Through the radio and other mass media, new styles and tastes have been diffused which are frequently foreign to the cultural traditions of the Byelorussian people. In the same way, professional musicians both on a national and local level, are continually being commissioned to compose songs in a popular and sometimes spuriously folkish style. A high proportion of the songs in *Pieśni savieckaha času* are the works of known composers such as M. Šumilin, A. Šydłoŭski, S. Pałonski and P. Šydłoŭski. Many other songs are simply translations or adaptations from the Russian. The collection comprises four sections: Songs of the October Revolution and the Civil war, Songs from the period of Socialist construction, Songs of the Great Fatherland war (pp. 187-291) and Songs of the post-war period (pp. 259-501). There is also an extensive commentary on the origin of each item in the collection (pp. 503-61). The songs include the *Internationale, U Maskvie siae noču Lenin budzie, Ŭpieradzi naš kamandzir Čapajeŭ, Nam prysłała Maskva padkraplenie, Minski vals* and *Dobraj ranicy, Homiel.*

Radzinnaja paezija edited by H. Citovič is the first serious attempt to systematize the corpus of oral poetry and verse relating to the birth of a child and the various songs, couplets, toasts, sayings and aphorisms in verse traditionally associated with the event. According to M. Hrynbłat in his introductory treatise, they constitute a feature unique to Byelorussian folklore, and are only infrequently encountered in works on Russian traditions. V. Jałataŭ contributes an article on the melodies of these birth-songs (pp. 38-50). The collection comprises: songs for the newly delivered mother and for the father (pp. 53-125), songs for the new-born child (pp. 126-148) and for the midwife (pp. 150-90), songs in honour of the grandparents and Godparents, (pp. 191-309) humorous songs to the grandparents and Godparents (pp. 310-431), songs for the Christening feast (pp. 432-633), and christening choruses, proverbs and jokes (pp. 637-50). There is also a full section of references, commentary and notes (pp. 651-757). Both this and the preceding volume provide the melodies of the various songs and choruses where these are known.

Kazki pra žyvioł i čaradziejnyja kazki edited by V. Bandarčyk contains a collection of all the known folktales relating to animals (pp. 37-302), together with tales of magic and enchantment, which by their character and content are cognate to the animal tales (pp. 305-442). As in the preceding volumes there is an extensive commentary and bibliography (pp. 447-90), and an introductory treatise by K. Kabašnikaŭ (pp. 5-34).

In all, this capital work on Byelorussian folklore will comprise a total of eighteen volumes.

H. Pichura

Kalada, A. A. *Vyraznaje čytańnie.* 'Vyšejšaja škoła', Minsk, 1970. 184 pages. With 3 7in. records.

Accompanied by a set of three gramophone records of the author reading various works of Byelorussian literature, this book is intended as a textbook on the reading aloud of literary texts for both schoolchildren and university students. Kalada's concern is to describe the necessary approach to a text, whether poem, prose or dramatic extract, and the means whereby the reader-performer can establish an emotional rapport with it. This he achieves well by a number of sample passages which are printed with the naturally stressed words underlined and the pauses within sentences marked by vertical lines. To the right of the text the column 'Zadača čytańnia' sets out the inner meaning of the passage which the reader must grasp in order to put it across to an audience. The instinctive, admittedly English, reaction to this is one of amazement, if not quite of absolute horror, that someone is prepared to be so dogmatic about the 'meaning' of a particular poem or the real 'point' of a prose extract, and therefore about the method of reading them aloud. Such a reaction is undoubtedly due to the fact that poetry in particular has not acquired the

social function in England that it now has in the Soviet Union. Whether the recent trend in favour of public poetry readings in this country will also lead to the publication of a book similar to Kalada's remains to be seen, although it seems extremely unlikely, particularly in the form of a textbook for university students. It must in all fairness be said that Kalada's own reading style is admirably suited to each of the very different works he has recorded.

Clearly few people outside Byelorussia will use this book for the purpose for which it was intended. It is nevertheless of considerable interest for students of Byelorussian language and literature, particularly in its sections on diction and pronunciation (including the Victor Borgian 'Hukavoe vyraženńie znakaŭ prypynku'), its analysis of various types of poetry, although the generalisations are on occasion somewhat naive, and the detailed analysis of certain texts on pp. 140-82. These texts, mostly poems, are not all of equal literary merit, but are all obvious material for reading aloud for the varied emotions they can arouse. The records are very welcome in that they provide samples of well-read Byelorussian literature. Among the works recorded are poems by Bahdanovič, Kołas and Krapiva, and an extract from Mielež' novel *Ludzi na bałocie.*

J. Dingley

Kisialoŭ, H. *Zahadka biełaruskaj 'Enieidy'*. 'Biełaruś', Minsk, 1971. 216 pages.

Hienadź Kisialoŭ's latest work makes a remarkable contribution to knowledge of the social and literary history of 19th-century Byelorussia. Bipartite in construction, it reassesses the various theories relating to authorship of the *Enieida navyvarat* and, in the second section (the existence of which is not reflected in the book's title), casts fresh light on the life and times of the neglected poet Arciom Viaryha-Dareŭski (1816-1884).

The first part of the work (pp. 3-143) follows two important articles under the same title which the author contributed to *Połymia* in 1968 (1, pp. 208-29 and 2, pp. 191-206). It begins with a brief account of the origin, form and content of Virgil's *Aeneid,* followed by a description of some of the principal earlier parodies, notably *Virgile travesti* (1648-59) by Paul Scarron, the Austrian poet Johannes Aloys Blumauer's anti-clerical travesty in German (1783-6), Nikolaj Osipov's Russian version (1791-6) and, most important for the Byelorussian *Aeneid,* Kotljarevskyj's *Malorossijskaja Jenejda* which was begun in 1794, but not published in full until 1842. The remaining chapters are devoted to a study of the various 'candidates' for authorship of *Enieida navyvarat,* and of the people involved, or at least theoretically capable of involvement in its publication. These range from such prominent Slavonic scholars as Šafařík and Bodjanskij to little-known figures like the educationalist and amateur linguist P. Šestakov, including, of course, the three 'established' putative authors: Mysłoŭski, Mańkoŭski and Ravinski. In covering this wealth of personalities, and in many cases their families also, Kisialoŭ provides numerous valuable insights into the literary and political atmosphere of the time. Although the pace is leisurely and the style colloquial, the author offers much factual information that is new, sometimes filling in blank gaps, sometimes correcting existing misconceptions: for example, the dates of Ravinski's birth and death are shown to be not 1782-1842 (Karskij *et al.*) but 1786-1855. In describing how he reaches this and other conclusions Kisialoŭ adopts the currently popular 'blow-by-blow' manner for relaying research processes, another recent example of which was Maldzis's *Padarožža ŭ XIX stahodździa* (Minsk, 1969). On the whole this is a useful approach, particularly where the positing of new facts and dates is concerned; only occasionally does it become slightly tedious, as, for example, in the detailed description of the author's abortive correspondance with Kazan' university library (pp. 109-10).

At the end of his analysis Kisialoŭ, not surprisingly, decides in favour of Ravinski as author of *Enieida navyvarat,* but the value of *Zahadka biełaruskaj 'Enieidy'* lies not so much in this conclusion as in the incidental

information which is brought to light in the course of reaching it. As a picture of Byelorussian intellectual life in St Petersburg, Viciebsk and Smolensk during the first half of the 19th century Kisialoŭ's study is first class.

The second and shorter part of the book describes the life of Viaryha-Dareŭski, still principally known for the Album he maintained whilst living in Vilna in the 1850s and 1860s. Since extremely few of Viaryha's works have survived (and according to Kirkor — whose reliability as a witness is assessed favourably by Kisialoŭ — they were many), the biography is principally concerned with the writer's domestic and political activities. Nonetheless, one must welcome the republication of the excerpt from Viaryha's comedy-opera *Hrech 4ry hnieu (sic)* which was published (for the first time?) in *Ruch muzyczny* (49, Warsaw, 1859), and, indeed, for the many excerpts from the, shamefully, still unpublished Album, to which many prominent Polish and Byelorussian literary figures contributed between 1858 and 1863. This second part of the book broadens the picture of Byelorussian literary life given in the first with a convincing description of the contemporary intellectual circles and movements in Vilna and, to some extent, in Siberia. Thus, clearly, the book's homogeneity does not stem solely from the spurious attribution of *Enieida's* 'sister-poem' *Taras na Parnasie* to Viaryha with which, somewhat misleadingly, Kisialoŭ opens his biography of the writer (p. 144). The book as a whole offers a coherent survey, in depth, of a neglected sphere of Byelorussian cultural history.

Kisialoŭ is almost, but not quite, always convincing. It seems ill-advised, for example, to comment on the 'šmat słabych bakoŭ' of Virgil's epic (p. 5) whilst referring to the Byelorussian travesty as a 'cudoŭnaja paema' *(passim)*; nor is it immediately apparent to the uncommitted observer that Ravinski's having lived and worked in the Smolensk region marks 'jašče adno śviedčańnie, jašče adzin dokaz nieparyŭnaha braterstva biełaruskaha i ruskaha narodaŭ' (p. 143), particularly as the Ravinski family displayed no less loyalty in service of the Lithuanian Grand Duchy and the Rzeczpospolita than they did later in that of the Russian tsars. One small factual error should also be mentioned: the St Petersburg journal in which *Vinšovanije Savaścieja* was published in 1848 was *Illustracija*, not, as Kisialoŭ has it, *Illustracii* (p. 53).

There are less misprints than usual, and in general the volume shows clear signs of having been produced with both taste and care. All in all, it represents an admirable piece of literary scholarship and will provide a trustworthy and fascinating guide for all who wish to explore the intellectual by-ways of 19th-century Byelorussia.

Arnold B. McMillin

Lavončykaŭ, V. E. *Biełaruskaja retraśpiektyŭnaja biblijahrafija knih.* 'Vyšejšaja škoła', Minsk, 1971. 72 pages. Bibliography.

This small volume is of the greatest interest and importance for all students of Byelorussian history and literature. The chapters on the history of Byelorussian retrospective bibliography are valuable not only for the immediate nature of the subject matter, but also because they represent an outline history of the study of Byelorussia and contain brief descriptions of the most important sources for the study of this history. The chapter on Karskij's importance in the history of Byelorussian bibliography is particularly detailed.

In describing the criteria needed for a compilation of Byelorussian books of the 16th, 17th and 18th centuries, Lavončykaŭ wisely avoids any final rulings as to what ought to be included or excluded. Instead he surveys the differing views that have been advanced over a long period, particularly on the awkward problem of distinguishing between Byelorussian and Ukrainian works. For this period strictly territorial means of identification are not applicable; language, content and purpose also need to be taken into consideration. It is probably inevitable that some books will be listed in both Byelo-

russian and Ukrainian historical bibliographies, while others will need to be included in Polish and Russian ones as well. A similar inclusion problem arises with the 19th century, since much of direct relevance to Byelorussia was published in either Polish or Russian. The situation with regard to works published after the founding of the Byelorussian S.S.R. is more straightforward, although even here bibliographers do not seem to be agreed on the question of books in Russian produced in the national republics, since such books will appear in both the national bibliographies and the All-Union compilation.

On p. 60 Lavončykaŭ lists some of the tasks still awaiting bibliographers. Among these are many in which western scholars can give real assistance to their Soviet colleagues, especially in the early period. One of the tasks he mentions is the compilation of a bibliography of partisan publications during the Second World War. Equally important from an historical point of view is a bibliography of publications put out by the 'other side', as well as one of émigré publications which have appeared since the war.

J. Dingley

Možejko, Z. *Pesennaja kul'tura belorusskogo Poles'ja. 'Nauka i technika'*, Minsk, 1971. 264 pages. Illustrations.

The South Byelorussian province of Paleśsie is particularly noted for the wealth and originality of its folklore. In the villages isolated by the Prypiać marshes, a relatively unadulterated folk-culture flourished, virtually untouched, until the present century, and this has provided an exceptionally fertile field of research for ethnographers. Možejko sets out to deal with contemporary problems of ethnical musicology, and analyses the musical and stylistic features of Paleśsian folk-music. After dealing in a first chapter with the forms of folksong and the attributes of the folksinger, the author goes on to study the songs of the village of Tonież, illustrating her treatise with numerous musical examples and photographs. In a third chapter she considers the melodic style and rhythmic characteristics of Paleśsian folksongs in general. In the final section of her work she gives 136 songs noted down in the course of her expeditions to Tonież.

Možejko has the singular merit of being extremely painstaking in her recording of folksongs, scrupulously observing the rhythmic idiosyncrasies and noting peculiar modulations and slurs of Byelorussian folk-singers. It is a little difficult to understand, however, why such a fundamental work, published in Minsk, should have appeared in the Russian language rather than in the vernacular.

H. Pichura

Rich, V. *Like Water, like Fire. An Anthology of Byelorussian Poetry from 1828 to the Present Day.* George Allen & Unwin, London, 1971. 347 pages.

This anthology, part of the UNESCO Collection of Representative Works, must be welcomed as the first door to be opened for the general English reader into a hitherto unknown area of European literature. The fact that the translations and accompanying notes have been produced by Miss Vera Rich makes the volume even more welcome, since she is already well-known for her translation work in several Slavonic literatures as well as for her original poetry. The book is divided chronologically, with such sections as The Early Period (1828-1905), Interlude — Western Byelorussia (1921-1939) and so on. Each section contains numerous, often witty, notes to the poems, with explanations of the historical background where necessary. The chronological division of the book means that the poetry of several authors, notably Kupała, Kołas, Kulašoŭ and Pančanka, appear almost in every section. This arrangement undoubtedly helps to show the development of Byelorussian poetry, as well as the various outside influences at work on it.

In the introduction Miss Rich clear-

ly states her intention of preserving, as far as possible, the form and rhyme schemes of the originals. In many cases she succeeds in producing real English poetry (particularly Vasil Vitka's *Miracle* and Ryhor Baradulin's *The Ward of the Sappers)* rather than merely accurate translations. At other times the English becomes, perhaps unavoidably, 'quaint' ('That if your thirst you slake ye,/ A free man 'twill make ye', from Bahuševič' *My Pipe*; 'I am the stinging nettle — I', from Kandrat Krapiva's *The Nettle).* Most successful of all are the translations of Maksim Bahdanovič.

It is an impossible task for an anthologist to please all his readers, and many will doubtless quibble about the inclusion or exclusion of some particular poem or poet. For some the obvious candidate for exclusion would be Kupała's *To Byelorussian Partisans*, which is somewhat unfair since such a judgment would probably rest on an opinion of the subject-matter rather than the form, with the implication that vitriol does not make acceptable poetry. Inclusion of such a poem is justifiable, if only on the grounds of making the anthology fully representative of a period. Much more serious is the misleading title of the first of the book's chronological divisions, The Early Period (1828-1905), since the impression is given that there was nothing worthy of inclusion between Bahrym's *Play then, play* of 1828 and Bahuševič' *Byelorussian Pipe* of 1891.

The volume contains several errors and inconsistencies. Most notable of these are that *Nasa Dola* means 'Our Fate', not 'Our Will', Fet's father's name was Shenshin, not Stenshin, there is nothing garbled about the form of the word *płoŭ.* The introduction has a good note on the pronunciation and spelling of Byelorussian. Unfortunately the use of the Latin script in reproducing Byelorussian names leaves much to be desired: Bujła (p. 19), Buiła (p. 41), Dubouka *(passim)* for Duboŭka, similarly Hłebka for Hlebka. Dniapro, Dneper, Dnipro and Dnieper all denote the same river. On the map of Byelorussia facing the title page, this same river has a nasty attack of the bends just to the north of Mahileŭ and dies, only to reappear in Orša.

On the whole, these minor errors do not in any way lessen the value and importance of this anthology. We must be grateful to Miss Rich for her hard work over many years, and to UNESCO and the National Commission for UNESCO of the Byelorussian SSR for jointly sponsoring and financing it.

J. Dingley

Störche über den Sümpfen. Belorussische Erzähler, 'Volk und Welt', Berlin, 1971. 506 pages. Postword by Norbert Randow.

Barag, L. B. (ed.) *Belorussische Volksmärchen,* 'Akademie-Verlag', Berlin, 1971. 648 pages.

The first of these two excellent publications contains German translations of Byelorussian stories from Dunin-Marcinkievič to Bykaŭ and Čyhrynaŭ, by way of Jadvihin Š., Kołas and Biadula. Even Aleś Harun, not exactly *persona grata* in the Soviet Byelorussian literary pantheon, is represented by one story, *Herr Schabunewitsch.* It can be fairly said that the whole compass of modern Byelorussian prose literature is represented in this volume. Most of the stories appear to have been translated directly from the Byelorussian, with very few from the Russian. Care has been taken to develop a specifically German transliteration of Byelorussian; the system is fully explained, with clear differentiation from Russian, on p. 504. Special mention must be made of the 'Nachwort' by Professor Norbert Randow. Although of necessity brief, it nevertheless succeeds in giving a thorough survey of the history of Byelorussia and its literature. Brief biographies of all the authors represented in the anthology are also given at the end of the book. Owners of this volume must take care not to lose the dust jacket; on the inside there is a photograph of each of the writers — 31 in all!

The second book, *Belorussische Volksmärchen,* contains 122 folk tales, with notes to each one, and a lengthy essay. The editor and author of the essay (here translated from Russian), L. B. Barag, is already known for his work in this field, especially for

Biełaruskaja kazka, Minsk, 1969. The tales are of varied type and origin, many of them coming from Paleśsie, 'weil hier im Volksmilieu das mündlich tradierte Märchen bis heute künstlerisch am lebendingsten fortbesteht.' The oldest was written down in the 1860s and the most recent in the period 1945-51 (*'Wie der Partisanengeneral Kowpak auf Kundschaft ging'* and *'Sagen und Erzählungen über den Partisanen Saslonow'*). The detailed examination of Byelorussian folk tales provided by the essay and notes ensures that this book will not only be read for pleasure but also as a valuable work of reference. The fact that 1971 saw the fifth reprinting of the collection serves to demonstrate its justified popularity.

J. Dingley

Štychaŭ, H. V. *et al.* (eds) *Staražytnyja skarby Biełarusi*, 'Biełaruś', Minsk, 1971. 90 pages. Illustrations.

A number of books on Byelorussian art have appeared in recent years, and as a result of the facts they have brought to light, a clearer and more coherent pattern of the individuality and richness of Byelorussian culture is beginning to emerge. Archaelogists and art historians such as Kacer and Čanturija have conclusively refuted the 19th century myth of a borderline culture of Polono-Russian provincial character, and have shown that the artistic heritage of Byelorussia evolved along its own distinctive lines. One can but regret that so little attention has been devoted to the country's mediaeval art-forms, and that the valuable ground-work done by Ščakacichin and Lastoŭski during the *Inbiełkult* period should have remained unpublished. This little booklet, although designed to appeal principally to the general public, provides an interesting illustrated survey of Byelorussian domestic and religious art from pre-historic times until the 16th century. The trilingual text is meagre, covering only nine pages, of which over one half concerns the pre-Christian era. As such, its appeal is limited. Yet despite the relative remoteness of the subject, the authors still contrive to perpetrate such fashionable circumlocutions, dubious and inaccurate though they be, as 'Kievan Ruś, 'The Western lands of Ruś' when geographically speaking they refer to what is today Byelorussia.

One must, however, be grateful to the editors for having included in their collection several excellent examples of early mediaeval Byelorussian religious art. These include the renowned frescoes from the St. Saviour's convent church in Połack dating from the mid-12th century, of which the text says: 'This exquisite art is reminiscent of the Novgorod painting school'. Readers familiar with the early mediaeval frescoes of Novgorod will delve into their reminiscences in vain, for the stylised, almost abstract features of the masterpieces of Russian wall-paintings, although derived from a common Byzantine tradition, are in clear contrast to the realistic treatment of the human face and form in contemporary Byelorussian art. Indeed, as the editors somewhat grudgingly concede, in speaking of the art of the masters of Połack, — 'at the same time it is distinctly original'.

Another peculiar feature of Byelorussian ecclesiastical art are the small carved icons in stone, ivory and bone, of which the authors say, 'Such articles are frequently found among Byzantine antiquities, but are seldom to be met with on the territory of Eastern Europe'. Judging by the number of finds recorded in Byelorussia however, they seem to have been a not uncommon feature of Church art there. Their relative abundance, as well as their stylistic particularities, suggest the existence of a direct Byzantine influence. One would certainly like to know on what evidence the authors attribute these sculptures to Russian masters.

To those familiar with the excellent work done in Minsk during the late 1920s in collecting together substantial deposits of mediaeval Byelorussian iconography, sculpture and jewelry this little book is inevitably something of a disappointment in the relative paucity of its detail. However some new items have at last been produced from behind closed

doors to be cautiously displayed, and for these one is naturally grateful. One looks forward to the publication in the near future of a truly unequivocal and comprehensive study of early Byelorussian art. There is no lack of material.

H. Pichura

Žydovič, M. A. (ed.) *Materyjały dla słoŭnika minska-maładziečanskich havorak*. BDU, Minsk, 1970. 172 pages.

The collection and recording of dialectal vocabulary proceeds apace over a wide range of areas throughout the ethnic Byelorussian territory. In some cases, as for example the recent spate of dialectal lexicons from the Mścisłaŭ region (see *JBS*, II, 3, pp. 317-8), the ground has already been well covered; in others, like the Maładziečna region, it is virgin soil that is being upturned. Each successive publication brings nearer the day when a comprehensive Byelorussian dialectal dictionary will be published, perhaps on the lines of Karłowicz's invaluable *Słownik gwar polskich* (Cracow, 1900-7); until that time scholars must be content with the material in the atomized form in which it is at present available.

Materyjały represents many years' collective work by members of the Byelorussian Faculty at Minsk State University, and presents (in the form now almost universally adopted by dialectal lexicographers in Soviet Byelorussia) over 4,000 words and some 1,000 proverbs, sayings and phrases. The words qualify for inclusion if they are absent in the *Belorussko-russkij slovar'* (Moscow, 1962) or if they are recorded there but described as dialectal *(abł.)* or colloquial *(razm.)*. No similar limiting criterion seems to have been applied in the selection of proverbs and sayings. It could not be claimed, for example, that the expression 'Jak zacho'ča boh pakara'ć, dyk ro'zum adbiare" is particularly characteristic of Vialikaja Vusa, Uzdziensk district or, indeed, the Minsk-Maładziečna region as a whole. In general, however, the book contains a great deal of interesting and previously unrecorded material, and will be welcomed by all who take an interest in the field of Slavonic dialectology.

Arnold B. McMillin

REVIEWS OF PERIODICALS

ACTA BALTICO-SLAVICA. Supplement to Vol. VII. Warsaw, 1971.

The 1971 issue of *Acta Baltico-Slavica*, published by the Białostockie towarzystwo naukowe, is, in fact, described as a supplement to volume VII (see *JBS*, II, 3, pp. 324-5). Following the death of Jerzy Antoniewicz the editorship has passed to Tadeusz Cieślak, and the place of publication, at least for this issue, from Białystok to Warsaw. The present volume contains 24 articles by various authors, all devoted to a description of the achievements of scientific research in the Białystok region betweeen 1944 and 1969. It is divided into four sections, each led by a prominent scholar: 1. History (Dr H. Majecki); 2. Medical and Natural Sciences (Professor R. Kordecki); 3. Economics (Dr A. Barwijuk); 4. Sociology and Pedagogics (Mgr S. Asanowicz). Although the articles are, in the nature of things, of a summarising or review type, and in a few cases unwarrantably self-congratulatory, they may possibly serve to draw scholars' attention to work that has escaped attention on first publication.

BOŽYM ŠLACHAM. A bimonthly. London, 1971.

Fr. Jazep Hermanovič (b. 1890) contributes a number of poems and occasional verse to successive issues of the magazine (124, 1; 125, 1-2; 127, 18-21 and 128, 20-22). In a section entitled *Z našaje minuŭščyny* (From our past; 125, 9-10) there is published the original text of an interesting memorandum addressed to the Papal Nuncio in Poland by the Byelorussian Catholic Centre in Vilna containing an appeal for the appointment of a Byelorussian Bishop to the Catholic See of Pinsk. Another document in the same series (128, 2-5) is an eye-witness account of the tragic death of two priests and 700 Byelorussian Christians under the German occupation in 1943. Fr. Tamaš Padziava contributes a valuable article on his personal recollections of the Byelorussian cultural revival (125, 10-14), and Bishop Česlaus Sipovič gives an account of the celebrations attending the opening of the Francis Skaryna Byelorussian Library and Museum in London on 15 May 1971 (126, 1-7). Finally Fr. A. Nadson in an article entitled *Kniha Skaryny ŭ Kapenhahienie* (Skaryna's book in Copenhagen; 128, 9-11) gives an account of the discovery, and the description of the hitherto lost portion of Francis Skaryna's *Malaja podorožnaja knižica*, the *Paschalia*. From the text of the *Paschalia*, the author shows conclusively that the book was printed in Vilna in 1522, and not in 1525 as had previously been thought. Thanks to this study, further aspects of the life and mind of the great Byelorussian Renaissance scholar are being brought to light.

MAŁADOŚĆ. A monthly. Minsk, 1971.

Volha Ipatava, who already has won a reputation as a fine lyrical poetess, publishes her first major prose work, the historical novel *Pradysłava* (XII, 9), based on the life of Euphrosyne of Połack, the 12th century Byelorussian saint. The volume of fiction mixed with relatively scant historical facts is perhaps more copious than in other similar works. Nevertheless the novel reveals a talent which promises well for the future. It is also interesting as an indication of the growing interest among the younger generation of Byelorussians in the history of their country. Another promising talent is Aleś Žuk, whose short stories *Zavułak* (The Alley; V, 68) and *Doma* (At home; *ibid.*) show the author's rare ability in portraying human emotions.

The novel *Nas pole nie nasiejana* (Our field is not sown; VIII, 9; IX, 62) by Uładzimir Paŭłaŭ is a story concerning the present-day generation, personified in the hero, from a wartime childhood to the moment when youth comes to an end and middle age begins. As might be expected, the war plays an important part in the latest novel *Abielisk* (The Memorial; IX, 8) by Vasil Bykaŭ. It is written in the form of the reminiscences of an old man, related by him to a reporter, about a teacher who gave himself up to the Germans in an attempt to obtain the release of his pupils. His attempt failed and they all were hanged. His action was not understood by his companions, members of the resistance movement. And even after several years many preferred to think of him as a person who went over voluntarily to the enemy, and therefore not worthy of being remembered.

Among new poetical works mention should be made of the poem *Kluč* (The Key; I, 4) by Leanid Dajnieka, which is a lyrical meditation on the words of a mother, which open each part of the poem. A garland of sonnets under the general name *Kurhany* (The burial mounds; II, 4) by Anatol Sierbantovič makes one realise the loss suffered by Byelorussian literature through the death of this poet in 1970 at the age of 29. There are also several new poems by Mikoła Aročka, Ryhor Baradulin, Hienadź Buraŭkin, Anatol Viarcinski, Kastuś Kirejenka, Aleh Łojka, Raman Tarmoła, as well as by such younger talents as Ludmiła Zavałockaja, Halina Karžnieŭskaja, Alena Ruckaja and others.

Uładzimir Kazbiaruk in an interesting article *Biełaruskija vieršy Adama M-skaha* (Byelorussian verses of

Adam M-ski; XII, 135) writes about Zofia Trzaskowska (1847-1911), a native of Byelorussia and a relation of the Polish poet Władysław Syrokomla, and under the pseudonym Adam M-ski wrote poems in Polish and Byelorussian. In *Prośba No. 1* (Request No. 1; V, 147) Uładzimir Marchiel discusses the relationship between the Byelorussian poet and playwright Vincenty Dunin-Marcinkievič and Władysław Syrokomla.

New biographical facts concerning Janka Kupała, Jakub Kołas and Maksim Bahdanovič are published respectively in articles by Cimoch Liakumovič, *Janka Kupała u Babrujsku* (Janka Kupała in Babrujsk; VI, 146); by Mikoła Žyhocki, *Novaje pra Jakuba Kołasa* (New about Jakub Kołas; XII, 132); by Nina Vaŭtacy, *Jon lohkich šlachoŭ nie šukaŭ* (He was not looking for easy ways; XII, 114). The poet Michaś Mašara in *Niezabyŭnyja sustreču* (Unforgettable meetings; VII, 121) tells about his last meetings with Janka Kupała in 1942, not long before the latter's death, whereas Tamara Tarasava remembers Kupała's wife Uładzisława Łucevič in *Pamiać zastajecca ludziam* (Memory lives among the people; XII, 116).

The history of literary activity in the Byelorussian State University in Minsk during the first 50 years of its existence is described by the Reader in Byelorussian literature at that university, Viečasłaŭ Rahojša, in the article *Z-pad rodnaha kryła* (From under the native wing; X, 132). In *Hniazdo paetaŭ* (A nest of poets; III, 122) Uładzimir Kalesnik tells about the three poets, Piatruś Hranit, Vasil Strumień and Hierasim Pramień from the village Hiryčy, who combined writing poetry with active participation in the Byelorussian national movement in Polish-occupied western Byelorussia before 1939.

Paŭlina Miadziołka in *Žyvie ŭ majoj pamiaci* (It lives in my memory; IV, 130) reminisces about the Byelorussian life in Latvia in the early 1920s and in particular about her work as a teacher in the Byelorussian secondary school in Lučyn. Emanuił Iofe in *Pieršy rektar* (The first rector; X, 124) sketches the portrait of the well-known historian Uładzimir Pičeta, who was the first Rector of the Byelorussian State University in Minsk.

Mikoła Hulicki, in his article *U niastomnym pošuku* (In tireless search; XII, 126) describes the little known lexicographical work of the Byelorussian artist, ethnographer and folklorist Jazap Drazdovič.

An interesting page in the history of Byelorussian ornamental glassmaking, based on the recent archaeological discoveries in Navahrudak, is provided in *Tajamnica siniaha flakona* (The mystery of a blue flagon; IV, 123) by Maja Janickaja.

POŁYMIA. A monthly. Minsk, 1971.

The prose section in *Połymia* for the current year contains several fine short stories. Viečasłaŭ Adamčyk's *Dva złoty* (Two shillings; VIII, 138) is a story of an old man in a village in Western Byelorussia before 1939, and his relationship to his family and in particular with his grandson. An old man is also the subject of Barys Sačanka's *Sol* (Salt; I, 121). Having agreed to help his fellow villagers who had gone to the distant hayfield in the morning and forgotten to take the necessary provisions, he sets out in a horse-drawn cart on a journey which proves to be his last. While passing through the village, he notices several houses with boarded-up windows: their owners had left the village and gone to seek a better future in the city. Other stories worth mentioning are *Byli ŭ mianie miadzviedzi* (I had bears; IV, 128) by Uładzimir Karatkievič; three stories by Pavał Miško under the general title: *Nie u javar, a ŭ kamień* (Not in maple, but in stone; VII, 13) and two stories *Navalnica* and *Nadziejka* (Thunderstorm and Nadziejka (a girl's name); IX, 161) by Mikoła Łupsiakoŭ.

The novel *Padarožža ŭ Rosliki* (Journey to Rosliki; I-55) by Raman Sabalenka tells about the return of an elderly man to the place of his youth, where every detail or person encountered brings up memories of the past. Kastuś Kalinoŭski, leader of the anti-Russian uprising of 1863, is the subject of the historical novel of the same name (VII, 75; VIII, 3) by

Aleś Jakimovič. The interest created by this novel may be judged from the fact that in the same year it appeared in book form.

The comedy *Amnistyja* (Amnesty; VI, 13) by Mikoła Matukoŭski is written with undoubted talent, but its humour is lost on those unfamiliar wih Soviet reality. The action takes place in a toy factory and the plot is provided by the unsuccessful attempts of some misguided members of the staff at the re-education of a worker with anti-social tendencies. These attempts are opposed by a pretty mini-skirted party member who proves to be right in the end.

The long poem *Daloka ad akijana* (Far from the ocean; IV, 99, V, 103, VI, 7) by Arkadź Kulašoŭ, the beginnings of which are contained in the previous year's *Polymia* (VI, 3, VII, 88), is the most outstanding poetical work. In it the People's Poet of Byelorussia takes a retrospective and introspective look at his life which, like a river, winds its way in order to be finally dissolved in an ocean. In the poem however, he is concerned with the sources and the ocean seems still far away.

Another remarkable poem is *Sialiba* (name of a village; VIII, 115) by Vasil Zujonak. It has the subtitle 'A dialogue through time and space' and the subject is the poet's native country in the region of the river Nača in central Byelorussia. The present reality is inextricably mixed with ancient legends, and certain modern developments leave the poet filled with anxiety for the future:

> Vysiečam puščy,
> Krynicy asušym...
> Jak ža jany buduć — našyja dušy:
> Ci nie zbiadniejuć?
> Ci nie zmialejuć?...

(We shall cut the forests, we shall dry up the sources... But what will happen to our souls: will they not become poorer? Will they not become more shallow?...).

Janka Sipakoŭ contributes *Vieča slavianskich baład* (A collection of Slav Ballads: XII, 3). There are also fine new lyrics by Alaksiej Pysin (III, 105, X, 60), Maksim Tank (VI, 3), Aleś Bačyła (I, 47), Leanid Dajnieka (VII, 73) and others.

One of the most intriguing problems of the Byelorussian literature of the 19th century is the authorship of the poems *Eneida navyvarat* and *Taras na Parnasie*. Piatro Šaŭcoŭ in his *Siamiejnaje padańnie* (Family tradition; X, 201) makes a startling revelation that according to an old tradition in his family, the author of these two poems was his great-grandfather Auchim Krupieńka who worked as a forest ranger in Klimavickaja Forest in Eastern Byelorussia. Leaving it to the scholars to check the veracity or otherwise of this assertion, one should be grateful to Šaŭcoŭ for publishing a new version of *Taras na Parnasie*.

Tamara Vierab'jova publishes some newly discovered documents of the Russian police of 1862 relating to the Byelorussian poet V. Dunin-Marcinkievič (XII, 215). Jaŭhieńnia Bravier in *Archivy raskazvajuć* (Archives tell their story; VII, 225) traces the Niesłuchoŭski family history. One member of this family, Ivan, is better known as the Byelorussian poet Janka Łučyna (1851-1897). The history of another family, that of Łucevič, to whom Janka Kupała belonged, is the subject of the article *La vytokaŭ radavodnych* (At the genealogical sources; X, 185) by Mikoła Dziaškievič.

Jadviha Ramanoŭskaja in *Akrylenaja pieśniaj* (On the wings of song; XII, 194) writes about Kupała's wife, Uładzisława Łucevič, while Isidar Bas in *Jechaŭ ja ŭ Minsk* (I was going to Minsk) VII, 213) writes about the great poet's connection with the Byelorussian capital. Prof. Aleh Łojka, author of an important work on Maksim Bahdanovič (published in 1966), returns to the same subject in the article *Napieradzie času* (Ahead of time; XII, 182). The poet Janka Žurba (1881-1964) who made his literary debut in 1909 is the subject of an article *Z luboŭju da rodnaha kraju* (With love of the native country; IV, 240) by Ryhor Niachaj. Michaś Čarot (1896-1938) is the most remarkable representative of the young Byelorussian poets whose names appeared in the wake of the October Revolution. His sincere and total dedication to the cause of communism did not save him from arrest by the Soviet police, followed by death while in prison. His work is considered in the article *Na chvalach revalucyi* (On the waves of the Revolution; XI, 197) by Michaś Jaroš. Čarot's counterpart in prose was no doubt Michaś Zarecki

(1901-1941), who met a similar fate. Mikoła Chviedarovič writes about Zarecki in *Mastak niepaŭtornaha času* (Artist of a unique time; XI, 209). Unlike the two above-mentioned writers, the poet Jazep Pušča (1902-1964) who was deported in 1931, lived to return to Byelorussia in 1958, where he finished his days. The poet Aleś Zvonak remembers Pušča in his *Strychi da partretu* (Sketch for a portrait; VI, 197).

Several critical articles deal with the work of contemporary poets and writers, such as Piatruś Broŭka, Miksim Tank, Anatol Astrejka, Kastuś Kirejenka, Janka Bryl, Ivan Šamiakin, Ivan Mielež, Mikoła Łoban, Kandrat Krapiva and others.

Uładzimir Kaleśnik in *Viartańnia zor* (Bringing back the stars; VII, 196) writes about the Latin poem *De statura ac venatione bisontis* (first published in 1523) by Skaryna's contemporary Mikoła Husoŭski,, which was in 1969 translated into Byelorussian by Jazep Siemiažon. The same poem figures largely in Sciapan Majchrovič's article *Staronki biełaruska-polskich litaraturnych suviaziej* (Pages from the Byelorussian-Polish literary bond; VI, 202). Sciapan Hrabčykaŭ in *Tekstałohija patrabuje ŭvahi* (Textology needs care; IX, 222), discusses the textological problems posed by the works of Byelorussian writers and in particular of the poet V. Dunin-Marcinkievič.

Mikoła Hrynčyk contributes an interesting article on the topical subject of the regional differences in literature, entitled *Rehijanalnyja asabliwaści ŭ litaratury* (Regional characteristics in literature; X, 181). Viktar Kavalenka in *Dumki pra sučasnuju krytyku* (Thoughts about present-day Byelorussian criticism; XI, 168) makes a survey of the state of contemporary literary criticism in Byelorussia.

Of great interest are the reminiscences of Zygmunt Abramovič, *Niachodžanymi ścieżkami* (The untrodden paths; IV, 199), on the first Byelorussian professional repertory theatre of Ihnat Bujnicki which flourished before the First World War. The history of the peasant uprising in Kryšaŭ district in the mid-18th century is described in an article entitled *Kryčaŭskaje paŭstańnie* (Kryčaŭ uprising; I, 180) by Vasil Mialeška. Mikoła Ułaščyk in *Vilenskaja archeahrafičnaja kamisija* (V, 248) writes about the Vilna Archeographical Commission which in the 19th century published several volumes of documents relating to the history of Byelorussia. Vasil Skidan in *Na nivie biełaruskaj kultury* (In the field of Byelorussian Culture; XI, 249) discusses the contribution of the 19th century scholars Bezsonov, Hildebrant and de Poulé to the development of Byelorussian culture. In the same number Ivan Sačanka in *'Malanka' smalić što dva tydni* ('Malanka' strikes every fortnight; XI, 244) writes about the Byelorussian political satirical journal 'Malanka' (The Lightning) which appeared in western Byelorussia — then under Polish occupation — before the Second World War. A short article of considerable interest to historians is *Daŭniejšyja miery na Biełarusi* (Ancient measures in Byelorussia; X, 250) by Kim Skurat. Uładzimir Jakutaŭ in *Alaksandr Čarviakoŭ* (V, 138) writes the biography of the man who helped to establish the Byelorussian Soviet Republic, was the head of its government for 17 years and died tragically in 1937 at the age of 45.

The article *Pošuki słova* (In search of the word; X, 238) by Aleś Kaurus deals with the problem of the proper use of Byelorussian lexical resources by writers who frequently impoverish the language by sticking to one particular word to the exclusion of the wide range of its synonyms, or still worse, use the expressions and forms coined on Russian models. Siarhiej Prač in *Pra kaniu i piekura* (About the peewit and the snipe; X, 245) discusses the Byelorussian folk names for birds and argues that they should be recorded in the dictionaries of literary Byelorussian. Mikoła Hulicki in *Biełaruski słoŭnik Stanisława Mikuckaha* (The Byelorussian dictionary of Stanisłaŭ Mikucki; VIII, 249) and *Z historyi našaje leksikahrafii* (From the history of our lexicography; XI, 238) writes about the history of Byelorussian lexicography in the 19th century, and in particular about the virtually unknown manuscript dictionaries of Mikucki and Hryharovič.

Finally a fellow of the Institute of Ethnographers of the Byelorussian Academy of Sciences Kastuś Cvirka in

Daroha ŭ sto hod (A journey once in a century; VI, 128) gives an account of an interesting journey he made in the summer of 1970 through all places connected with the life and work of the Polish poet Władysław Syrokomla (1823-1862) who was a native of Byelorussia and a keen local historian. The route ran, among other places, through the village Žukaŭ Barok on the bank of the river Nioman where there was an early 18th century Uniate church described by Syrokomla. The author did not find the church, however, for it was demolished not long since by the local authorities. A rich collection of old books and manuscript documents which belonged to the church was taken to the district town of Stoŭbcy. He hurried there, but, as he writes himself, 'my hopes foundered as soon as I came to the department for culture of the Stoŭbcy District Council: I was told there that the books from the church of Žukaŭ Barok... had been burned. Noticing my look of shock and sadness... the official... advised me to go and see the boilerman who did the burning — perhaps something still remained' (p. 164). But it was too late to save anything. By chance he learned about the remains of another lot of old books and manuscripts, taken from another demolished church, languishing in the garage of the Stoŭbcy District Council, and alerted the competent authorities in Minsk.

POMNIKI HISTORYI I KULTURY BIEŁARUSI. A quarterly. Minsk, 1971.

After a number of introductory articles on ideological subjects, the well-known authorities on Byelorurussian architecture, V. Čanturyja and N. Zelten describe the centre of Hrodna and the problems of its reconstruction (I, 11-16). P. Lysenka contributes a paper on the continuing archaeological research and excavations being carried on in the Brest region (I, 18-24). Similar findings in and about the East Byelorussian city of Mścislaŭ are described in an article by L. Alaksiejeŭ (I, 25-31). A particularly interesting article by E. Vecer and Ju. Chadyka deals with the history of and the inscription on the Church bell of Moladava, Brest province, cast in the 16th century (I, 31-33). A contribution by A. Citoŭ relates to a partisan diary dating from 1941 (I, 34-37), whereas H. Kisialoŭ writes on the life and activity of V. Klimovič, who distinguished himself during the anti-Russian uprising of 1863-1864 (I, 45-47). R. Vasilieva publishes a number of early decrees of the first Communist government in Byelorussia dating from 1918-1920 and directed at the preservation of ancient monuments (II, 8-11). V. Rybakoŭ and L. Alaksiejeŭ consider the question of the date of the foundation of the city of Viciebsk (II, 12-13) whereas M. Tkačoŭ describes the architectural features and fortifications of Lida castle (II, 13-18). Neolithic and Bronze-age ornamentation are the subject of a study by M. Čarniaŭski (II, 19-21), and M. Aleksiajuk examines the text of a 15th century legal document from Pinsk (II, 22-23). U. Traceŭski considers the architectural peculiarities of early Byelorussian timber-built homesteads (II, 23-26). There is a valuable and original study of industrial and factory architecture in Byelorussia by L. Pryhunova (II, 27-30) together with two rather lengthy articles on Russian war-memorials of the 1812 campaign (II, 30-33) and the Russian city of Suzdal (II, 41-45).

The history of the archaeological and historical museum in Lahojsk, founded in 1842 by Kanstancin and Jaŭstfij Tyškievič is related by S. Akulič (II, 49-51). V. Karatkievič provides a checklist of archaeological monuments in the Brest province (II, 56-57).

R. Baravy writes on the history of the castle of Smalany (III, 16-21), whereas S. Mulčeŭskaja describes the architecture, lay-out and life of old Byelorussian inns and taverns (III, 21-23). L. Pobal publishes the results of his excavations in the southern part of the Bychaŭ region (III, 26-27), and some features of street architecture in Mahiloŭ are discussed by U. Jafimaŭ (III, 30-34). The history of the first Byelorussian machine and tractor station, established in Kajdanava in 1929 to facilitate collectivisation, is told by A. Valachanovič and I. Łysak (III, 34-37). M. Ramaniuk provides a useful study of womens'

folk-costumes in the South-western region of Brest province (III, 40-45), and L. Drobaŭ provides an interesting article on the life and art of Napoleon Orda (1801-1883), a Byelorussian artist from the village of Varacieviči, well-known for his characteristic lithographs and drawings of Byelorussian towns and ancient monuments (III, 45-47). A. Padlipski gives an account of the history and contents of the Viciebsk regional museum (III, 52-54).

A protracted account of the Second Congress of the Society for the protection of historical and cultural monuments occupies much of the last quarterly number of *Pomniki* (IV, 6-37). A Plešavienia contributes an extensive article and archive material on the Byelorussian Communist leader S. Prytycki (IV, 38-47). The monuments of the Kobryn district form the subject of an article by A. Martynoŭ, in which the author devotes a somewhat disproportionate amount of space to relatively mundane war-memorials (IV, 48-52). V. Sozinoŭ provides an engaging study on the history of railways, locomotives and stations in Byelorussia (IV, 55-58).

SLAVIA ORIENTALIS. A quarterly. Vol. XX, 1971 (in Polish).

This year's *Slavia Orientalis* contains two articles dealing with aspects of the work of Eliza Orzeszkowa, the Polish writer from the Hrodna region: Włodzimierz Monach, 'Folklor Białoruski w twórczości Elizy Orzeszkowej' (III, 299); Eugeniusz Komarowski, 'Elementy języka białoruskiego w twórczości Elizy Orzeszkowej' (IV, 419). Both are well-documented and throw useful light on little studied aspects of a writer who, although using Polish for her work, maintained close contacts with many Byelorussians (notably Bahuševič) and, indeed, with the Byelorussian movement as a whole.

Two linguistic contributions may be of marginal interest for students of Byelorussian: Gennadij Palcew, 'Ze studiów nad leksyką gwary polskiej w otoczeniu białoruskim (nazwy części ciała)' (II, 181) is concerned with the Vilna region; K. Giułumianc, W. Czekman, 'Polska gwara m. *Widze* i okolicy (na substracie białorusko-litewskim)' (III, 313) deals with the language of the Poles living in the Byelorussian town of Vidzy (Brasłaŭ region) and its environs. Related to these two studies in theme is Franciszek Sielicki's review article 'Uwagi na marginesie Słownika wschodniej Mohylowszczyny Iwana Bialkiewicza' (IV, 445) discussing, on the basis of a selection of the dictionary's material, its importance for the study of Polish-Byelorussian cultural and linguistic relations.

A more general view of Bialkievič's work is given by A. Obrębska-Jabłonska (I, 104), who also reviews the second volume of the Academy *Historyja biełaruskaj litaraturnaj movy* (I, 102) and A. Hruca's *Raźvićcio składanazależnaha skaza ŭ biełaruskaj movie* (Minsk, 1970) (II, 203). Other book reviews which may be of interest to students of Byelorussian affairs are of Maldzis's *Padarožža ŭ XIX stahodździa* (Włodzimierz Stochel; II, 196); M. Didiakin-Leeming, *Fleksja ukraińska w 'Leksykonie' Pamby Beryndy* (Wrocław, 1969) (Michał Łesiów; II, 201); and finally V. Čekman, *Historyja procipastaŭleńniaŭ na ćviordaśćimiakkaści ŭ biełaruskaj movie* (Minsk, 1970) (Roman Laskowski; III, 341).

VIEŚCI AKADEMII NAVUK BSSR — Seryja hramadskich navuk. Bimonthly. Minsk, 1972.

Among the articles on linguistic themes in this year's *Vieści* there is in the first place *Da leksika-siemantyčnaj dyfierencyjacyi ŭ biełaruskich narodnych havorkach* (Lexico-semantic differentiation in Byelorussian folk dialects; I, 89) by A. U. Arašonkava, E. I. Hrynavieckienie, I. P. Kavalčuk, Ju. F. Mackievič, Ja. M. Ramanovič, A. I. Čabiaruk and L. F. Šatałava. The authors consider a few semantic groups of words from the western regions of Byelorussia, which are on the verge of becoming archaic but which are still used today mainly by the older generation. They compare these words with their equivalents in other Slavonic languages and Lithu-

anian, and give examples of their use as toponyms. Another paper based on dialect material is *Ukosnaja mova, jak sposab pieradačy čužasłoŭja* (Indirect speech as a means of indicating quotations; VI, 79) by V. A. Horlenka, V. A. Laščynskaja in *Utvareńnie atrybutyŭnych nazvaŭ asob pry dapamozie sufiksaŭ z elemientam -k* (The formation of attributive nouns denoting persons with the help of suffixes containing -k; V, 92) considers ways of formation of attributive masculine nouns by means of suffixes with a *-k*, discusses their productivity and classifies them with regard to their use. Word-formation is also the subject of the article *Siemantyčnyja pryznaki i słovaŭtvaralnyja farmanty zbornych nazoŭnikaŭ u biełaruskaj movie* (Semantic characteristics and word-forming elements of collective nouns in the Byelorussian language; II, 102) by M. I. Jarmaš, in which the author applies the theory of graphs to the study of the formation of collective nouns by means of suffixes in modern Byelorussian. There are two comparative studies, *Ab biełaruskich i ruskich funkcyjanalnych adpaviednikach niekatorym hramatyčnym kanstrukcyjam u niamieckaj i anhlijskaj movach* (Byelorussian and Russian functional equivalents of certain grammatical constructions in the German and English languages; IV, 89) by V. V. Rabienka, and *Niekatoryja srodki vyražeńnia madalnaści ŭ niamieckaj i biełaruskaj movach* (Some means of expressing modality in German and Byelorussian; VI, 87) by M. K. Kraŭčanka. The article *Stylistyčnaja asablivaści asabovych zajmieńnikaŭ u biełaruskaj movie* (Stylistical characteristics of personal pronouns in Byelorussian; IV, 95) by M. E. Kraviec deals with stylistic functions of personal pronouns in the works of the modern Byelorussian writer Ivan Šamiakin. I. Ja. Lepiešaŭ in *Pra dva samastojnyja frazieałahizmy* (Concerning two independent idiomatic expressions; V, 101) considers two phraseologisms — verbal: *siadzieć skłaŭšy ruki*, and adverbial: *skłaŭšy ruki* — and argues that they should be considered as two independent units. The historian V. I. Mialeška contributes an interesting article entitled *Nieziemlarobskija zaniatki sialin uschodniaj Biełarusi ŭ druhoj paławinie XVII-XVIII stst.* (Non-agricultural occupations of peasants in eastern Byelorussia in the late 17th-18th centuries; I, 61). Another historical study, based on documents from the Hrodna district in western Byelorussia, is *Ab sutnaści prodažukupli ziamli sialanami Biełarusi ŭ pieršaj pałovie XVI st.* (On the essence of buying and selling land by peasants in Byelorussia in the early 16th century; III, 92) by M. F. Spirydonaŭ. There is also an article by E. R. Iofe, *U. I. Pičeta ab pradpasyłkach i pryčynach ahrarnaj reformy 1557 h. u Biełarusi i Litvie* (U. I. Pičeta on the causes and premises of the agrarian reform of 1557 in Byelorussia and Lithuania; I, 73), dealing with the views of the well known historian, U. I. Pičeta, who was the first rector of the Byelorussian University in Minsk, on a subject in which he is an acknowledged authority. In the field of modern history there is an article by F. U. Ładysieŭ, *Z historyi baraćby pracoŭnych Zachodniaj Biełarusi za demakratyčnyja pravy i svabody* (From the history of the struggle of the workers in Western Byelorussia for their democratic rights and freedom; V, 72), dealing with the events of 1935 in Western Byelorussia, which was then under Polish occupation.

Two legal papers, *Ab adzinstvie suverennych pravoŭ i razmiežavańni kampietencyi pamiž Sajuzam SSR i sajuznaj respublikaj u halinie kiravańnia pramysłovaściu* (On the unity of sovereign rights and division of jurisdiction between the USSR and the Union Republic in industrial management; I, 15) by L. E. Biejnarovič, and *Uźniknieńnie i raźvićcio pracoŭnaha prava BSSR* (1917-1937) (Origin and development of industrial legislation in the BSSR; II, 68) by A. A. Kraŭčank are of considerable interest.

The study of Byelorussian folk ballads has received an added impetus with the publication of two articles by L. M. Sałaviej, *Pytańni klasifikacyi biełaruskich baład* (Problems of the classification of Byelorussian ballads; IV, 122) and *Da historyi uźniknieńnia i pašyreńnia bałady pra Stafana-vajavodu, viadomaj pa zapisu XVI st.* (The history of the origin and spreading of the ballad about the voevoda Stephen, drawn from the written records of the 16th century; VI, 101). A. S. Fiadosik contributes an article *Satyra i humar u biełaruskich narodnych prykazkach, prymaŭkach i za-*

hadkach (Satire and humour in Byelorussian folk proverbs, sayings and riddles; IV, 111) which would have been more interesting if the author showed less heavy-handed anti-religious bias.

There is an anthropological study, *Hieahrafija niekatorych spadčynnych prykmiet biełaruskaha nasielnictva* (Geography of certain hereditary traits among the population of Byelorussia; II, 109) by A. I. Mikulič.

In the article *Janka Kupała i Uładzisłaŭ Syrakomla* (V, 74) S. S. Drozd discusses the influence of the works of the Polish poet W. Syrokomla (1823-1862), who was a native of Byelorussia, in the formation of the talent of the great Byelorussian poet Janka Kupała.

Finally there is an interesting article on music, *Prykmiety sučasnaści ŭ traktoŭcy žanry ramansa* (Modern features in the treatment of the genre of romance; II, 109) by I. M. Pałonskaja, who takes her material from the works of modern Byelorussian composers.

ZAPISY. Vol. 5. Munich, 1970 (Byelorussian Institute of Arts and Sciences). 268 p. Illustrations.

The present volume of this Byelorussian learned publication, by far the most distinguished outside Byelorussia, bears the special title of *Scoriniana 1517-1967*, and is entirely devoted to the life and work of the first Byelorussian printer Francis Skaryna (c. 1485 — 1540). It begins with the article *Doktar Francis Skaryna* (Doctor Francis Skaryna; p. 11) by Symon Braha. This is the most authoritative biography of Skaryna to date. The author has made use of all the available documents, including several only recently discovered, and has been able to correct certain erroneous opinions held by previous authors, such as the alleged destruction of Skaryna's printing press in Vilna during the great fire which ravaged that city in 1530. In the article *Skaryna ŭ Padui* (Skaryna in Padua; p. 35) Dr. Vitaŭt Tumaš gives a detailed account of the examination sustained by Skaryna in 1512 at the University of Padua for the granting of the degree of Doctor of Medicine. At the end of his article, he publishes all the relevant documents from the University and Episcopal archives of that city, together with their translations into Byelorussian by Dr. P. Tatarynovič. Two more documents, with comments by V. Tumaš, are found in *Skarynavy krakaŭskija pryvilejnyja hramaty 1532 hodu* (Letters patent granted to Skaryna in Cracow in 1532; p. 113). These are the royal letters which guaranteed Skaryna protection and freedom from the persecution of his deceased brother Ivan's creditors, who had already succeeded in imprisoning him in Poznań earlier that year. The documents have already been published twice before, but their present publication, together with extensive comments and translation into Byelorussian, makes them more accessible to a wider public.

Another article by V. Tumaš entitled *Knihi Skaryny ŭ Italii pieršaje pałaviny XVI stahodździa* (Skaryna's books in Italy during the first half of the 16th century; p. 81) is of considerable interest, as it shows how widely Skaryna's books were known even during his lifetime. It concerns the reproduction of a passage from Skaryna's 1518 edition of the Book of Kings, transcribed in Latin characters by Theseo Ambrosio Albonesi in his book entitled *Introductio in chaldaicam linguam, syriacam atque armenicam et decem alias linguas*, published in Pavia in 1539.

In *Scoriniana nova 1926-1966* (p. 145) V. Tumaš makes a comprehensive survey of the development of Skaryna studies in Byelorussia and abroad during the last 40 years. This is followed by *Biblijahrafija skarynijany* (Bibliography of Scoriniana; p. 181), also compiled by V. Tumaš. It is a unique work, the first of its kind, and by itself constitutes an important contribution to the field of Skaryna studies. The bibliography contains an impressive total of 1176 entries of manuscript and printed works from the 16th century to the present day. A number of these works, in particular a few early 19th century pub-

lications in English, were unknown to earlier Skaryna scholars.

The article *Leksyčnyja asablivaści Knihi Carstvaŭ Skaryny* (Lexical features of Skaryna's Book of Kings; p. 91) by Janka Sadoŭski is somewhat of a disappointment. Basically it is supposed to be a list of Byelorussian words (as distinguished from Church Slavonic) as well as of lexical borrowings from Czech, Polish and German in Skaryna's 1518 edition of the Book of Kings. The author considers that a given word is Byelorussian, if it is recorded in Nosovič's *Slovar' belorusskogo narečija* of 1870, or in the Byelorussian-Russian dictionary of 1962 — not very reliable criteria to apply to the language of the early 16th century. As a result one finds words such as *kancler, figi, centner, planeta, mul* listed by Sadoŭski as Byelorussian.

There is a chronicle of events to commemorate 450 years of Byelorussian printing, both in Byelorussia and abroad, and an obituary article about Anton Florovsky, an outstanding scholar and an acknowledged authority on Skaryna, who died in Prague in 1968.

The whole volume of *Zapisy* is an important landmark in the field of Skaryna studies, and will no doubt rank alongside the works of Vladimirov and Florovsky, and publications such as *Čatyrochsotlećcie biełaruskaha druku* (Minsk, 1926) and *450 hod biełaruskaha knihadrukavańnia* (Minsk, 1968). It is also an eloquent tribute to the profound scholarship of Dr. Vitaut Tumaš who for a quarter of a century has been pursuing the study of the life and work of Skaryna with singular dedication and considerable success.