mach Kupaly "Kurgan", "Son na kurgane", "Izvečnaja pesnja", pp. 90-178. In both the author emphasises the 'organic' nature of Kupala's links with folklore and the people, rightly contrasting it with the artificial approach of the painters of stylised 'country scenes' popular at the turn of the century. In this connection it is significant that, like some of Čačot's verses, Kupala's Romantic 'folk' poems were not infrequently adopted by the common people from whom they had drawn their inspiration.

Mrs Šott clearly has a sound knowledge and understanding of Byelorussian folklore (much of her background material is drawn from the publications of Šejn, Romanov and Fede-

rowski), but it is to be regretted that her approach over-emphasises the social aspects of the subject. The book is rendered clumsy by the duplication of all quotations from Kupala (in both Russian and Byelorussian, usually but not always in that order) and by the over-repetitive, although not unreadable style in which it is written. Despite these shortcomings, however, the work constitutes a useful addition to the already considerable volume of literature on the subject, and casts some new light on an important aspect of one of the most fruitful periods of Kupala's creative career.

Arnold B. McMillin

Hłuščanka, H. S. and Šciepancevič, K. I. *Bielaruskaja savietskaja muzyčnaja literatura*, Minsk, 1969. 166 pages.

This work appears as an excellent text-book for those studying Byelorussian music, especially that of the past fifty years. The first of the nine chapters considers Byelorussian music and its history in general, whilst the following chapters treat the subject according to genre. The work encompasses all fields of Byelorussian music and is very richly illustrated with musical examples, so arranged that they can be played on the piano. In many cases shorter folk songs are given in their entirety.

Chapter two of this book deals with various types of Byelorussian folksongs, both vocal and instrumental, and shows how Byelorussian folklore has served as an inspiration for the works of Byelorussian composers, and describes the work of H. I. Citovič, R. Šyrma, and I. Zynovič in this field.

The third chapter handles the vocal and choral music of Byelorussian composers, and the following interesting chapter treats Byelorussian symphonic music. After a short description of its general development, several symphonic works are handled in detail. Among those considered are the Sinfonietta in B flat by M. Čurkin, the Sinfonietta in C by M. Aładaŭ, the first symphony of A. Bahatyroŭ, and Ja. Cikocki's Symphony No. 4. The musical examples given are extremely interesting, and often show how the composers were inspired by Byelorussian folk music.

Chapter five considers Byelorussian chamber music, its general characteristics and again some works in particular. Especially of interest here are the Piano Quintet of M. Aładaŭ and 'Kałyčanka' — a string quartet by M. Čurkin.

The following chapter of this work tells us about music for Byelorussian folk instruments. One would like to have more information about this interesting facet of Byelorussian music. It is a pity that more musical examples of D. Kaminski's 'Concerto for Cymbalom and Folk Orchestra' were not provided, though the description of this work is quite good.

Chapter seven handles the Byelorussian cantata and chapter eight opera in Byelorussia. Here the authors seem to contradict their earlier statements regarding the first Byelorussian opera. On page five one reads that the first Byelorussian opera was S. Maniuška's 'Sialanka' with libretto by V. Dunin-Marcinkievič — published already in the 19th century. In chapter eight on page 116, however, we are told that the first Byelorussian operas were 'Vyzvoleńnie pracy' by M. Čurkin, and 'Taras na Parnasie' by M. Aładaŭ. Perhaps the authors had in mind the first operas of the Soviet era.

The last chapter of this book tells us about the history of Byelorussian ballet — a comparatively new form of Byelorussian musical art.

After the concluding word, a good section of the book is dedicated to

biographical material about various Soviet Byelorussian composers.

Anyone studying the history of Slavonic music, and Byelorussian music in particular, will find this

interestingly written book very useful in complementing his knowledge in a field where literature is unfortunately a very great rarity.

R. Patry-Tamushanski

Čanturija, V. A., *Istorija arhitektury Belorussii. Dooktjabr'skij period*, 'Vyšej-saja škola', Minsk, 1969. 263 pages. Illustrations.

One of the most interesting features of Byelorussian culture, as well as one of the most rewarding, is the architectural heritage. Certainly there are few art forms which express so eloquently the individuality of a nation. Yet it is an art form which has suffered from serious neglect in the past, and which, if one is to judge from the state of the monuments as they appear from the photographs in Čanturija's work, is in danger of suffering further neglect and even damage. Superb Byzantino-Gothic churches are commonly used as barns or warehouses, and the now fast-crumbling walls and towers of the 16th century castle of Mir are used for climbing-practice by groups of amateur mountaineers.

Individual monuments in Byelorussia have been the subject of serious, and sometimes copious study. However, works of this description seldom view a given building or location against the general background of Byelorussian architectural traditions, and it was only in the exceptionally favourable climate of the 1920s that the first attempts at synthesis were made by the eminent art-historian, Mikola Ščakacichin (1896-1940). Unhappily he was only able to publish the first volume of his exceptionally well-documented treatise on Mediaeval and Renaissance architecture in Byelorussia (*Narysy z historyi biełaruskaha mastactva*, I, Minsk, 1928). Subsequent studies during the Soviet period by other authors were concerned almost exclusively with contemporary architecture which, despite its undoubted merits, tended to obscure the essential continuity of a Byelorussian tradition in this field. After 1953, however, Byelorussian art-historians began to take a fresh look at the past, and works such as Kacer's excellent *Biełaruskaja architektura*, published in 1956, took up the task which Ščakacichin had perforce been compelled to abandon.

Čanturija's work is the result of protracted study and of a number of expeditions which extended over the period from 1954 to 1968. The fruits of his research are summed up in the opening words of his preface: 'From the beginnings of their history, the Byelorussian people have created an architecture which was both highly developed and original' (p. 7). The author divides the history of architecture into seven periods, which include the protohistoric period extending from the earliest times to the 9th century, the period of the 'Western lands of Ruś' (9th-11th c.), the feudal period (12th-13th c.), the period of 'formation of Byelorussian national consciousness' (14th-16th c.), the period of feudal oppression (16th-17th c.), the transition from feudalism to capitalism (18th c.) and the period of capitalism proper (19th c.). The tendentious nature of the nomenclature used by the author in somewhat uncharacteristic style — for example the use of the phrase 'Ancient Russian' to describe the earliest period of the history of the Byelorussian people, and the reference to the 'formation' of a Byelorussian national consciousness in the 14th-16th centuries — no doubt reflects the well-known views of the author's 'recensor', Professor L. Abecedarski.

The first chapter deals briefly with material of an archaeological character, and covers such items as hill-forts, earthworks and burial mounds. The second chapter deals at greater length with the architectural relics of 'ancient Ruś' on the territory of Byelorussia. Čanturija provides descriptions of the most ancient Byelorussian churches — the Cathedral of the Holy Wisdom and the St. Saviours Euphrosyne Convent Church (12th c.), in Polack, the Church of the Annunciation in Viciebsk (12th c.), the Church of SS. Barys and Hleb in Hrodna — and the fortified tower in Kamenec (13th c.). Although the