ruddian 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

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

The South Byelorussian province of Palešsie is particularly noted for the wealth and originality of its folklore. In the villages isolated by the Prypiač 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. Możejko sets out to deal with contemporary problems of ethnical musicology, and analyses the musical and stylistic features of Palešsian folk-music. After dealing in a first chapter with the forms of folk-song and the attributes of the folk-singer, the author goes on to study the songs of the village of Toniež, illustrating her treatise with numerous

musical examples and photographs. In a third chapter she considers the melodic style and rhythmic characteristics of Palešsian folksongs in general. In the final section of her work she gives 136 songs noted down in the course of her expeditions to Toniež.

Możejko 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-