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-

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 Kupala'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 *ptoŭ*. 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 Dubouka, similarly Hlebka for Hlebka, Dniapro, Dneper, Dniro 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 Aleš 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 Rus-

sian, 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