

Even more nefarious was the anti-Soviet wreckers' successful scheme to endow the book with so many ordinary mistakes that nearly every student using it for a term paper is almost certain to fail the course. This does not refer to interpretations (we *were* warned about them by the American publishers—what's fair is fair), or even to the retroactive doctoring of facts (in 1949, Lukonin, like everybody else, received a Stalin Prize, not a State Prize; there is an entry for Solzhenitsyn, but it does not mention his *Cancer Ward* or *The First Circle*, except in the bibliography appended by foreign publishers), which some people may have grown resigned to accept as normal, even if unfortunate. No, I refer here to such politically unexplosive matters as translation and spelling. On pages 6 and 7 alone I came across the medieval *Povest o vzyatii Izargrada* (the English is rendered as "Zargrad"). Afranasi Nikitin wrote a book entitled "Khozhdebiye." There was a monk Nil Zorski, and a tsar Ivan Gronznyi. On the other hand, American students will surely appreciate being able to refer now to the 1380 Battle of Woodcock Fields, known in less enlightened days as the Battle of Kulikovo. Upon opening the book at the other end, on page 413 one discovers that not only was Fedor Sologub "never able to understand the meaning of the October Revolution" (he understood it all right, but just did not care for it—though never mind *that*) but, to add insult to injury, wrote a mysterious novel called *Pettiness*, which cannot be found in libraries. Since these three pages are not untypical of the rest of the book, following the East German compiler's logic (see *supra*), one can expect that foreign students, upon tracing their F's to this volume, will become embittered toward the Soviet Union, as well as toward the German Democratic Republic. And as for the book's American publishers, in olden days I would have advised them to burn their entire stock of the volume. Now, however, considering our dwindling natural resources, I suggest they recycle it.

In contrast, Symmons-Symonolewicz's very competent translation of a section of *Osnovy etnografii*, a Soviet textbook published in 1968, will prove most useful not only to anthropologists and folklorists, but to students of other disciplines as well. Although marred by the inevitable Soviet commercials which contrast the national minorities' grim life before 1917 with their happy existence thereafter, the slim volume contains more than enough substantive material on the peoples of the Caucasus, of Central Asia, and of Siberia to overlook its political tendentiousness.

MAURICE FRIEDBERG
Indiana University

LIKE WATER, LIKE FIRE: AN ANTHOLOGY OF BYELORUSSIAN POETRY FROM 1828 TO THE PRESENT DAY. Translated by Vera Rich. UNESCO Collection of Representative Works, European Series. London: George Allen & Unwin, 1971. 347 pp. £4.50.

This is the first anthology of Belorussian poetry to appear in English. Vera Rich is known for her three books of original poetry in English as well as translations from Ukrainian, Polish, Old English, and Old Norse. She has been translating Belorussian poetry for about twenty years.

The book contains 221 poems by forty-one authors. Contemporary Soviet Belorussian poetry is represented most extensively (twenty-nine of the authors are living Soviet Belorussian poets, and 165 of the poems were composed and

published during the Soviet era) and is translated most adequately (particularly the poems by Tank, Kulašoŭ, Pančanka, Pysin, Baradulin, and Hilevič). But the poetry of the 1920s, the "years of plenty" (p. 20), is very poorly represented with just a dozen poems. Uładzimir Duboŭka, "perhaps greatest of all" (p. 20), is represented by no more than three poems, only one of which appeared in the 1920s ("O Bielaruś . . .," p. 114, one of the best translations of the anthology with fine comments, p. 122). The closest to him is Jazep Pušča, who is represented by only one poem; but it was composed and published in 1961, after his rehabilitation. The first pioneer of the "literary revolution" of the 1920s, Michaś Čarot, is just mentioned in passing (p. 20), and the same applies to Natalla Arsieńnieva (of Western Belorussia, p. 21; note the rather curious remark in parentheses).

The whole of pre-Soviet Belorussian poetry is represented by nine authors (contributing in all only fifty-six poems). Janka Kupała, "generally accepted to be the 'National poet' of Byelorussia" (p. 338), is represented by fifteen poems composed during pre-Soviet times, nine of them composed during his early years in poetry, 1905–8, when the poet had not yet achieved his full maturity. Aleś Harun, the fourth among Belorussian "classics" of poetry (after Kupała, Kołas, and Bahdanovič), is not even mentioned. And the whole of the nineteenth century is represented by only three poets and seven poems (one from the year 1828, six from the 1890s). The best, most adequate translations from Belorussian "classics" are "Soft, Warm Evening," "Snowstorm," "Swifter, Brothers," and "Lavonicha" from Bahdanovič, and "Say, Who Goes There?" and "Young Bielaruś" from Kupała, as well as "I Love" from Bujła.

There are many apt observations and comments in the introduction and in the numerous notes (e.g., on *Taras on Parnassus*, pp. 15–16; on "several levels of interpretation," pp. 19–20; on the Belorussian language in the nineteenth century, p. 25; on "The Weaver Women of Słuck," pp. 92–93), but unfortunately there are just as many misunderstandings and factual errors (e.g., Dunin-Marcinkievič as "novelist," p. 14; the "system" as the "villain" in his *Hapon*, p. 15; Stalin and *Excelsior*, the "names of groups . . . *Revival, Vitaism*," p. 20; the "ambiguity" in *Young Bielaruś*, p. 89) and many misprints in the transliteration of Belorussian words and proper names (with no errata supplied).

The book can be useful and even enjoyable for general readers. Yet journalists and scholars who have no mastery of Belorussian and who therefore would not be proficient in comparing the translations with the originals should be cautious when using the anthology for quotations and comments.

ANTHONY ADAMOVICH

Byelorussian Institute of Arts and Sciences, New York

DIONYSIOS SOLOMOS. By *M. Byron Raizis*. Twayne's World Authors Series. New York: Twayne Publishers, 1972. 158 pp. \$5.50.

KOSTIS PALAMAS. By *Thanasis Maskaleris*. Twayne's World Authors Series. New York: Twayne Publishers, 1972. 156 pp. \$5.50.

Judging from the number of books which have been appearing in recent years, Modern Greek studies have finally begun to flourish in the United States. Best proof of this is the fact that scholars are now producing monographs not only on figures such as Seferis, Cavafy, and Kazantzakis, who have been widely known in this country for some time, but also on earlier writers who are not read very