contents reveals several important omissions. These may be roughly divided into two groups. The first group consists of Kupała's earlier works, written not later than the early 1920s. Among them there are well known titles such as the play *Tutej-šyja* (*The Natives* written in 1922, first published in the journal *Polymia* in 1924), the long poem *Na Kućciu* (*On Christmas Eve*, first published in the newspaper *Naša Niva* in 1911, and reprinted in the book of collected poems *Šlacham žyćcia* in 1913), as well as the poems *Čaraunik* (*The Wizard*, 1913), *Na Dziady* (*On 'Ancestors' Remembrance Day'*, 1912), *Nad Nioman* (*On the Bank of River Nioman*, 1913), *Pierad budućyniaj* (*Before the Future*, 1922) and several others. What all these works have in common is that the sentiments expressed in them can hardly please, or be approved by, the present-day establishment in Soviet Byelorussia. The second group of omissions comprises works written during the years 1935-42. It was the period which is today euphemistically called 'the personality cult', and Ku-pała, along with other poets in the Soviet Union, was forced to compose hymns in praise of Stalin and his rule. Doubtless, it was the price they had to pay for their survival. It was during that time that Kupała wrote the poems *Tabie, pravadyr, maje pieśni i dumy* (*To you, O Leader, belong my songs and my thoughts*, 1936), *Ab Stalinie siejbitu* (*Stalin the Sower*, 1937), *Ja Stalinu mudramu pieśni śpiavaju* (*I sing songs in praise of Wise Stalin*, 1939) and others. No doubt the powers-that-be today in Soviet Byelorussia prefer not to be reminded of this period, and Ku-pała himself, if he were alive, would probably not be proud of what he was forced to write. Nevertheless, in a critical edition of his collected works, these poems should be included, perhaps as an appendix, both for the sake of completeness and as a document of those tragic times.

Several other works have been

included in the present edition in an incomplete form. Thus the poem *Dudar* (*The Piper*, see Vol. 2, p. 201) is printed here without the author's dedication 'Autaru "Białoruskaj histo-rya" Vlastu' (To the author of the "Byelorussian History" Vlast) which preceded it when it was first published in 1910 in the newspaper *Naša Niva*, and later in the book *Šlacham žyćcia* (1913). 'Vlast' is the pseudonym of Vacłaŭ Łastoŭski (1883-1938), the Byelorussian scholar and writer, author of the first history of Byelo-russia ever printed in the native language, which appeared in 1910. The official attitude towards him and his works in present-day Byelorussia is one of hostility, hence the suppression of any mention of connections between him and Ku-pała. An example of omissions in works belonging to the second group (i.e. written in 1935-41) may be provided by the nowadays much-quoted and praised poem *Bielaruskim partyzanam* (*To the Byelorussian Partisans*, 1941; see Vol. 4, p. 382), from which the following stanza has been omitted:

Vašy bitvy ŭvieš šviet bača,
Bača Stalin rodny naš,
Jak fašystaŭ rod sabačy,
Ludarezaŭ zbrod šmiardziačy
Niščyć vaša varta-straž.

Janka Ku-pała is considered today to be the greatest Byelorussian poet. For this reason alone it is of great importance both for the scholar and the general reader to have an authoritative edition of his complete works. This aim the editors of the present publication have failed to achieve. Moreover, with the help of all the trappings of a critical and scholarly approach, they have misled the reader, by presenting to him Ku-pała not as he really was, but as they want him to appear. It would have been more appropriate if they had called their edition *Selected and corrected works*. As it stands, it must be used with circumspection.

A. Nadson

Pađužny, A. I. *Narys akustyčnaj fanietyki bielaruskaj movy*. 'Navuka i Technika', Minsk, 1977. 166 pages.

The title of the book 'Acoustic-Phonetic Study of Byelorussian' (an 'Essay on Acoustical Phonetics of Byelorussian' according to the author's

English summary) gives little idea of the wide scope of the volume which is a general introduction to acoustic phonetics followed by a broadly based study of the sounds of Byelorussian with emphasis on machine analysis. After some platitudinous pages of would-be neuro- and psycho-linguistics and a brief explanation of sound waves, harmonics, the effects of amplitude on perception and the application of Fourier analysis, the author (p. 23) describes the Kay Sonagraph through which he has put a lot of his data. He also mentions, *en passant*, that there is a Soviet version of the same machine, the Spektr I — apparently less efficient. The other machine that he makes use of is the standard oscilloscope. The sonagrams at the end of the book were done with 300 cps (cycles per second) filters and up to 5,000 cps. To anyone like your reviewer, who has spent many hours trying to get good sonagrams, Padlužny's examples are enviably clear, especially the formants of the vowels which he describes admirably (there is a formants list on p. 103). What a pity it is, then, that since he had the possibility of going up to 16,000 cps he generally used no higher than 3,500 cps so that there is no overall picture of consonant differentiation. Altogether he is rather 'hung up' on consonants. Convinced by various perception tests — his own and other people's — that there can be confusion on consonants in the stream of utterances, he skirts round giving any precise acoustic description despite devoting forty pages to them. He differs from Liberman in maintaining that the third formant is of no importance in Byelorussian despite the fact that some of his sonagrams clearly show that this formant is playing a role (especially for *c* and *č*, illustrations nos. 29 and 30). As a compensation for vagueness perhaps, we are given physiological descriptions and descriptions of the sounds. There is also a detailed table of the phonological patterning of consonant combinations, of three-consonant groups and two-consonant groups, but since there are no statistical indications for either group we can draw no typological conclusions — a glance at

Krámský's works might have given some clues as to how he could have handled his material. To be fair, though, he does have stabs at describing the consonants in other ways — the minimal effect of *m*, *m'*, *n*, *n'*, *l*, *l'* on vowels (pp. 30-41), the comparison of length of articulation of certain consonants based on oscillograms, and the relevance of this perception, for example *p* is more stable and more easily perceived than *k*, and the feeblest for length and perception are *c* and *č*. In his analysis of the consonants that are shown in the sonagrams there is a great deal of episodic information based, no doubt, on many experiments of perception and many other sonagrams, but accustomed as one is in this field to more precise studies these analyses come over as affirmations of opinion rather than as verified and verifiable facts. His concluding section is an essay at the typological characteristics of the Byelorussian phonological system. He states that Byelorussian is characterised by high second formants — between 1,500 cps and 3,000 cps — and low first formants — between 200 cps and 500 cps; the range is too wide to be very meaningful and is of minimal significance for consonants. Judging from his English summary he places much importance on the reanalysis of soft consonants which he divides into three types, those with an *i*-type vowel following, those with some indication of softness, and those with information about softness not in their initial portion. This he derives from oscillograms. His examples do not make this clear. The other point that he makes in his summary is the importance of the voiced/voiceless distinction in Byelorussian. This is confirmed by the sonagrams.

The book suffers from a lack of clear parameters and from a continual to-ing and fro-ing between acoustic, perceptual and physiological data and observations. Nevertheless it is a treasure of information and as a description of Modern Byelorussian and its specific characteristics it will reward those who have the patience to mine it.

V. M. Du Feu