Rahojša, V. P. *Paetyčny sloŭnik*. 'Vyšejšaja škola', Minsk, 1979. 320 pp. Index.

V. P. Rahojša's *Poetic Dictionary* is an ambitious and original project well realized. The author's previous works include *Paetyka Maksima Tank* (1968), *Pieraklaŭ Jakub Kołas* (1972) and a popularizing book on versification intended for schoolteachers *Hutarki pra vierš. Mietryka. Rytmyka. Fonika* (1979), but the Dictionary is undoubtedly a work of more lasting value and significance than any of these, and fills a need long felt by all with a close interest in the history and theory of verse.

Byelorussian lexicography has made great albeit belated strides in recent years with the five-volume defining dictionary near completion, and the dictionary of Skaryna's language, the long-awaited etymological dictionary, and a major dictionary of north-west Byelorussian dialects all well under way. Rahojša's *Poetic Dictionary* differs from these, as, indeed, it does from such 'predecessors' as Makarevič's *Karotki litaraturaznaŭčy sloŭnik* (1963, 2nd ed. 1969) or A. Kvjatkovskij's *Poëtičeskij slovar'* (Moscow, 1966), in both concept and execution, for one of the author's aims has been to show the achievements to date of Byelorussian poetry, and to open some new vistas, as well as providing reference definitions of words relating to poetics and prosody. To this end he has taken the bold step of abandoning alphabetical arrangement in favour of thematic ordering, dividing the book into seven chapters, each introduced by the major topics which give the chapters their titles, followed by shorter articles on more detailed subjects, the latter arranged alphabetically.

The titles of the chapters give an overall picture of the Dictionary's contents: 1. General questions (literary type, lyrics, poetry, poet, content and form, poetic image, poetics, prosody); 2. Poetic vocabulary, Tropes; 3. Metrics, Rhythm; 4. Intonation, Poetic

syntax; 5. Sound (*fonika*), Rhyme; 6. Composition, Strophics; and 7. Poetic genres, Verse types. Problems of classification are inevitable and insoluble, but a subject index at the end facilitates access to particular items. In view of the richness of the illustrative material an index of names and, still more luxurious, of titles would have further enhanced the Dictionary's already great value as a reference tool.

Rahojša's work, is, in fact, far more than a simple work of reference, for the articles are comprehensively illustrated with examples from Byelorussian poetry, occasionally supplemented from Russian and other sources, and it is good to see (compared, for instance, with Kvjatkovskij) so much use made of the work of Byelorussia's talented younger poets. This, combined with the author's lightly worn erudition and customary fluency of style, make the *Poetic Dictionary* a fascinating book in its own right. Not surprisingly, perhaps, some of the statements and choices of example are, to say the least, debatable: for instance, under 'Paezija' we are told that 'Contemporary Byelorussian poets (P. Broŭka, P. Pančanka, M. Tank and others) are making an important contribution to the development of all Soviet and European poetry' (p. 11). None the less the lexicographer, anthologizer and compiler can never aspire to accommodate all tastes, and on the whole Rahojša's *Poetic Dictionary* gives a very full and impressive picture of the high achievements and richness of Byelorussian verse, itself contributing to the welcome accompanying growth in the study of Byelorussian poetics and prosody inaugurated by the late I. D. Ralko and M. M. Hrynčyk. No serious student of Byelorussian verse will want to be without a copy.

Arnold McMillin

Žmuidzinās, J. *Commonwealth polono-lithuanien ou l'Union de Lublin (1569)*. Mouton, 1978. 272 pages.

When the terms 'Athens of the North', 'Florence of the North', 'Venice'

and 'Mecca' are used to refer to the same city, Vilnius is not among the