Kupała and Kołas Manuscripts and Marginalia in the Francis Skaryna Library, London

BY

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Amongst the rich collection of manuscripts and documents held by the Francis Skaryna Library¹ are a number of important MSS and other materials relating to Byelorussia's two greatest writers, Janka Kupała and Jakub Kołas. Having come to the Library as a donation in 1975, they not only represent great historical interest and value, but also throw new light on the textual history of some works, give an insight into the poets' creative processes, and, in the case of Kupała's *Chaŭruśnikam*, add a hitherto unknown work to the poet's canon.

The Kupała collection consists of:

1. The original MS of *Kurhan*.
2. Neat unsigned MS copies of *Rodnaje slova* and *Pamiaci Vincuk Marcinkieviča*.
3. A signed and dated MS of *Chaŭruśnikam*.
4. A shapirograph copy made by Epimach-Šypiła of *Piered visial niej* in 1908.
5. Seven pages of proofs of *Maładaja Bielaruś*, vol. 1, pt 3, with corrections and instructions to the printers from Kupała.

The Kołas collection consists of:

1. A neat signed MS of the Introduction to *Symon-muzyka*.
2. A neat corrected unsigned MS of eleven items from *Druhoj čytaŭnie dla dziaciej bielarusai*.
3. An unsigned MS of *Dola batrački* with miscellaneous other material in the margins and on the *verso*.
4. A dated but unsigned MS of *Pole* with miscellaneous rough material on the *verso*.
5. A rough draft for *Vodhulle* with miscellaneous rough material on the *verso*.
6. A signed and dated verse *Panskaj Polščy*, parts of which appeared in print as *Polskim katam*, with miscellaneous rough material on the *verso*, some of which is also related to *Polskim katam*.
7. A neat signed MS of *Mova Łyńkova pa ramanu 'Na čyrvonyc ladach'*.
8. A signed undated publicist MS, *Padumajcie ab dzieciach!*, with miscellaneous rough material on the *verso* of sheets 2 and 3.
9. A travel document dated 4 April 1921.
10. An unsigned MS of an unfinished poem to Anton Łuckievič.

I

The most important item in the collection is undoubtedly the original manuscript of *Kurhan*, with dedication to S. Pałujan, signed Ja. Kupała and dated 23.V.1910. The first of Kupała's three major narrative poems c

this period, *Kurhan* was sent by the author, at that time living in St Petersburg, to the editorial offices of *Naša niva* in Vilna where it was subjected to a number of editorial amendments, probably by Anton Luckievič, made in red ink, but with others, apparently later, in pencil, before being published in 1912 (*Nn*, 21 June 1912, pp.1-3).³ It consists of seven sheets of unlined paper 22 × 36 cm (figs1-7).

The notes on the variant readings and corrections of this poem in the latest collected edition of Kupała's works⁴ are not comprehensive; indeed, they are even inaccurate when referring to the first five stanzas which are illustrated in this edition, copied from the journal *Čyrvonaja Bielaruś*, 1932, no. 18. Apart from the mistake of describing the first stanzas of the poem as 'the first page' when the latter contained seven stanzas, there is, to take but one example, a plain mis-reading of 'Kamni, ziele...' for 'Pałyn-ziele...' in the corrected sixth line.⁵ It is to be hoped that reproduction of the manuscript *in toto* will facilitate the preparation of a much more reliable academic edition of the poem in future, taking into account both the variants found in the autograph and its amendments. The great majority of cases where the manuscript differs from the *Zt* version are grammatical, as, for instance, in l.129 where *kości* appears for *kościej*, or in l.32 *pakryjomu* for *pakryjoma*, or in l.62 *zavodzie* for *zavodzić*. In some such cases the MS form is also found in *Nn*, in others not. In the case of *ston* for *stohn*, which should properly be regarded as removal of a russicism, *Nn* has *ston* in l.55, but *stohn* in ll. 139-40 — a reminder of the still relatively fluid state of the Byelorussian literary language in the second decade of this century. Other still clearer cases of the substitution of a Byelorussian word for a russicism, like *vodklik* for *echa* (l.75) or *pačynać* for *načynać* (l.92) are usually found in *Nn*, but a few including, for example, *bačyš* for *vidziš* (l. 105) or *stary* for *staryk* (l.151), were not made in either *Nn* or the *Ślacham žyćcia* (hereafter *Śž*) edition of 1923; indeed, *stary* does not even appear in the 1936 two-volume edition of Kupała's works,⁶ giving cause for speculation as to its origins. Finally, it may be mentioned that the majority of the red 'corrections' on the manuscript concern punctuation; sometimes this has been followed by later editors, sometimes not. In l.184, for instance, the manuscript is punctuated thus: 'Z kurhana, jak śnieh bieły, vychodzie', as in *Nn*. The *Śž* edition and *Zt*, on the other hand, have the second comma after 'śnieh'.

The neat unsigned manuscripts of *Rodnaje slova* and *Pamiaci Vincuka Marcinkieviča* are on 4 (joined) yellowing sides of faintly lined water-marked machine-made paper 21.6 × 27.5 cm, apparently taken from an exercise book. The watermark, which is of the Neva Paper Mills, occurs four times and indicates that the paper was made no earlier than 1906.⁷ Both poems were published in *Naša niva* in 1910: *Rodnaje slova* in no. 51, *Pamiaci Vincuka Marcinkieviča* in no. 48. The MS versions, undoubtedly in Kupała's hand (see fig. 8), give the impression of an early clean copy. Differences between this version and the printed versions in *Nn* and *Zt* are relatively few and most came in before publication in *Nn*. In *Rodnaje slova* they range from the addition of asterisks after every two stanzas to small adjustments of spelling, an exception being the substitution of *staroncy* for MS, *Nn*, and *Śž* *stranicy*. The appearance of *śmiajecca* as the last word of l.36 of this poem appears to be a simple slip of the pen, since the previous line also ends in this way. The variants which cannot be seen in fig. 8 are as follows:

Rodnaje slova

- l.30 Jak u dumkach sonnych [?] tiabie hadavali
l.36 Heta abo viecier, što ũ płatach śmiajecca

- 1.46 Bielarus upiša na staroncy čystaj
Pamiaci Vincuka Marcinkieviča
 1.9 S samich nas i z hutarki našaj
 1.37 Złaŭniŭsia tak składna nastroić
 1.47 Žyć budzie tak kodony [?], moj bratka.

Finally, it may be mentioned that the dedication of *Rodnaje slova* in *Naša niva* 'To the editors, workers, readers, and supporters of *Naša niva*' in the MS version omits mention of the workers ('supracoŭnikam'). Did Kupała simply forget when making a clean copy, or did the broader dedication arise only when the poem was in the hands of the dedicatees themselves?

Of major importance is the signed and dated MS of a hitherto unpublished poem *Chaŭruśnikam* (fig.9). In fairly faint blue ink on yellowish unlined paper 20 × 35.5 cm, it has a large grease mark in the bottom left-hand corner. The subject is one that Kupała treated often in his literary and publicist works, namely the unwillingness of Poles and Russians alike (here represented by *Gazeta codzienna* and *Vilenskij vestnik*, respectively)⁸ to take into account the desire of Byelorussians for independence, seeking rather to divide the country between themselves. In drama we have the play *Tutejšyja* (1922, not republished in *Zt*), and his ironical publicist article of 1914 'A ŭsio ž taki my żyviom! ...'.⁹ One strange aspect of the MS is the date, 19/X-1913, where the '1' of '13' is very thick, looking as if it might obliterate another number, such as '2'.

The shapirograph copy of Kupała's *Piered visialniej* (fig.10) is also of interest. It was made in 1908 in the offices of *Naša niva* by Branisłaŭ Epimach-Šypiła and circulated amongst his friends, being first published only in 1929 in *Potymia* with, according to Kupała, some small corrections. On a sheet of yellowing paper 21.7 × 35 cm it is in Epimach-Šypiła's handwriting reproduced in mauve ink, with a pencilled '49' in the top left-hand corner, and in the top right-hand corner a circular device denoting clean paper ('čistaja bumaga') with the figure 6 in the centre.

Of more marginal interest are some fragments of proofs, corrected by Janka Kupała, from *Maładaja Bielaruś* (series 1, volume (sšytak) 3), pp.17-23. In the top left-hand margin Kupała has written 'Correct, arrange the numeration of pages as indicated, make the proofs in a more decent way, and send again for checking', adding the date 25.4.1913. The pages are renumbered from 1-8 and 17-23 in bold blue pencil with a request from Kupała to close up ('perenesti rjedom') the blank p.6. They comprise three poems by Kanstancyja Bujła and a story (one of three) by Haľubok. The Bujła poems are 'Dzień skanaŭ za haroj, a nad sonnaj ziamloj...', 16 4-line stanzas, pp. 1-3 (17-19) (reproduced in Dvarčanin),¹⁰ *Ruta*, pp.3-4 (19-20), and *Adna* p.5 (21);¹¹ there is an apparent mistake in Kupała's correction of the first line of the latter poem, 'Adna iznoŭ adna, jak kołas toj u poli', where he suggests placing a comma after 'iznoŭ'. Dvarčanin places the comma after 'adna', as also seemed more natural to the editor of the first edition of Bujła's *Kurhannaja kvietka* in 1914. The final work in these proofs is Haľubok's story *Apošniaje spatkaŭnie*. It is noteworthy that *Maładaja Bielaruś*

was at that time prepared to use Latin script for Bujła and Cyrillic for Haľubok.¹²

II

The Library's collection of materials relating to the life and work of Jakub Kołas is still more varied. Pride of place is undoubtedly taken by a

signed MS of the Introduction to *Symon-muzyka* on a scrap of squared paper 12.5 × 22.5 cm (fig. 11). The differences between this autograph and *Zt* which occur in ll.5, 8, 9, 13, 19 are mostly insignificant points of punctuation, although l.9 and, especially, l.19 show signs of the poet's search for the ideal word. This early part of Kołas's masterpiece was written in 1911, although many years were to pass before publication of the poem as a whole.

The neat corrected MS version of eleven items from Kołas's reader for children *Druhoje čytańnie dla dzieciej bielarusaŭ*¹³ consists of 14 numbered sheets of foolscap written on one side only in black ink, with corrections in the same hand. In the top left-hand corner of the first page (fig. 12), the figure 5.5 and a square are in red. The date at the top, 1906-7, is underlined and seems to have been added later; it appears again, scrawled at the top of p.7 with Kołas's initials.¹⁴ The orthography in these excerpts is, perhaps not surprisingly, highly unorganized, and the hand differs considerably from Kołas's mature writing. However, the corrections are in his more familiar rounded script. It seems likely that he used this neatly sloping hand in order to present his material to the printers as clearly as possible. Comparison with other examples of his early handwriting leave no doubt that the writing is indeed his.¹⁵

The items, all of which (and many more) are in *Zt*, apart from the *Zadačka* (Questions) appended to the prose sketch *Viasna*, comprise:

Viasna and Zadačka
Prylot ptuśak
Pieśnia łastaŭki
Viasna ('Idzie viasna Źžo, dziakuj bohu')
Viasna na Paleśsi
Nioman
Muraški
Dub i čarocina
Łastaŭki.

Changes to the text (for example the replacement of 'słaŭny' by 'piekny' as the second word of *Viasna*) were incorporated in the printed version of the text¹⁶ and *Zt*. The orthography consistently uses *Źo* for *e* (with the force of *ě*) and *ë*, in which connection it may also be noted that *Zt* refers to a MS in Latin script preserved in the Jakub Kołas Museum.¹⁷ There are a few variant readings. In *Pieśnia łastaŭki* the last line of the second stanza was 'Budu Źyta Źbierahać', then became 'Budu byđła pilnavać' (this is the version in *Zt*), but was changed back by Kołas to 'Budu Źyta pilnavać'. Near the end of *Prylot ptuśak* there is a footnote explanation (not retained in *Zt*) of 'sytaŭki' as 'pliski', and 'knihi' as 'knihaŭki-čajki', and in *Viasna na Paleśsi* 'čarotam' is explained as 'traśnikom' (also omitted in *Zt*). In *Dub i čarocina* 'Ustupiła čarocina z dubam u razhavor' is crossed out and replaced by 'Zavięła čarocina z dubam havor'; *Zt*, on the other hand, has 'Zavięła čarocina z dubam hutarku'.

Three similar scraps of squared paper 12 × 22.5 cm. contain interesting material for analysis of Kołas's creative methods. The first is a copy of *Dola batrački* with marginal verse jottings (fig. 13), with on the reverse (fig. 14) an apparently inconclusive attempt to write another poem, trying out various rhymes and words. *Dola batrački* was first published in *Naša niva* (22 May 1908), and this MS sometimes coincides with *Nn*, sometimes with *Zt*, when they differ; compare, for instance, 11.23 and 24 with these printed sources. It should also be mentioned that both the *Nn* and *Zt* versions are

longer (though not of the same length). The second poem, *Pole*, is dated 1916,¹⁸ like *Dola batrački* in black ink, but written out more neatly. Of the variant readings (compared with *Zt*) below only 1.9 appears to have more than merely formal significance:

- l. 9 'Voš i trecie daŭ boh leta'
- l.12 'Jak ranej, ich hałasoŭ'
- l.13 'Dzie-ż vy dzielisia, sialanie'
- l.19 'Chto-ż mnie skaža za dola' where 'Chto-ż mnie skaža...' replaces 'I nie kažuć...'

On the reverse of this sheet (fig. 15) is a seemingly disorganized set of lines, each beginning with a capital, but many of them unrhymed and with numerous deletions. In addition to an elementary calculation in the margin is what appears to be a riddle, written vertically. The third poem is a rough draft of *Vodhulle*, written fairly neatly but with corrections (fig. 16). On the reverse (fig. 17) is a rather scrappy collection of odd lines, phrases, and quotations. All three of these fragments and drafts offer an interesting insight into Kołas's creative methods.

The same may be said of *Panskaj Polščy*, a signed and dated MS on a scrap of unlined yellowed paper 12 × 22.5cm. The MS consists of 7 4-line stanzas dated 18.12.1931 which, although never printed separately, are largely incorporated into *Polskim katam* (hereafter *Pk*), which, according to *Zt* (II, p.487), is also dated 18.12.1931; *Polskim katam* was in any event published remarkably soon after this date: in *Savieckaja Bielaruś*, 1931, no. 293 (22 December). For a poem that was never published as such, the copy of *Panskaj Polščy* (fig. 18) is remarkably neat and, with its signature and date, unlike a draft in any sense. The MS version is identical with *Pk* in ll. 1-6, 8, 10-12, but ll.7 and 9 are changed somewhat; stanza 4 of the MS corresponds to ll.29-32 (stanza 8 — but *Zt* does not divide the poem into stanzas) of *Pk*; stanzas 6 and 7 (ll.21-8) correspond exactly. Stanza 5 of *Panskaj Polščy* stands out as the principal new material. The reverse side of *Panskaj Polščy* (fig. 19) is heterogeneous in nature. The first half of the page consists of verses conveying roughly the same kind of anti-Polish sentiment; indeed, some lines from here are to be found in *Pk*. The remaining 19 lines, some of which have been deleted, are quite different. Of a satirical nature, they begin with the description of various characters during a theatre interval.

The signed MS of Kołas's article *Mova Łyńkova pa ramanu 'Na čyrvo-nych ladach'* is neatly written in violet ink on 7 unlined sheets 17 × 34 cm. (one side only). It was first published in the same year as Łyńkoŭ's novel in a collection *Pišmiennik i mova*, ed. Andrej Aleksandrovič, Minsk, 1934, and is reprinted from there in *Zt*. However, both these editions omit Kołas's last seven lines, which read: 'Several of the words adduced here as provincialism may be freely used and introduced into the literary language, e.g. "biezumstva", "subar", "zhorač", "vobmieham", "nicicca", "apoužliki". This may be credited to Łyńkoŭ as a positive feature'. One possible explanation is that 'biezumstva' does not appear to be in Kołas's earlier list. *Zt* (XI, 151-7) also omits the heading 'Examples of vulgar naturalism' which should introduce Kołas' illustrations of Łyńkoŭ's 'naturalistic', 'pornographic' style, which he condemns for including references to parts of the body and natural functions. Without this heading the examples that should follow it come straight after a handful of unexplained Yiddish words, and the passage's

sense is obscured. Finally, Zt shows greater respect than Kołas by adding Łyńkoŭ's first initial 'M'.

An unpublished signed but undated MS entitled *Padumajcie ab dzieciach!* on three sheets of yellowing squared paper 12 × 22.5 cm. begins neatly, but becomes increasingly untidy with a lot of crossing out (figs. 20–2). On the reverse of the second and third sheets is material entirely unconnected with *Padumajcie ab dzieciach!*. The latter reflections, which Kołas himself calls 'a cry in the wilderness', again show his keen moral sense, this time in connection with the upbringing of children. More care should be devoted to their physical and moral welfare; for example, they should go to bed in reasonable time and be protected from immorality (such as the depiction of orgies and executions) in the cinema. Kołas's plea is that methodology and sophisticated systems be not allowed to replace common sense and ordinary concern for children's welfare.

The reverse of the first sheet is blank. The reverse of the second sheet (fig. 23) contains some verses, attempts at verses, and dialogue relating to some less than immortal Maładniak poets, using pseudonyms such as Symon Radniary and Jurka Hruk. The reverse of the third sheet (fig. 24) is a fragment of a story, possibly the beginning, about eight-year-old Alonka who wants to go to school, and incorporating a variety of characters such as Cit, Dzied Marcin, and Piatruś Zvanar.

The final piece of marginalia in the collection of the Francis Skaryna Byelorussian Library is a (Russian) travel pass (no. 2618), 17.5 × 22.5 cm., for Jakub Kołas, signed in Minsk on 4 April 1921 by the Chairman of the Sovnarkom of Byelorussia, Alaksandr Čarviakoŭ (1892–1937), and the Secretary of the Central Executive Committee, Vitold Ašmaryn (1882–1930). Addressed to the Station-master of Klej Michejevo on the Moscow-Kursk-Sebastopol railway it reads as follows:

'By this document the Sovnarkom of Byelorussia asks you to provide one equipped passenger carriage for the transport from the town of Obojan', Kursk region (station Klej Michejevo) to Minsk of the famous Byelorussian poet Konstantin Mickevič (Jakub Kołas) with his family and belongings'.

The Francis Skaryna Library's collection of Kupała and Kołas materials, ranging from marginalia such as the above travel document to important and sometimes hitherto unknown manuscripts, continues to grow. An exciting very recent (1982) addition has been the MS of an unfinished poem, *Anton Łuckieviču* (fig. 25). The sheet of squared paper 12 × 22.5 cm. (similar to that used for *Dola batrački* etc., see *supra*) appears to come from a series: there is a figure 9 in the bottom right-hand corner, and the *verso* (fig. 26), containing miscellaneous prose and verse material, has a figure 8 in the top right-hand corner. Anton Łuckievič (1884–1946) political activist and (under the pen-name of Anton Navina) literary critic, characterized by Kołas in l.15 as a 'sower, good, sincere and conscientious', did indeed tread 'a path without joy' (l.1). It may be hoped that at least this valuable new MS will speed Łuckievič's long-overdue rehabilitation.

The Library's collection is, thus, clearly a very significant holding which should be of both academic and general historical interest. It represents a valuable part of what is now one of the richest collections of Byelorussian books and materials in the world.

Notes

1. For the fullest account of the Library's holdings see Alexander Nadson's description in *The Francis Skaryna Byelorussian Library and Museum 1971-1981*, published by the Library, London, 1981, pp.7-18.
2. Although the Byelorussian Latin orthography is used throughout this description, the manuscript of *Kurhan* is in fact in Cyrillic. However, a reminder that the choice of scripts was still in the balance at this time is provided by l.176 of the poem where Kupała wrote the first two letters of 'šlub' in Latin script before crossing them out and carrying on in Cyrillic. A further example of this co-existence of two scripts is seen in Kupała's proofs of *Maładaja Bielaruś* (see *infra*). See also the two MSS of Kołas's *Druhoje čytańnie* (*infra*). It was, in fact, Kupała himself who helped to tilt the balance in favour of Cyrillic when, after 24 October 1912, *Naša niva* (hereafter *Nn*) ceased to publish a dual version. For a discussion of the issues involved see the special correspondence column in issues 4, 5, 6, and 8 of *Nn*, 1912 entitled 'Hutarki z čytačami. Jaki šryft?', and in particular the contributions of J. M-ski [Janka Kupała].
3. The reasons for the delay are not clear.
4. Janka Kupała, *Zbor tvoraŭ u siami tamach*, ed. V.V. Barysienka et al., Minsk, 1972-6 (hereafter *Zt*), V, pp.509-10.
5. In all, 42 lines in the manuscript version are corrected or amended, in some cases more than once.
6. Janka Kupała, *Vybranyja tvory*, ed. M. Klimkovič, Minsk, 1936 (1935 on the title page), pp.30-40.
7. See S.A. Klepikov, *Filigrani na bumage russkogo proizvodstva XVIII — načala XX veka*, Moscow, 1978, p.214 no.1235).
8. For an illustration of the polemic about the attitudes of these two periodicals see A.U. [almost certainly Aleksandr Ulaščyk, one of the founding members of *Naša niva*], 'Apiekuny i darostaje dzicia', *Nn*, 15 February 1913, p.1.
9. See also Aleś Barščeŭski, 'Našaniŭskaja para: Janka Kupała — častka XLII', *Niva*, 1 e3 December 1981.
10. I. Dvarčanin, *Chrestamatyja novaj bielaruskaj literatury (ad 1905 hodu)*, Vilna, 1927, pp.274-6.
11. *Ibid.*, p.273. *Ruta* is not included in this anthology.
12. See note 2.
13. The first reader had been prepared by Ciotka (Aloiza Paškevič): *Pieršaje čytańnie dla dzie tak bielarusau*, St Petersburg, 1906.
14. Curiously, *Zt* states in its note on this collection (IV, p.330) that the MS bears the date 'April 1907'.
15. See, for example, the MS of *Pryzyv* (1904) or some of his folklore collections illustrated in D.K. Mickievič et al. (eds), *Jakub Kołas. Žyćcio i tvorčaść*, Minsk, 1974, pp.36 and 38.
16. Jakub Kołas, *Druhoje čytańnie dla dziaćiej bielarusau*, edited and with an Introduction by L. Sieŭruk, St Petersburg, 1909.
17. *Zt*, IV, p.330.
18. *Pole* was first published in *Volnaja Bielaruś*, 1917, no.4 (24 June). In *Vodhulle* (Minsk, 1922) it is dated 27 August 1916.

Курган.

Памічы, 2? Памічына.

I

Памічы тучах, салот дэлацускай зямлі,
На габарэцкіх ракі шумна-целнай,
Зрэшце памічка дзеці, што ў іх быт уцяклі,
Ўдзірвалі курган вкапаваны.

Ўдуб памічы растуеціў харэкаваті над ім,
~~Памічы~~ дзеці ў іх дзеці ўцілае;
Печер атопілі над ім пудыкаваным плуцім, і,
Абшчуджывалі ў неабдад палосі

На Купале там птушка садзіцца, тая;
~~Памічы птушка садзіцца, тая;~~
~~Памічы птушка садзіцца, тая;~~
~~Памічы птушка садзіцца, тая;~~
Срэнь дзеці растуеціў там кесі свабоды;
~~Памічы птушка садзіцца, тая;~~
Новай доры пудзіць ~~Заміце~~.

Літэч кесі дзеці палі на тучу уац;
Памічы білі с краі да краі;
Ві-~~туч~~ - гэта пудзіць памічы-паказ.
Памічы пудзіць пудзіць такай.

II

На хры іх круцілі, на абліталі ракей
Літ пудзіць памічы пудзіць, на білі;
Білі хры іх пудзіць, пудзіць пудзіць;
Пудзіць, пудзіць пудзіць на пудзіць.

І пудзіць у іх пудзіць пудзіць адшар
І пудзіць пудзіць, пудзіць пудзіць;
Пудзіць пудзіць пудзіць, пудзіць пудзіць;
~~Пудзіць пудзіць пудзіць, пудзіць пудзіць;~~

Пудзіць у хры іх пудзіць, пудзіць пудзіць;
~~Пудзіць пудзіць пудзіць, пудзіць пудзіць;~~
~~Пудзіць пудзіць пудзіць, пудзіць пудзіць;~~
Пудзіць пудзіць пудзіць, пудзіць пудзіць;

fig. 1. Janka Kupała, Kurhan, p.1

Виню-лею іо шуміць, іолка, лев не сілхемь,
 Золоті пачуток у той час світає;
 Не скубе ^{рога} ~~сиротини~~ етатах, іо зко не бурлає,
 Напачуні рыба-плотка каває;

Ярипача до мого русалка, меду;
 Нані велаю, "ніж" не заводзе;
 Надзвон-північ нимвучиц пучелзравих струн
 Для уєх напачуць-кветка узводзе.

V

Привела пучелзра з хю нічних сяліб
 Шерніх кнєзєв у хером багатал;
 Навадзілі на ланку, міне кнєнау і ліп.
 На пучелзрних парозе шалната.

На вядумнац евітка-убор на плечах,
 Барада, як есєл белы-такає,
 Надзвоніє алоп у задумных вагах,
 На колєх лєлі пучєлі-дай.

Водзе пачуцм лудам на еталівых струнах,
 К пєсєні-мудуць ладзіча, етучє;
 Для бєрца аї струн на хю свєтєдзінных ецєнах,
 Змєіраюць у ековах пачєй.

Вєсє мастрєй, нєвєй тєн у струнах, як сєлєд,
 Нє зрєнучєм на пучі мєнєрєд;
 І ладзічє птє еумє, мє ~~лє~~ ^{лє} белє дзєд.
 І пчєкє аї кнєзє прєхєд.

VI

"Што-хє маїрєм тє, пучєлєр, нїж лєвєй пєсєнє-дєй,
 "Вєлєбєй лєт мєлєх пєрєдєлє слєуємє."
 "І пчєкє сєрєтємє зєлєрєй, нємє свєлєх пєрєлє дєй!"
 "Кнєзє, у мєлє тлєуєчє мє зєлєбєлємє."

"Данцы па руцях, дае ўзыхі гаворыць,
 "Поўнае пуровіе намыло дукатаў;
 "Во паз мывалі песьня будзе кому між дзур'ямі,
 "Калас павінуе ворышам заплаціць."

Знаеш славу маю, знаеш сьлёзу маю,
 "Многа знаю і гуч' аб табе я,
 "А я сам, як і ты, так табе запяю!
 "Ну, парэ нахмылаць, дабрадзею!"

А так слухае, выслухаў князь цусляр;
 Заіскрамілі яго сьлёзы;
^{Потым чыска перама}
~~Ваксат, та адзін~~ адзін, другі ўдар,
 І заплакалі стужыны хельмы.

VII

"Гэй, ты, князь! гэй, правадзі мя на чым бол сьвет,
 Не такую задумаў ты душу,
 Не дае цуслярэх сказаў золата чыстэ,
 Келыя харамаў п'яныя шуміць."

^{Душа, дама, дзяцель і}
~~Ваксат, та адзін~~ ~~Ваксат, та адзін~~ ~~Ваксат, та адзін~~
~~Ваксат, та адзін~~ ~~Ваксат, та адзін~~ ~~Ваксат, та адзін~~
 Небу справу сьвету, ^{Сьвету, дама, дама} ~~Ваксат, та адзін~~
 Сонцу, зорам, арлам ^{Сонцу, дама, дама} ~~Ваксат, та адзін~~

Відзім, князю, законы, ліды, сенахаць —
 Ём пахкерны і толькі з цуслярмі;
 Вісьці, князю, каваць, галаву сьвету звязць,
 Не сьцым толькі душ паньцугамі.

Эпадем прозен і ты, і твай харама-астрог;
 Ён хв' свечен, цвілі ледам змывамі;
 Ваксат, маю, як п'яты чалавек парог,
 Душу, як складную п'ятыя сьветлі."

fig. 4. Kurhan, p.4

VIII

„Заче ти, слаўны ўладар, на палеткі свае:
 Сарамі там сьці багмы, як блудзе,
 А ці куды ты, ад калі там араты паче!
 Дзе, як неведучь к там людзі?”

„Заче у пэці свае, ў падзмерельлі павін, князь,
 Мот настрэй паў хорашам к там:
 Браўбод з каргаўча там, тады кінуты ў празь
 Хэрві тогучь павін іх разадзетах.”

„Ты ўсё золатам карам прычыніць, ^{добраму}
 Ці не прыладзіць, ^{хорашым} ~~(князь)~~ ^{добраму}
 Кроў на золатам лтам ^{падока дэкач} ~~дэкач~~
~~Кроў тады тады кінуты ў празь~~
 Д Кроў, яко і твае шчы не знае.”

„Ты браўбодам дэкач атлава і шчы
 Гэта шчыта атлава ад кайдакаў”

„Гэта шчыта атлава, разьбіта шчыта.
~~Ты дэкач атлава дэкач атлава~~
~~дэкач атлава, шчыта, шчыта~~ ^{дэкач атлава}
~~шчыта атлава, шчыта~~ ^{дэкач атлава}
~~шчыта атлава, шчыта~~ ^{дэкач атлава}

„Шчыта атлава шчыта, шчыта шчыта ^{дэкач атлава}
 Гэта шчыта ^{дэкач атлава} ~~шчыта~~ ^{дэкач атлава}
 На шчыта атлава, шчыта атлава,
 Гэта шчыта атлава шчыта атлава.”

Хораш шчыта ты твайну іх шчыта,
 Адшчыта шчыта шчыта, шчыта,
 Гэта шчыта шчыта шчыта з шчыта шчыта,
 Гэта шчыта шчыта шчыта шчыта.”

„Шчыта шчыта тады шчыта шчыта шчыта:
 Ты, шчыта шчыта шчыта шчыта,
 А ці шчыта шчыта шчыта шчыта,
 Шчыта шчыта шчыта шчыта шчыта.”

fig. 5. Kurhan, p.5

Не глумі. ~~Дані дамоўкі зм. атожраі~~
 Не затракай ~~дальшчэ драл~~
 Не ~~забірай~~ ~~матэ~~ ~~матэ~~
 Змужылі публі і ён с таі парэ бы пуга.
~~Аўтамаці наошчыця затраіта.~~
 Сугі і світні залілі, як нораі.
 Молькі кляззеўкі лары ~~гудзеі~~ ~~м. наіпаў~~
~~шары~~ ~~дзвух~~ ~~музыка~~ ~~у таіхт~~ ~~рагатаі~~
 Не ады ~~добра~~ ~~барку~~ ~~кляззе~~ ~~концы~~ ~~нагай~~.
 Я. Млад-вдзельне ~~дзі~~ ~~кляззе~~ ~~публі~~.

XII

Пацкі, папаві за гадзі пацкі ~~періра~~ ~~выл~~
 Рах публізравы ~~наехтот~~ ~~наебаві~~
~~Пальны падмій~~
~~Зарэка папава~~ ~~ваірае~~ ~~дзб~~ ~~малады~~
~~Занушч~~ ~~у~~ ~~авот~~ ~~песажд~~ ~~наіраві~~

Лет за сотыя ~~аіла~~ ~~ці~~ ~~і~~ ~~белі~~ ~~мо~~ ~~лет~~
 Завілі ~~пермаз~~ ~~у~~ ~~народзе~~;
 Канецць ~~модзі~~ ~~ночкай~~ ~~у~~ ~~год~~ ~~раз~~ ~~ночкай~~ ~~у~~ ~~сольмідзі~~
 Курган, як сьмел бела, выхадзе.

Публі ~~отрае~~ ~~свае~~ ~~отруны~~ ~~звонко~~ ~~звкі~~ ~~мач~~,
~~раменны~~ ~~хадзе~~ ~~на~~ ~~іх~~ ~~абамлеай~~,
 Я ~~дзі~~ ~~меліта~~ ~~па~~ ~~што~~ ~~меліта~~ ~~не~~ ~~пачуць~~,
 А ~~ні~~ ~~меліта~~ ~~меліта~~ ~~як~~ ~~сам~~ ~~белі~~.

Пажуць, каб хто ~~у~~ ~~калі~~ ~~з~~ ~~модзі~~ ~~з~~ ~~рау~~ ~~мід~~ ~~полас~~ ~~той~~
 Не ~~заірайдзі~~ ~~у~~ ~~дас~~ ~~отра~~ ~~не~~ ~~ніколі~~ ~~у~~ ~~нес~~ ~~гора~~.
~~Мочка~~ ~~під~~ ~~дзвух~~
~~Курган~~ ~~меліта~~ ~~па~~ ~~нам~~ ~~паворочу~~.
 Я. Курган

23/IV 1910 г.

fig. 10. Janka Kupala, *Piered visialnej*.
Shaputograph made by B. Epimach-Sypila.

[The page contains two columns of handwritten text in Cyrillic script, likely from a manuscript. The handwriting is cursive and somewhat faded. There are some large, bold letters or initials interspersed throughout the text, such as "Н" and "В". The ink appears dark brown or black on aged paper.]

Дала батрачкі

Маці ў суровы выпраўленне
Родную мязіну
І ўрадоты выцрае
Торкую сямдзіну.

— Будзь паслушна маё, дачушка,
Навурае матка! —
Даладтай чужыны твае, суржыны
Ды чэрні, дзіцячкі!

Не адзін раз твае вочы
Запачынуць свядзюю.
Тваё дзіця чужынай ногі
Цяжко быць суржю!

Не ўвошчы чужыніца
Рука тваёя белая,
Потым вымываюць крыніца
І шлогах запачыны.

Устанеш лютым раней зоркі,
Пойдзеш перша ў поле...
Ой, далучыся, зноў тваё торкі,
Торка тваёя доўга! —

Маці вочы разважас,
Сябе чужыцы стара.
Жане го сэрца падсунулас,
Ды-бы тваё змара

Восе дзядушка ўжо гайова,
Пачынае хайку.
— Ну, матулька, будзь здарова!
І чужыце матку.

Вачыно маці ў сямдзі за ію,
Сінопа ары пароту
І, падпяршы павар рэчку,
Гадзіць кля пароту.

І ад маці ў вочы суржы
Навурае чужыны ў чужыце,
Ды суржыны суржыны

Матулька, вочыны — іе
І ад маці дзіця чужыца
Таму чужыны на чужыцы,
Ды чужыцы чужыцыны
Або чужыцы чужыцыны

fig. 13. Jakub Kołas, Dola batrački

Якуб Коляс

Панская Толщина

Польско панская культура,
Польско — блеск Европы —
Зависе турмаў муръ
Круго "хатаў", "хатаў"! —
На паминанай вярочы
Нове "цх" Варшава —
Туркалоуца пані — зноўны,
Ладны бок кривавы.
Кейской, шрывоу ў сэрцы —
Вечер вольне зыходзі,
І рыхітэроу, кривавы дры,
Ма чухад пыхадзі.
Трош артачу па касыёлах —
Кодэпоства "Ксёндзі",
А на месцах, а па сёлах
Брыдзіт паліт. ндндо.
У Каваруку, у Вілнкі.
По ўсіх павокіх "Крива"
Сурман штыбеліцы пілны
Памеіт інітардзіт.
Кронка ў криву, слова ў слова,
Не змяняйце міды,
Точы снесам муртаў ёва
Паміт — каввадзі,
По звычэнаціт ~~Каввадзі~~ ^{зідзеу} раскрыва
Дифонічэуных Кіпіню...
Томар, пав Пісудзі, слова!
Павіт панскіх пачыт.

12 хн 1931 г.

fig. 18. Jakub Kołas, Panskaj Polščy

Ты, Понимай:

Ты, Тук, Сивон Радивин,
Крива Тук,
Буранински Пилипук,
Зроби, Рима: Алядин

Я мизу, ким камі першо "радсма" ^{Радсма} ~~Радсма~~
саа пошмизу, мога гоно ^{Радсма} ~~Радсма~~
иза йнама, да у Верну.

Я миз: зрадио:

Дик ток, маршизо, пестин Тук:
Тук-Тук, Сивон Радивин,
Крива Тук,
Буранински Пилипук
Зроби, Рима: Алядин
Тої, еаді!

Понимай-пробави пунти:

Тої, ба, Бонук, Тук, Радивин,
Пилипук Буранински расмиз Букли
спартику пестин: ким: дошмоу
лишмон камар.

— Буранински Букли? — Сивон Радивин.
Пилипук "мобетно" йсмиауф: з Радивин
камарина Бивон Радивин.

— Букли

— Ку, ланді-буранин!

Воснов.

Кад мизам

Кад мизам, кад буранин
Сивон Радивин камарина,
А з мизам мизам Сивон Радивин
Понимай-пробави камарина
Кад мизам, кад буранин
Буранински Букли камарина,
~~А з мизам мизам Сивон Радивин~~
Кад мизам мизам мизам

fig. 23. Verso of Padumajcie ab dzieciach!, p.2

fig. 26. Verso of Antonu Łuckieviču

THE IMAGES SWARM FREE

A BI-LINGUAL SELECTION OF POETRY

by

MAKSIM BAHDANOVIČ, ALEŠ HARUN

and

ŽMITROK BIADULA

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