Kupala and Kolas Manuscripts and Marginalia in the Francis Skaryna Library, London

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Amongst the rich collection of manuscripts and documents held by the Francis Skaryna Library are a number of important MSS and other materials relating to Byelorussia's two greatest writers, Janka Kupala and Jakul Kolas. 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 Kupala's Chaurusnikam, add a hitherto unknown work to the poet's canon.

The Kupala collection consists of:
1. The original MS of Kurhan.
2. Neat unsigned MS copies of Rodnaje slova and Pamiaci Vincuk Marcinkievića.
3. A signed and dated MS of Chaũrušnikam.
5. Seven pages of proofs of Maładaja Bieľaruš, vol.1, pt 3, with corrections and instructions to the printers from Kupala.

The Kolas 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 čytańnie dla dziaćiej biełarusuň.
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 Polskii katam.
7. A neat signed MS of Mova Łynkova pa ramanu 'Na cyrvonyc ladach'.
8. A signed undated publicist MS, Padumajcie ab dzieciach!, with miscellaneous rough material on the verso of sheets 2 and 3.
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. Palujan, signed Ja. Kupala and dated 23.V.1910. The first of Kupala's three major narrative poems...
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). 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 Kupala’s works 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 Bieloruss, 1932, no. 18. Apart from the mistake of describing the first stanza 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, zielle...’ for ‘Paiynzielle...’ in the corrected sixth line. 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 košci appears for košciej, or in l.32 pakryjomo for pakryjoma, or in l.62 zawodzie for zawodzić. 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 pačynač for načynač (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 żyćcia (hereafter ŚŻ) edition of 1923; indeed, stary does not even appear in the 1936 two-volume edition of Kupala’s works, 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 śmie biel, vychodzie’, as in Nn. The ŚŻ edition and Zt, on the other hand, have the second comma after ‘śmień’.

The neat unsigned manuscripts of Rodnaje slovo and Pamiaci Vincuka Marcinkieviča are on 4 (joined) yellowing sides of faintly lined watermarked 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. Both poems were published in Naša niva in 1910: Rodnaje slovo in no. 51, Pamiaci Vincuka Marcinkieviča in no. 48. The MS versions, undoubtedly in Kupaļa’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 slovo 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 ŚŻ stranicy. The appearance of śmiajecca as the last word of 1.36 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 slovo

1.30 Jak u dunkach sonnych (?) tiabie hadavali
1.36 Heta abo viecier, Što ū płatach śmiajecca
1.46 Bielarus upiša na staroncy čystaj

_Pamiaci Vincuka Marcinkieviča_

1.9 S samich nas i z hutarki našaj
1.37 Zlauniusia tak skladna nastroić
1.47 Žyć budzie tak kodony [?], moj bratka.

Finally, it may be mentioned that the dedication of _Rodnaje stova_ in _Naša niva_ ‘To the editors, workers, readers, and supporters of _Naša niva_’ in the MS version omits mention of the workers (‘supracoûnikam’). Did Kupaľa 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 _Chaũrušnikam_ (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 Kupaľa 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 _Tutejšya_ (1922, not republished in _Zt_), and his ironical publicist article of 1914 ‘A úsio z taki my žyviom!....’\(^9\) 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 Kupala’s _Piered visialniej_ (fig.10) is also of interest. It was made in 1908 in the offices of _Naša niva_ by Branislau Epimach-Šypila and circulated among his friends, being first published only in 1929 in _Połymia_ with, according to Kupala, some small corrections. On a sheet of yellowing paper 21.7 × 35 cm it is in Epimach-Šypila’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, correct by Janka Kupala, from _Maladaja Bielaruš_ (series 1, volume (išytak) 3), pp.17-23. In the top left-hand margin Kupala 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 Kupala to close up (‘perenesiti rjadom’) the blank p.6. They comprise three poems by Kanstancja Bujla and a story (one of three) by Haľubok. The Bujla poems are ‘Dzień skanauž 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 Kupala’s correction of the first line of the latter poem, ‘Adna iznož adna, jak kołas toj u poli’, where he suggests placing a comma after ‘iznož’. Dvarčanin places the comma after ‘adna’, as also seemed more natural to the editor of the first edition of Bujla’s _Kurhannaja kvietka_ in 1914. The final work in these proofs is Haľubok’s story _Apošniaje spatieńnie_. It is noteworthy that _Maladaja Bielaruš_ was at that time prepared to use Latin script for Bujla 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 Kolas'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 Kolas's reader for children *Druhoje čytanie dla dziaciej bielarusu* 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 Kolas's initials. The orthography in these excerpts is, perhaps not surprisingly, highly unorganized, and the hand differs considerably from Kolas'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.

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*
*Przylot* ptušak
*Piešnia lastaūki*
*Viasna* (*'Idzie viasna ūžo, dziakuj bohu'*)
*Viasna na Paleśsi*
*Nioman*
*Muraški*
*Dub i čarocina*
*Lastaūki*.

Changes to the text (for example the replacement of 'slauny' by 'piekny' as the second word of *Viasna*) were incorporated in the printed version of the text and Zt. The orthography consistently uses ūo for e (with the force of ė) and ė, in which connection it may also be noted that Zt refers to a MS in Latin script preserved in the Jakub Kolas Museum. There are a few variant readings. In *Piešnia lastaūki* the last line of the second stanza was 'Budu żyta żbierahač', then became 'Budu bydla pilnavač' (this is the version in Zt), but was changed back by Kolas to 'Budu żyta pilnavač'. Near the end of *Przylot* ptušak there is a footnote explanation (not retained in Zt) of 'sytauki' as 'pliski', and 'knihi' as 'knihauki-čajki', and in *Viasna na Paleśsi* 'čarotam' is explained as 'trašnikom' (also omitted in Zt). In *Dub i čarocina* 'Ustupila čarocina z dubam u razhavor' is crossed out and replaced by 'Zavieta čarocina z dubam havor'; Zt, on the other hand, has 'Zaviała čarocina z dubam hutarku'.

Three similar scraps of squared paper 12 × 22.5 cm. contain interesting material for analysis of Kolas'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, 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:

1. 9 ‘Voš i trecie daũ boh leta’
1.12 ‘Jak ranej, ich halasoũ’
1.13 ‘Dzie-ž vy dzielisia, sialanie’
1.19 ‘Chto-ž mnie skaža za dola’ where ‘Chto-ž 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 Koľas’s creative methods.

The same may be said of Panskaj Polščy, a signed and dated MS on a scrap of unlined yellowed paper 12 × 22.5 cm. 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 Biełarús, 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 Koľas’s article Mova ŁynkoWa pa ramanu ‘Na çyruvoných 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 ŁynkoW’s novel in a collection Piśmienńk i mowa, ed. Andrej Aleksandrovic, Minsk, 1934, and is reprinted from there in Zt. However, both these editions omit Koľas’s last seven lines, which read: ‘Several of the words added here as provincialism may be freely used and introduced into the literary language, e.g. “biezumstvta”, “subar”, “zhourah”, “vobmiahem”, “nicicca”, “aporuižlik”. This may be credited to ŁynkoW as a positive feature’. One possible explanation is that ‘biezumstvta’ does not appear to be in Koľas’s earlier list. Zt (XI, 151-7) also omits the heading ‘Examples of vulgar naturalism’ which should introduce Koľas’s illustrations of ŁynkoW’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 Maladziak poets, using pseudonyms such as Symon Radniy 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 Piatrus 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 Ašmryn (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 Kupala 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, Antonu 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 1.15 as a ‘sower, good, sincere and conscientious’, did indeed tread ‘a path without joy’ (1.1). 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


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 1.176 of the poem where Kupala wrote the first two letters of 'šľub' 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 Kupala's proofs of *Maladaja Bielaruš* (see infra). See also two MSS of Kolas's *Druhoje čytanñie* (infra).

3. The reasons for the delay are not clear.


5. In all, 42 lines in the manuscript version are corrected or amended. in some cases more than once.


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*], ‘Apieknûny i darostaje dzicia’, *Nn*, 15 February 1913, p.1.


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 Paškieveči): *Pieršaje čytanñie dla dzie tak bielaruša*, 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 *Pryzyvor* (1904) or some of his folklore collections illustrated in D.K. Mickievč *et al.* (eds), *Jakub Kolas. Žyčcie i tvorčač*, Minsk, 1974, pp.38 and 38.


18. Pole was first published in *Volya bielaruš*, 1917, no.4 (24 June). In *Vodhulle* (Minsk, 1922) it is dated 27 August 1916.
Kupałai.
 Paprastai, čia Polynesia

I

Kepmenų tūkstančiai, sėdam šlaprynčių žemės,
Ne uždarėjus rankų smurtų įsiribojimai,
O priginti paliktų, kurių ir nė juk nežinai,
Uždarėjus kepmei kepmis.

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Kepmenų palikti ir įsiribojim...
Выслуга із інша гістори, а кг у канцы паўначы.

На вусасіці зразкішняцца дзяржаўныя фармавныя.

Згір арганізацый прымер паклонін.

Фрэскі, якія вырабліваюць на паўднёвы склад.

Згір арганізацый прымер паклонін.

Выключна на некаліе знакі.

Згір арганізацый прымер паклонін.

...
Kupała and Kolos Manuscripts...

fig. 3. Kurhan, p.3
Курган, п. 4
"KUPALA AND KOŁAS MANUSCRIPTS..."

fig. 5. Kurhan, p.5
"Мі дабёйся, мій каложкі, мій кішкі, дзёка
лесэн прынесь, і перагубі цянаў.

Мя, што ніжэй, нера жон, за асемніцамі
плясалі, які аўгу ім нішыцца.

Та кішкі, кішкі, кішкі, кішкі, кішкі, кішкі,
ўсячна жаншынай, асіцьцём шапка.

І пры сябе рэчы, кішкі, што яна прабер.

На везенах жоне аўгу пішчала,

Мя каложках атамар, іто я, іто ж, іто я, іто ж.

Ты імёна магчым, іто гэта магчым, іто ж, іто ж, іто ж.

Мя імёна магчым, іто гэта магчым, іто ж, іто ж, іто ж.

"Я по кішчы жаншыні і плягу і лабоз.
Мя, што я адна жыццяй, — іт трэба.

"Гыпь, "Старка бярэчы, маець у гэтае.

Чын вай, іто тут тыць — а, я, я, я, я, я.

хт

Папані, гэта гумніца естасьця.
Гуці, волась, волась, волась;

На ганд землі, што шмяна рабо.

Магчым, што жаўцю навін, навін.

Магчым, што жаўцю жаншын, навін,

Зваж нась, які асёлы іне,

Без накі, ты з онымі вяліці.
KUPALA AND KOŁAS MANUSCRIPTS...

fig. 7. Kurhan, p.7
fig. 8. Janka Kupała, Rodnaje slova, p. 1
fig. 9. Janka Kupała, Chaúrusnikam
Тылаўская моладзь
Свой падтрым прынялае

Із роднай зямлі, ад гоману бароў,
Із канан вясёлой,
Із песьні ўдавалоў,
Із свярдла ўсіх книг прыцягнёў.
Із шмату навта,
Із мыслей пісьці,
З вясны асновай і внякавым прынцэў
І спраўа гандыцё і абдароўцё.
Ізбраліся суворы, прыкладна прычыны,
Нягледзя на чарнага і ад ладу,
У вясны шчырал
І збіраю роднага жыцця
У слоў: сноў сталі, у рэнсампейў свярдлівых.
І звы суворы, паломнікі, адзіна,
І аўгу першему,
І граю: аўгіне
Дзяцёны шэры, жывучы шэры, шчыралы,
Сяр бос, думу нёгіз,
І з буце, як з буц,

(І збіраю роднага жыцця)

фіг. 11.  Jakub Kołas, Introduction to Symon-muzyka
fig. 12. Jakub Kolas, Druhoje čytäńie dla dziačjej biełarusaў, p.1
KUPOŁA AND KOŁAS MANUSCRIPTS... 63

fig. 13. Jakub Kołas, Dola batrački
fig. 14. Verso of Dola batrački
fig. 15. Verso of Jakub Kołas, Pole
fig. 17. Verso of Vodhulle
Панскія гуты

Панскія панскія культуры.
Панскія — бляй урэны.
Запісіва пурэйны мур.
Крэй — лаў, "жам"!

На памятак імэнях
Каза і гук — варынка.
Гуркавымі панскімі імэнамі,
Ладаты было крышы.

Казацкі, шарыю і серыя —
Вялікі вільк урадзены;
І рыжкавы, крыжаны дрыжы,
На усіх падмы.

Грам арыгіна па княгіленнях —
Казацкім вусьцем — казацкі.
А па месцах, а па сёлях
Гуцскім усял. памя.

У Казацкім, у Вілейскім.
По ўсіх памятках крыж.

Арэйна сябрына пілны
Панскім імаратам.

Крыжак і крыжкі, Свяці і Святка,
На панскіх усял. манш.
Узы сярэдніх мур — дзя.
Памя — Казацкий.

По славянскім арэйна фарсыца, —
Два жыцьцёў Казацкі.
Гомар, і як Пілкі, Святка.

Памяць панскія памяць.

12 кі 1831 г.

fig. 18. Jakub Kołas, "Панскай Польскай"
KUPAŁA AND KOŁAS MANUSCRIPTS...

fig. 19. Verso of Panskaj Polścy
Padumajcie ab dzieciach!

Jakub Kołas, Padumajcie ab dzieciach!, p.1

fig. 20.
fig. 21. Padumajcie ab dzieciach!, p.2
Padumajcie ab dzieciach!, p.3
fig. 23. Verso of Padumajcie ab dzieciach!, p.2
fig. 24. Verso of Padumajcie ab dzieciach!, p.3
Заморозил лето, заморозил краски,
В улыбке у намёка бок углом палом.
Прекращай нить, навсегда короткая,
В моих словах нет ни горя, ни досады.
Дрожь смерти в амуре, а в душе зеркала.
Ворчался вокруг, внутри и вглубь.
Последний час, первый пролет Андешки.
Соединяйся с душой, словами, ритмами.
Вишнёв сеет лунами одним точным киянком
И шлю, созидай, вечный, вечный, неземной.
Апостольский свет, велика мера, ваша красная канва.
Погрузись в мир, заворожителя, наслаждайся.
А в пикировке ли растущий в воздухе куст.
Загруженные звёздами, изображенными разумами.
Меняйся, меня крассы, а в горах взвивайся.
Опять счастья: бессонная тайна.

Мы несем смерть сидит в ночи и плачет.
Мы пьем с утра вином весной.
Шеи и мрак, солнце и подвластное,
По грусти забытых вечно заветным.

В твоих пред свиданьи, радости волните.
Раскрашенные красками, огромному дыханию.
По моим следам и их каянани.
Надо, что следы в себе каянан.
Что ведь ты — сумрачная.
Над склоном твоим, странный позор,
Сцена твоих образов растроганно медленно.
Пожирала красной змеей жестокой ленты.
По следам — воспоминания.
Сыпь в замедлённом танце смерть, смерти след.
fig. 26. Verso of Antonu Łuckieviču
THE IMAGES SWARM FREE

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MAKSIM BAHĐANOVIĆ, ALEŠ HARUN
and
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