

political interference in his work. If Stalin took a dislike to one of Dovzhenko's films at the first viewing, production and distribution ceased immediately. Dovzhenko's peculiar tragedy was that he tried both to conform and to remain a true artist under the impossible conditions set by the Soviet regime. Though Dovzhenko was never actively persecuted or imprisoned (despite accusations of "bourgeois nationalism"), his great genius was stifled and dwarfed.

Dovzhenko's "Notebooks" are a remarkable testimony to the frustrations of a great talent living and working under the Soviet system. They cover the last fifteen years of his life (1941–56), and in concise cinematographic fashion they relate not only his ideas on art and life, but also numerous anecdotes and episodes—raw material to be used later in his films or writings. Many entries express the great love he felt for his country and for his countrymen. Dovzhenko left the Ukraine and the Kiev studio when official criticism of his film *Earth* made life there unbearable. He spent many years in Moscow working for Mosfilm, but he always felt the separation from his homeland keenly. In one of the "Notebooks" he writes, "How did it happen that I was separated from my people for ten years? My God! Who took those years from me? Who will return them? Nothing can bring back the lost years, nothing" (p. 210).

The Poet as Filmmaker contains the first English translation of Dovzhenko's "Notebooks" and his twenty-page "Autobiography." The translation—a highly readable and literate one—is based on a collation of all available versions published originally in journals and in book-form both in Ukrainian and in Russian. The editor has made an effort to restore some official deletions using other available sources. His "Notes" provide many up-to-date bibliographical references, as well as clarifications of certain obscure entries in the "Notebooks." The value of the book is much enhanced by an excellent introductory essay, a chronology of Dovzhenko's life and work, and a filmography.

There is a reference in the book to an extensive separate Dovzhenko bibliography that is available in xerox or microfilm form. It is regrettable that this bibliography was not also included in the volume.

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VOLKSEPIK AM WEISSEN MEER: A. M. KRJUKOVA—EINE SÄNGER-MONOGRAPHIE. By *Karl Hartmann*. Munich: Wilhelm Fink Verlag, 1974. 194 pp. DM 48, paper.

As the subtitle of this book implies, the author's purpose is to focus attention on the creative role of the individual singer in carrying forth oral tradition. The singer in question is Agrafena Matveevna Kriukova (1855–1921), considered by many to be the most prolific of all Russian *skaziteli*. Her repertoire, collected and published by A. V. Markov at the turn of the century, includes sixty-three songs, totaling some 11,200 verses. Kriukova's roots, like those of many other illustrious Russian folk singers, lie deep in the northern wilderness, in the White Sea region.

Hartmann begins with a brief biographical sketch of Kriukova, a description of how and from whom she learned her craft, and a schematic outline of her repertoire. The bulk of the study is taken up with a detailed analysis of the structure, style of composition, themes, and characters of Kriukova's songs and a

comparison of them with the traditional versions. The book concludes with an interesting and perceptive discussion of the external and internal forces which conditioned the singer's personality and influenced her art.

Although the book as it stands is a welcome addition to the literature in the field, its scope and purpose could have been broadened, and the author's quest for the "rhapsodical personality" (*die rhapsodische Persönlichkeit*) might have been much more successful, if he had been better acquainted with the work of two other eminent folklorists. Conspicuously absent from the bibliography is M. K. Azadovsky, who in his numerous essays on Siberian *skaziteli* did more than anyone else to elaborate on the personality of the singer. A. B. Lord's classic, *The Singer of Tales*, seems also to have eluded the author's attention. Notwithstanding these two glaring omissions, Hartmann's book can be recommended both to the folklore specialist and the student of Russian literature.

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THEMATISCHES VERZEICHNIS DER JUGENDWERKE BÉLA BARTÓK, 1890–1904. Edited by *Denis Dille*. Kassel, Basel, London: Bärenreiter Verlag, 1974. 295 pp. Illus. DM 75.

Although Bartók began to compose as early as 1890, when he was only nine years old, few of his compositions of the next dozen years have been made public. Most of his juvenilia are held in the Bartók Archive in Budapest, where Denis Dille was for some years the curator. A few early compositions have been edited by Dille and published in *Documenta Bartókiana*, vols. 1 and 2, and *Az ifjú Bartók*, vols. 1 and 2.

Bartók left several chronological lists of his compositions, indicating a progressively selective viewpoint. List A contains thirty compositions written between 1890 and 1894, with opus numbers from 1 to 29; one piece, "Tavaszi dal," has no opus number. List B covers the same period, but includes two more compositions and corrects the first numbering. List B ends with a piano sonata in G minor, written in 1894; list C begins with this sonata, now numbered Opus 1, and continues through Opus 21, *Fantasiën* for piano, written in 1898. The composer began still another series of opus numbers with the Rhapsody, Opus 1 (1904), and carried it through the Improvisations, Opus 20 (1920). Thereafter he abandoned numbering in favor of simple dating.

The editor has made an exhaustive study of the manuscript works, providing for each, so far as is possible, the dates and places of composition, the sources of information, performance and publication data, and generous incipits, most of them on two staves. A substantial appendix tabulates school exercises, fragments and unfinished works, arrangements of works by other composers, musical jokes, and short *Einfälle*. A second appendix lists the compositions studied by or known to the young Bartók.

In conjunction with the many published letters of Bartók, written between 1899 (when he left Pozsony to study in Budapest) and 1904, and the first segment of János Demény's day-by-day documentation ("Bartók Béla tanulói és romantikus korszaka," in *Zenetudományi tanulmányok ii*, 1954), this volume will provide the most detailed evidence of his student years we are likely to have. A