

NESOBRANNYE PROIZVEDENIIA. By *M. I. Tsvetaeva* [*Cvetaeva*]. Edited by *Günther Wytrzens*. Slavische Propyläen, Texte in Neu- und Nachdrucken, vol. 90. Munich: Wilhelm Fink Verlag, 1971. 693 pp. DM 78.

SELECTED POEMS. By *Marina Tsvetayeva*. Translated by *Elaine Feinstein*. Foreword by *Max Hayward*. London, New York, Toronto: Oxford University Press, 1971. xx, 103 pp. \$7.50.

These two volumes mark a double step forward for Marina Tsvetaeva, whose reputation has been so belatedly established. One of them brings her, at least in part, to readers of English, while the other puts a number of previously published but ungathered Russian texts conveniently under one cover.

Wytrzens gives us selections from Tsvetaeva's pre-émigré verse, as well as prose and poetry published during her years in emigration (1922–39). Most of what appears in this volume was published in collections or periodicals of the twenties and thirties that are now generally unavailable. (These sources are listed in an index.) What is available today is incomplete (such as the most recent Soviet collection, *Izbrannye proizvedeniia* [1965], from which a large number of early and émigré works are omitted), and it was Wytrzens's purpose not to produce a representative anthology but to complement editions of Tsvetaeva's work available today, including the few publications which have appeared during the past two decades in the West.

The contents include nearly a hundred lyrics from various sources newly reset in type (ninety-three are listed, but only ninety-two appear), as well as a variety of pieces reproduced by photo offset: the complete text of the 1923 verse collection, *Remeslo*; examples of longer verse forms (*poemy*, drama); a number of revealing critical and autobiographical prose articles; and a section called "Germanica," which contains among other things a verse lament on the death of Rilke and a prose essay on the same poet.

Unfortunately not everything in the book is easy to locate. Pages 10–114 and 579–81 (everything set in type for this volume) are carefully indexed by verse title and first line, but the photo-reproduced poetry and prose selections do not appear at all in the index, which somewhat reduces its usefulness! Such a costly book might have been better edited.

Besides his own afterword and the text of an interesting letter written by Pasternak to Rilke in which he speaks of Tsvetaeva, Wytrzens has appended to the volume his bibliography of works on and by Tsvetaeva since 1966—the year Simon Karlinsky's book on the poetess appeared with its excellent bibliography. There are some missing items (such as George Ivask's article in *Novyi Zhurnal*, no. 95 [1969]), and perhaps it was too late to list the 1971 republication of *Lebedinyi stan* along with the previously unpublished "Perekop" (Paris: YMCA Press). For the most part, however, not only the bibliography but the book as a whole is a valuable contribution and represents a donation of time and effort for which students of Tsvetaeva may be grateful.

The Oxford volume is the first book-length publication of Tsvetaeva's poetry in English. The selection was chosen entirely from the 1965 Soviet edition mentioned above—much of it verse from 1915–24, including pieces written to Mandelstam, Akhmatova, and Blok. The last forty pages contain an especially moving record in verse of the painful termination of a love affair ("Poem of the Mountain" and "Poem of the End").

In the foreword Max Hayward provides a vivid personal portrait of the poetess, and Elaine Feinstein's introduction adds further insights, including some into problems of translating the poetry. Her identification of specific stylistic features (pauses, "changes of speed," syntactic distortions, punctuation peculiarities) which required compromise and sacrifice in translating this poet is supplemented by interesting and detailed comments along the same lines from Angela Livingstone in her notes. The latter, an experienced translator known to Pasternak readers, provided literal English translations of the texts for Ms. Feinstein, a novelist and poet herself, who then "transformed" this raw material back into poetry.

One may always quibble about translations, especially of poetry and particularly modern poetry. In this case, however, the translator has anticipated her critics by surveying the problems carefully and establishing ground rules for her work which are announced to the reader and then observed. One may or may not agree, for instance, that double spaces in the line fit into English poetry better than Tsvetaeva's characteristic and ubiquitous dashes, but one may not charge that such a substitution of formal devices was made without thought and honest planning. Other departures are less acceptable—for example, Ms. Feinstein simply leaves a poem out when, as she puts it, "the transformation refused to happen." This sometimes results in awkward gaps, such as in the remarkable cycle "Verses to Moscow," where not only are parts 3, 4, and 6 omitted, but also the very short part 9—which Tsvetaeva once called one of her favorite and most characteristic poems.

The decisions a translator makes must be guided by a thorough understanding of the poet and a deep sympathy for his creative personality. Once separated from the Russian language, Tsvetaeva is of course less easily recognizable; the flavor is entirely altered. Gone are the bits of folklore and colloquial speech that make her verse so rich and pungent. Yet the vitality and urgency of her personality frequently do come through in these translations. The translator has often enough found resources in English to reflect the poet's anguish and creative extravagance that she and her native collaborator may be congratulated and their achievement recommended.

Though notes were compiled for the texts (often abbreviated from the 1965 Soviet edition's notes), more information might have been supplied for the English reader. The editor has been particularly careless with dates of poems. Sometimes they are given, more often they are not, and there are at least two errors: on page 35 "1916–1927" should read "1916–1921," and on page 49 a poem written about events which took place in March 1939 is dated 1938. There are other flaws, but they are not major.

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DER STIL KONSTANTIN GEORGIEVIČ PAUSTOVSKIJS. By *Wolfgang Kasack*. Slavistische Forschungen, vol. 11. Cologne and Vienna: Böhlau Verlag, 1971. viii, 369 pp. DM 54.

This study is a scholarly, thoroughly researched investigation which will no doubt become a major addition to the literature on Paustovsky, a writer who has been more appreciated in the USSR and Europe than in the United States. Its main