
Gaining competence in library research is a critical step in the education of students in Slavic languages and literatures. This process will be greatly facilitated for German-speaking students by Andreesen and Heidtmann's handbook. Although the work is intended mainly for German university students and teachers of Slavic philology, students and scholars in North America with sufficient fluency in German will also find it useful. With its detailed descriptions of the organization of research libraries in Germany, North American scholars planning to do research in German libraries may find it particularly valuable.

The work is divided into three parts. The first is a guide to the mechanics of using libraries, including information on (mainly German) library catalogs, union catalogs, inter-library loan, and library organization. Part two, which constitutes the main part of the handbook, is an annotated bibliography of bibliographies, grammars, dictionaries, handbooks, histories of literature, biographical and pseudonym dictionaries, encyclopedias, and other reference works. The 988 items comprising this bibliography are arranged by language, and within each language by type of material. The section on Russian language and literature is the most extensive, with 179 items, followed by the General Slavistics section (112 items); the sections on the Sorbian and Macedonian languages and literatures contain 20 and 21 items, respectively. Part two concludes with a listing of 192 personal bibliographies of Slavic authors based on the holdings of the Staatsbibliothek Preussischer Kulturbesitz in West Berlin. Since coverage is quite selective, these listings are mainly of interest to local users of this library. Part three contains a discussion of search strategies, an overview of scholarly publishing, and a style manual covering outlines, forms of citation, transliteration tables, and standard abbreviations. The handbook concludes with a glossary of terms, and a name and title index.

North American students and scholars of Slavic languages and literatures have long been in need of a guide to research tailored to the discipline. They would be well-served by a handbook such as Andreesen and Heidtmann's, which can be considered a model of the genre.

Mary Stuart

University of Illinois at Urbana-Champaign

Simon Karlinsky. *Marina Tsvetaeva: The Woman, Her World, and Her Poetry*. New York: Cambridge University Press, 1985. x, 289 pp. $44.50 (cloth); $15.95 (paper).

Simon Karlinsky's *Marina Cvetaeva: Her Life and Art* (Berkeley: University of California Press, 1966) was the first scholarly monograph about the poet in any language. Until recent years, it remained the only such study, and it is still the essential starting-place for the serious scholar. But the two decades since its publication have seen a steady stream of new material, much of it emanating in
one way or another from the USSR, which has enlarged and clarified our
knowledge of Tsvetaeva and her work. The 1965 Biblioteka Poeta edition edited by
Tsvetaeva's daughter, Ariadna Efron, had barely appeared when Karlinsky's
first book went to press. Since then, we have had extensive memoirs by both Efron
and Tsvetaeva's sister Anastasia, a substantial collection of unpublished
correspondence published by YMCA Press, the three-way Tsvetaeva-Pasternak-
Rilke correspondence, a more complete Soviet two-volume edition, and
comprehensive Russica editions of both the prose and poetry. Until the Tsvetaeva
archive in TsGali, closed by Efron's will, is officially opened in the year 2,000, we
are probably about as close as we can be to having Tsvetaeva's complete work.
Along with these new primary sources, the last twenty years have seen the rapid
growth of Tsvetaeva scholarship both in the West and in the USSR.

Marina Tsvetaeva: The Woman, Her World, and Her Poetry is essentially an
entirely new book, not a second edition of the first, from which only a few scattered
passages remain unchanged. In writing it, Karlinsky had before him a difficult
dual task—to bring the scholar familiar with his earlier work up to date, and to
introduce the "general reader" to Tsvetaeva. He has tackled these disparate aims
with grace and intelligence, and produced a book that will be read with pleasure by
both audiences, though he claims in his preface that "it is not addressed primarily
to a scholarly audience." He intends, he says, "simply to introduce Tsvetaeva,
rather than to amass every fact about her that can be found or to do an in-depth study
of her poetry." The new book treats chronologically a life and work treated sep-
arately in the two halves of the earlier book. This indeed makes a more coherent
narrative, but leaves less room for strictly literary analysis of the work itself:
Karlinsky's new sub-title, "The Woman, Her World, and Her Poetry,"
accurately orders his priorities. Yet in only 250 pages of text, he has done an
excellent job of synthesis which does far more than simply "introduce" his poet.

Karlinsky has made a particular effort to sketch the historical and cultural
background against which Tsvetaeva's life was lived, areas in which he feels his
earlier book was particularly deficient "because at that time I did not know enough
about the February and October Revolutions and the composition of the post-
Revolutionary emigration." The confession seems excessively self-critical for a
major figure in Slavic studies, himself a product of that emigration. It is these new
historical passages, in particular, which are occasionally jarring for this
reviewer. They do often help place Tsvetaeva's life in context: Karlinsky points
out, for instance, that the year of her birth, 1892, was a "watershed year" which saw
both disastrous famine on the Volga (leading to unrest and eventually revolution)
and Merezhkovskii's landmark lecture "On the Causes of the Decline of
Contemporary Russian Literature and on its New Trends" (which marked the
birth of Russian symbolism). Yet too often these passages, which generally begin
each chapter, seem to assume a reader with so little knowledge of Russian culture
that we really wonder why s/he would be reading an entire book about a major
Russian poet. This reader, at least, would rather hear more of what Karlinsky has
to say about Tsvetaeva's work itself—for what he does say is illuminating and to
the point.

One aspect of Tsvetaeva which was unmentioned and largely unknown before
1966 was her bisexuality. The appearance of the entire Povest' o Sonechke, along
with Tsvetaeva's poems to Sofia Parnok and Sofia Poliakova's studies of that
relationship, has brought this significant aspect of her life to scholarly attention.
Changes in critical climate over the last twenty years have made frank and