tions? Are they just thinly disguised incestuous impulses between father and daughter, mother and son, brother and sister, a sort of incest by proxy?" (ibid.). MacAndrew does not answer these questions, except to point to the "dream-like" nature of Dostoevsky's material out of which arises "the private world in which Dostoevsky is god" (p. xxxiii). Regrettably, MacAndrew seems unaware of H. J. Gerigk's ambitious study of *The Adolescent* (*Versuch über Dostoevskij's "Jüngling"*, [München: W. Fink, 1965]) which attempts to rehabilitate the novel.

The translation is fluent and idiomatic. The translator has provided an annotation which explains the historical background of the novel. It can only be hoped that this eminently readable version of Dostoevski's unjustly forgotten novel will stimulate the interest of English-speaking readers.

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Every student of Russian literature will pick up Bodde's book with feelings of surprise and expectation: what is there to say about Tolstoy and China, Tolstoi, who as a young man made two trips to Western Europe, but spent the rest of his life mainly at Iasnaia Poliana. The small book makes it clear that *Tolstoy and China* is only a small theme, but one of undeniable significance. The work can be divided into two parts. The factual one, comprising chapters i-iv, introduces the reader to a general understanding of the relation between China, the West and Tolstoi. Those chapters include: an introduction to the material written on the topic of the study; (ii) Tolstoi's readings on China; (iii) Tolstoi's writings and publications on China; and (iv) Tolstoi's contacts with the Chinese. The last two chapters deal with the spiritual aspect: The meaning of China to Tolstoi (v) and the question of Chinese influence (vi).

The book is a 1967 reprinting of the original Princeton University Press edition of 1950. Since it says in the bibliography that the Jubilee edition of Tolstoi's works — publication of which, as is well known, was completed in 1958 — "is by far the most important source used for the present study," it is surprising that no revision has been undertaken of notes that refer to "future" publication of the JE (see, for instance, p. 21, note 16, p. 31, note 5).

From the beginning of the 1880's until his death the names of two outstanding Chinese philosophers, Confucius (551-479 B. C.) and Lao-Tzu (VIth century B.C.), are frequently met in Tolstoi's articles and letters. In February, 1884, for instance, he wrote to Chertkov: "I am sitting at home with a fever and a very heavy cold reading Confucius for the second day. It is difficult to realize how unusual and high his morality is. You enjoy noticing how this doctrine sometimes reaches the high level of the Christian one." (JE, 25, p. 883) A statement like this reveals the importance of Tolstoi's occupation with China and justifies Bodde's assertion that "Tolstoy's interest in China should be viewed within the larger context of a ceaseless quest for religious and moral understanding." (p. 7) This is the reason why the last chapter, dealing with the question of Chinese influence on Tolstoi, is of special interest.

According to Bodde, three lines of thought can be traced where Chinese impact is apparent. First, he draws a parallel between the theory of music as developed
by the Confucians of ancient China on the one hand, and Tolstoi on the other. "... music, to these Confucians, is one of the major supports of any well-ordered state. Its function in society is that of providing a safety valve for human emotion which, unless thus permitted release, can cause definite psychological harm to the individual .... The true criterion for music, therefore, is its inner moral content rather than its superficial attractiveness." (p. 76) As to Tolstoi, Bodde refers to a famous passage from The Kreutzer Sonata in which the hero Pozdnyshev defines music, in general, as a terrible thing and adds: "In China music is a state matter. That is the way it ought to be." Bodde's conclusion, then, is that it is significant that "when Tolstoi utters one of his most famous indictments of the immoral effect of certain kinds of music.... [he] turns to distant China." (p. 79) It should be added here that in the limited literature on "Tolstoi and music" (mainly the writings of Tolstoi's oldest son and of the pianist Gol'denveizer), China is not mentioned once. Furthermore, it should not be forgotten that Tolstoi's evaluation of music is a complex matter. Gol'denveizer, for instance, remembers "that he [Tolstoi] once said after we had finished the 'Kreutzer Sonata':

"I do not see in this sonata what I ascribed to it in my story."

After playing the 'Appassionata' he cried:

"You reconciled me with Beethoven!"*

A critic can, therefore, perhaps make a better case: Tolstoi, being acquainted with the Confucians' interpretation of music, felt that this approach would excellently fit Pozdnyshev's mental framework.

The other instances where — according to Bodde — Chinese impact upon Tolstoi's thinking can be traced are the latter's theories of the state, of non-resistance and of immortality. It can be granted that there exists a similarity between Tolstoi's condemnation of governmental institutions and Lao Tzu's theories on this matter. Bodde's view that there was direct influence, however, culminates in the vague remark that "Lao Tzu was known to the anarchist circles of Western Europe of Tolstoi's day." (p. 81) As to the theory of non-resistance, the author's arguments are much more convincing. Tolstoi wrote an article under the title "Le non-agir" in which he refers to Lao Tzu's wu wei (non-activity) doctrine and states: "All the misfortunes of men, according to Lao Tzu's teaching, are due, not so much to their not having done what is necessary as to their doing what they ought not to do. And so men would be freed from all personal, and especially, all social misfortunes ... if they practised non-acting ..." (p. 84) Bodde comments: "This passage, in which Tolstoi correctly indicates the importance Lao Tzu gives to wu wei in the social sphere, leads naturally to his own famous doctrine of political non-resistance. Admittedly, this theory stems in the first instance from his Christian views, yet it seems undeniable that it also received much support from his readings in other religions and philosophies." (ibid.)

As to immortality, it is important to be reminded once more that Tolstoi's views were not Christian, since he rejected the doctrine of a continued personal existence after death. It is difficult to judge whether Chinese influence played a part herein, since Bodde does not point to any specific source.

Summarizing, it can be said that Tolstoy and China is an interesting book. The first four chapters, however, contain too many technical details and should be brought up to date. In the last one, the author could have avoided the

* Н. Гусев и А. Гольденвейзер, Лев Толстой и музыка. Воспоминания (М., 1953), стр. 26.