

the peasantry, and so forth. Unfortunately this topical approach forced the author to be repetitious, restating the basic Soviet positions several times; but more important, it made it difficult for the author to analyze changes of Soviet attitudes over time and to indicate what close connection, if any, there was between Soviet policies and scholarship under Khrushchev. The author himself seems well aware of the importance of these questions and points out some of the shifts in attitude. He spends some time, for example, examining the turn to a more leftist line in 1959–60 (p. 165). But the basic mode of analysis chosen by the author makes it impossible to follow the shifts in detail. Yet it is the relationship between the ideological interpretations and policy which is the most interesting aspect of the problem to the social scientist.

Nevertheless, in the opinion of this reviewer the book provides an excellent and detailed survey of the rapidly growing Soviet scholarship on Africa and, in particular, a definitive compilation of the views published by Soviet scholars and writers for general consumption during the period 1955–64.

DAVID T. CATTELL
University of California, Los Angeles

DAS AMERIKABILD IM RUSSISCHEN SCHRIFTTUM BIS ZUM ENDE DES 19. JAHRHUNDERTS. By *Dieter Boden*. Universität Hamburg, Abhandlungen aus dem Gebiet der Auslandskunde, vol. 71: Series B (Völkerkunde, Kulturgeschichte und Sprachen), vol. 41. Hamburg: Cram, De Gruyter, 1968. ix, 209 pp.

This study, which spans the period from the first encounters of Russian literature with the idea and concept of America in the sixteenth and seventeenth centuries to the end of the nineteenth century, is a significant contribution to the larger subject of Russian-American intellectual relations, a comprehensive history of which has not yet been written. Boden traces the evolution of the American image in Russian literature from the exotic and utopian notions in the cosmographies and earliest travel accounts (Karzhavin, Svinin, Evstafiev, and Poletika) to the more realistic and critical conceptions elaborated in the contemporary novels and journalistic literature of the late nineteenth century, and, finally, to the destruction of the "legend of America as the most democratic and happiest of all countries" (p. 187) in the caricatures and satires of Gorky. Boden's work includes a masterful description and analysis of the interplay between the exotic-romantic tradition in Russian literature on America and the gradual development of an essentially political and social-critical New World literature for which Radishchev laid the foundation. The author skillfully demonstrates the "idealistic and programmatic" character of Russian literature on America, which—beginning with the works of Novikov and Radishchev—showed a strong tendency to recognize and illustrate in the example of the United States the social and political problems of Russia (pp. 43 ff.) and consequently lacked realism and a strongly developed factual orientation.

The value of the present study is enhanced by the fact that the author has chosen to view the evolution of the American image in Russian literature against the background and within the larger context of the development of European literature. Thus, for example, he shows how the Russian literary image of America was influenced by West European (especially French) exoticism, by anti-Spanish tendencies in European literature, by the romanticism of Chateaubriand, and by

specific works such as Raynal's *Histoire philosophique* and de Tocqueville's *De la Démocratie en Amérique*. Boden gives some attention to the influence of domestic politics and foreign policy on the development of the Russian image of America; but this aspect of his study is not sufficiently developed. Especially illuminating, on the other hand, is his analysis of the impact of the debate over Russia's relationship to Europe on the formation of the Russian literary image of America, which—as he correctly emphasizes—became intertwined with the general problem of the state in Russian philosophy of history. (Thus, for example, Russian writers used the American Indian, the “noble savage,” as a literary device to criticize the evils of European civilization.)

One of Boden's major contributions is his carefully documented analysis of the increasingly negative posture of Russian literature toward America in the course of the nineteenth century—a posture which reflected some of the underlying themes of de Tocqueville's *Democracy in America* and which at the end of the nineteenth century resulted in a strange alliance between the Slavophiles and the Westerners, who turned out to be united in their criticism of the “merchant mentality of the Yankee” (p. 189) and their rejection of the materialistic way of life of the “land of the almighty dollar” (p. 184). Boden's work is an exceedingly significant contribution to an aspect of Russian-American relations that to date has been very much neglected.

ROLF H. W. THEEN
Iowa State University

LITERATUR UND POLITIK IN DER SOWJETUNION NACH STALINS

TOD. By *Alexander Steininger*. Veröffentlichungen des Osteuropa-Institutes München, vol. 26. Wiesbaden: Otto Harrassowitz, 1965. 236 pp. DM 28.

The developments in Soviet literature from the end of World War II through approximately 1957 have been dealt with in several books. However, no one, it seems, has attempted to trace within the pages of a book the far less clear-cut events that followed the second “thaw.” Alexander Steininger's *Literatur und Politik in der Sowjetunion nach Stalins Tod* has the merit of carrying the story of Soviet literature systematically forward as far as 1963.

As the title suggests, much attention has been devoted to the shifting political background. This is as it should be. The author does, however, at times emphasize unduly the hare-and-hounds aspect of the game played between Soviet writers and party bureaucrats. Not that the picture he paints is false. Rather, the lines separating the “heretics” and the “orthodox” are drawn with a somewhat heavy hand. We are apt to forget that different “heretics” at different times have been convinced that they were implementing party policy as it should be implemented.

Passing chronologically beyond the second “thaw,” the author demonstrates convincingly the widening of the range of spiritual and social problems—having nothing to do with strictly party issues—which are reflected in literature. A Soviet citizen would probably feel that the author is unhealthily interested in unearthing “problems”—and opinions may vary on how much emphasis should be given to individual manifestations which are represented as problems to the regime. This is not to suggest that the author has allowed his imagination to run riot. On the contrary, the book is well documented, and the author's viewpoints are presented in a sober and balanced manner. One cannot but agree with what is perhaps the