

search was transformed into well-reasoned and well-documented explanations. Like his previous works, this latest effort will represent the final word on the subject for a long time to come.

Between Old and New does not deal with the "life and times" of Selim III, but is devoted almost entirely to the problems the times created for a man who intended to introduce drastic change. This is the only feature of the book that leaves this reviewer slightly dissatisfied. Selim III and the others move through the pages like marionettes across the stage. We learn little about them as human beings—about their motivations, their reactions to failure and success. Although the events that took place and in which they participated have been masterfully explained, these people still remain largely unknown and incomprehensible if we wish to understand them not as representatives of interest groups but as individuals. Despite this reservation, the student of Ottoman history must be more than grateful for having this volume at his disposal and can look ahead with great expectations to the next one that will continue the story of Ottoman reform.

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THAT GREECE MIGHT STILL BE FREE: THE PHILHELLENES IN THE WAR OF INDEPENDENCE. By *William St. Clair*. London, New York, Toronto: Oxford University Press, 1972. x, 412 pp. \$14.95.

Unlike earlier accounts of Philhellenism, which are generally limited in scope, this well-developed study investigates the entire movement. As a literary and political current, Philhellenism came to serve varied purposes for different people, and eventually the Greek War of Independence attracted over 1,100 foreign volunteers with diverse backgrounds, motivations, expectations, and ambitions. Offering lively passages with colorful anecdotal material, St. Clair skillfully analyzes the complex composition of the Philhellenes, who ranged from romantic idealists and officers of proven ability to adventurers and frauds.

The author is best, however, at describing the clash of "European" and "Eastern" cultures. Idealistic persons naturally sense extreme frustration when the causes they advocate do not maintain their preconceived values or image. In this case, the highly motivated Philhellenes had to cope with the mysterious Greeks, who resembled their Turkish overlords more than their classical forebears, so much revered by European societies living to the west of Greece. The foreign volunteers witnessed the poorly disciplined Greek troops using hit-and-run tactics and an illogical plan of battle, which frequently ended in atrocities committed on both the enemy forces and the defenseless civilian populations. The Greeks, in turn, mocked the Europeans' reliance on trained infantry lined up for systematic rifle fire, generally ineffective on the country's irregular terrain. The cultural incompatibility between Philhellenes and Greeks resulted in mutual scorn, limited cooperation for the development of the revolutionary armies, and disasters on the battlefield. Europeanized Greeks among the national leadership faced similar problems in relations with their countrymen. Those disenchanted Philhellenes who survived and returned to their homelands had difficulty publicizing their unfortunate experiences, largely because the romantic preconceptions of Greece's rebirth and gallant struggle proved too strong and fashionable to contest. And where idealistic Philhellenes faltered in the attempt to advance the cause of the Greek rebels during the war's earlier stages,

the realistic, at times extremely cynical, foreign policies of England, France, and Russia combined to help establish national independence for the Greeks.

St. Clair investigated an extensive list of works written by Philhellenes and other related materials to produce this analysis. The reader becomes well acquainted with Lord Byron and his followers, Benthamites, religious missionaries, Italian revolutionaries, European bankers, and American shipbuilders, who, among many others, served important functions during the Greek War of Independence. At times the narrative suffers from insufficient information regarding the policies of the Greek leaders and the European powers, but the text succeeds in providing a stimulating coverage of this unique phase of politics and culture in post-Napoleonic Europe.

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A DARING COIFFEUR: REFLECTIONS ON *WAR AND PEACE* AND *ANNA KARENINA*. By *Elizabeth Gunn*. Totowa, N.J.: Rowman and Littlefield, 1971. x, 146 pp. \$5.00.

Despite the subtitle, I would call these two essays rather "Appreciations," with both the virtues and defects of the genre. The virtues are chiefly spontaneity, a fresh individuality, and occasional flashes of rewarding insight. The defects are a confusingly subjective structure and a relentlessly effusive style: "But Natasha, I hear voices on all sides beginning to clamour, 'What about Natasha? Where is she? Surely she is the one who matters? . . .'" and so on for seven lines more. In the onrush, grammar sometimes founders and sense is too often drowned in sensibility.

War and Peace is terribly marred for Mrs. Gunn by that final portrait of Natasha waving the diaper. It is an expression of Tolstoy's hatred of women, his sexual puritanism, which she finds underlying almost every portrayal in the novel. Thus poor Pierre is "an anti-hero, the philistine as hero" because he recoiled from H el ene's sexuality, although partly, too, because he was, like Tolstoy, a culture-hating Russian, denizen of a nation of "barbarians" deservedly omitted from the Grand Tour; "clueless" after four years in Paris "he remains, as does Tolstoy himself, essentially the product of the society Tolstoy vilifies." Fundamentally Mrs. Gunn is trying in this essay to reconcile her great admiration for the artistry of *War and Peace* with the "intense irritation" the novel rouses in her. She judges Tolstoy's fanaticism, his puritan fears of sexuality and culture as the culprits, but the critical effort seems to me to fail because the critic herself is as intensely moralistic as Tolstoy, and far less skillful in creating the illusion of objectivity.

The central thesis of the essay on *Anna Karenina* is that the novel is not about marriage but "about human isolation, interlocking human isolations." The theme is developed with subtlety to provide a reading convincing in many ways. There is a well-considered "defence" of Karenin which uses Tolstoy's "facts" to refute his "prejudices" and which offers real insight into the problem of art and morality in Tolstoy.

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