

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 Hélène'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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