

undeniable, as is the fact that Shelley, through his acquaintance with Alexander Mavrokordatos, kept the Greek rebellion on Byron's radar. Beaton argues that Byron came to see Shelley as a kind of doppelgänger, and it was the impact of Shelly's death that caused Byron to want to serve a cause greater than himself. While one can debate these points, Beaton has the virtue of making us re-examine Byron's re-engagement with Greece after nearly a decade.

It is in the third and fourth sections that Beaton carefully makes his case for a new, politically astute, Byron. Beaton reassesses the known record and utilizes new material from Greek archives, as he slowly untangles what the information tells us. When Byron arrived in Cephalonia in 1823, he had few reports about the state of affairs in Greece and no direction from the Greek Committee in London, whose agent he was designated to be. But, as Beaton shows, Byron had one of the best advisers possible available when he arrived in Cephalonia, the philhellenic governor of the island, Charles Napier. Beaton makes clear how important Napier was to Byron, for it was Napier who wrote to Byron to deal with Mavrokordatos, to delay his arrival in Greece, and to keep all funds out of the hands of various warlords. One of the virtues of Beaton's work is that he takes documents that we have all read, such as Napier's letters to Byron, and, by careful reading and combining with new Greek material from various archives, constructs connections that have not been seen before. He shows that Byron joined Mavrokordatos in Missolonghi as part of a logical and consistent plan. Beaton stresses that Byron and Mavrokordatos functioned as a team between Byron's arrival in January and his death in April, and his account is both plausible and illuminating for the examination of the tumultuous period of the two civil wars fought during the Greek War of Independence.

As with any bold new argument, not everyone will be convinced on specific points. Did Byron see the struggle for freedom in Greece as the opportunity for a new national model that would inspire movements elsewhere? Most might say that it was Shelley who had that kind of broad political view, and may not think that Byron took as much from Shelley as Beaton suggests. Beaton makes us realize that Byron may well have had ideas about a government for Greece, but the evidence is not clear about what sort of government that would be. Byron was accused by two philhellenes he knew well, Edward Trelawny and Leicester Stanhope, of betraying the cause of freedom by a willingness to establish a foreign monarchy in Greece (as did happen later). Did Byron and Mavrokordatos have a real partnership, or was Mavrokordatos' motivation for a close cooperation with Byron the same as that of the other Greek leaders who sent him numerous missives— Byron's willingness to spend his own money and his role as agent of the Greek loan that was arranged in London? Beaton suggests that there was a rift between the two in early April 1824 after the 'show trial,' to use Beaton's term, of Georgio Karaiskakis for treason. Beaton might be right, but some sources, such as the historian George Finlay, suggest that the relationship was not warm. Beaton notes that Finlay arrived in Missolonghi six weeks after Byron, but that was still well before the disagreement concerning Karaiskakis occurred.

Byron's War changes how we look at Byron's last trip to Greece, and will open new discussions in the studies of both Byron and Modern Greek history. Beaton's Byron, a selfless servant of the 'the Cause', presents new post-colonial problems for the scholar. For the Bryon in these pages really did want to bring Greece into a new national European movement, and was going to use money to do it. As Beaton shows, the tale of Byron and his role in the Greek loan demonstrates that foreign money and bankers have been an issue for Greece since before independence. We may be glad for Byron's sake that he died before he became Greece's first foreign banker. There might be fewer streets named after him.

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Peter Jeffreys, *Reframing Decadence: C.P. Cavafy's Imaginary Portraits*. Ithaca and London: Cornell University Press, 2015. Pp. 272.
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Peter Jeffreys argues that Cavafy's early exposure to Aestheticism during his years in London (1874–77) was to play a crucial and continuing part in the development of his literary imagination. His Modernism (like that of Joyce, Yeats and Eliot) has deep roots in the cult of beauty and

art-for-art's-sake and in the Decadent movement of the 1890s in France and England. Reframing Decadence traces the 'transpositional' relationships of poetry to the visual arts throughout Cavafy's work, bringing out central tropes of Decadence: artificiality, decline, Alexandrianism, hedonism, the pursuit of exquisite sensation and the eroticisation of death.

These themes are woven through the book's five chapters and generate new readings of many of the poems (both 'canonical' and less well known) and of a wide range of Cavafy's prose. Jeffreys' account is meticulously researched, the fruit of extensive reading in the primary and secondary sources. His comprehensive Bibliography encompasses the defining texts of Decadence (in a number of languages), alongside recent critical, theoretical and exegetical work. In particular, it highlights the importance of the periodical press in Cavafy's literary formation.

In his first chapter Jeffreys explores the Cavafy family's contact with the Victorian art world, which included the 'sensual Hellenism' of the Pre-Raphaelites and the moral-aesthetic controversies which raged over the Grosvenor Gallery exhibitions and the Whistler trial: Cavafy's 'Morning Sea' is convincingly presented as a Whistlerian 'impression'. During the 1890s Cavafy read widely on art and literature in the English periodical press. In demonstrating the considerable overlap between this reading and Cavafy's own prose essays, Jeffreys makes a further contribution to our understanding of Cavafy's 'English' context, following on his edition of the Forster-Cavafy Letters [reviewed in *BMGS* 35]. This context, as it has been established by David Ricks (Tennyson, Browning) and Sarah Ekdawi (Wilde), must include Walter Pater, a key figure in Victorian Hellenism. Pater, comparatively neglected until now by Cavafy scholars, comes to the fore in Chapter Four, 'Paterian Decadence', where Jeffreys explores the influence on Cavafy of Pater's historicism, his cult of sensation, and the homosocial atmosphere of his Imaginary Portraits. Cavafy's 'tomb' poems, in particular, owe a debt to the mingled pagan and Christian sensibilities evoked in Pater's Marius the Epicurean.

At the same time, Chapters Two ('Translating Baudelaire') and Three ('Pictorialist Poetics') emphasise the importance for Cavafy of the French language and French literary movements: Aestheticism and Parnassianism. Although Cavafy first became familiar with Baudelaire's poetry and aesthetic theories as introduced into England by Whistler and Swinburne, by the beginning of the 1890s he was engaging directly in what Jeffreys calls a 'personal dialogue' with Baudelaire, making translations and 'versions' of the French originals and experimenting with his own prose poems. These, together with the journalism he wrote at the time (in English as well as Greek) provide crucial evidence for the development of Cavafy's thinking about prose as a literary medium, and his ultimate decision to abandon prose in favour of poetry. A fascinating question which Jeffreys touches on here is the contribution of Cavafy's early prose writing to the maturity of his 'prosaic' poetry (as Palamas, notoriously, would characterise it). The chapter on Baudelaire also explores Cavafy's relationship with the Greek language and the language question—another facet of the complexity of the options facing him as he searched for a style, voice and register. Jeffreys suggests that the choice of a language to write (and even perhaps think) in may have been affected by the cautionary example of Jean Moréas (Ioannis Papadiamantopoulos), the Decadent poet of Greek origins who fell foul of French critical and public opinion.

At this point the account sometimes becomes difficult to follow and appraise, not because of any weakness in the argument but because all substantial quotations and examples in the book are in English translation (perhaps a policy of the publisher). It is quite a challenge to imagine in English Cavafy's Greek re-workings of French.

In his chapter on 'pictorialist' poetics Jeffreys discusses Cavafy's debt to Gautier, and the process by which poems such as 'Artificial Flowers' and 'Of the Shop' re-work Gautier's lapidary ideal into the language of Greek modernism.

He explores how Cavafy drew on French traditions of *transposition d'art* in bringing together painting, sculpture and poetry. Reading 'Horace in Athens' and 'The Funeral of Sarpedon' in the context of Symbolist and orientalist paintings exhibited at the Paris Salon he analyses Cavafy's handling of the challenge at the heart of the ecphrastic text: the interplay between visualisation and voice. 'Waiting for the Barbarians' invokes, but always defers, the moment of the various 'great invasions', portrayed in so many nineteenth-century history paintings. In a pendant to this chapter Jeffreys considers Hadzikyriakos-Ghikas, Tsarouchis, Fassianos and Hockney, artists who have responded to pictorial elements in Cavafy's poetry: Fassianos' version of 'Lovely White Flowers' is reproduced in the book and on the dust jacket.

The last chapter addresses the complex and controversial issue of the meanings of Byzantium, a suggestive trope in both Decadence and Modernism. Just as Decadent art preferred artifice to nature and the erotic to the romantic, it deliberately turned to the late antique and Byzantine periods, rather than the classical. Jeffreys argues that Cavafy's poems simultaneously 'channel' and 'transcend' the contradictory associations of Byzantium with corruption and

creativity—‘the exuberance of decline’. In Byzantine culture and historiography Cavafy found the drama, irony, defiant grandeur and dignified pathos that made up his idiosyncratic vision of a continuing Hellenism.

An Epilogue, ‘Decadence’s Gay Legacy’, traces a connection from the recognition of the homosexual element in fin-de-siècle Decadent art to the present-day reception of Cavafy as a gay poet and his ‘kitschification’ in recent art photography.

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From the Cavafy Archive: New Publications, 1995–2012

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Following the acquisition of the Cavafy Archive in its entirety by the Alexander S. Onassis Public Benefits Foundation (2012), and the 2013 UNESCO Year of Cavafy, this seems a timely occasion to publish the review anticipated in *BMGS* 32, no. 2 (2008) 248 of Cavafy Archive publications under the curatorship of Manuel Savidis. This brief survey includes publications from the Spoudasterio Neon Ellinikon Spoudon (Centre for Neo-Hellenic Studies), where the Cavafy Archive was housed during the period under discussion.

Cavafy’s literary estate has had a troubled afterlife. Between the poet’s death in 1933 and the permission granted by his heir’s widow, Mrs. Kyveli Sengopoulou, to G. P. Savidis in 1963 to investigate and later (in 1969) purchase what remained of it, papers and books were variously lost, damaged and sold. From the point when G. P. Savidis began his work and later acquired ownership of the archive itself, it has fared considerably better: rehoused, photographed, catalogued, investigated and - though incompletely - published.

G. P. Savidis soon realized that a full investigation and publication of the Archive contents would be more than one man’s lifework. He himself took care of the first wave of major publications: the magisterial but unwieldy ‘product description’, *The Cavafy Editions* [in Greek] (1966); the 2-volume canon (1963, revised in 1991); the unpublished poems (1968; revised and expanded in 1993) and the so-called disowned poems (1983). The ‘set’ was completed by Renata Lavagnini’s exemplary edition of the unfinished poems (1994). Further information and archive items have been published by G. P. Savidis and others in various books, articles and conference proceedings. A great deal of important archival material, however, was still unpublished when Savidis died in 1995.

Upon inheriting the Archive, Manuel Savidis set about redressing this situation. The publications to which he contributed directly (sometimes as editor) and indirectly, through permission granted to other individuals, comprise a collection of Cavafy’s prose edited by Michalis Pieris (see below), a monotonic single-volume edition of the canon in approximate chronological order (2003), a volume of John Cavafy’s translations (see below), Stratis Haviaras’s translation of the canon (reviewed in *BMGS* 32, no. 2, 2008, 247–50), Charicleia Cavafy’s recipe book (see below) and a catalogue of the remains of Cavafy’s library (see below). Permission was also granted to Peter Jeffreys to produce an edition of the Forster-Cavafy letters (the manuscripts of which are in King’s College Cambridge) and a volume of Cavafy’s prose in English translation. These volumes are reviewed in *BMGS* 35, no. 2, 2001, 243–4.

One of the undoubted highlights of this period was the creation of the two (related but not identical) Cavafy Archive websites, www.cavafy.com (in English) and www.kavafis.gr (in Greek), and the digitization of a rich selection of archive papers (including a large number of unpublished letters to and from the poet) and photographs, made available, together with audio readings of the poems, through this resource. The Archive also issued a CD-rom, ‘Cavafy’s Life and Times’, and the Spoudasterio Neon Ellinikon Spoudon, a non-profit company set up in 1996 to house the archive and the libraries of G. P. Savidis and K. Th. Dimaras, which has its own useful website (www.snhell.gr), issued a single audio CD of G. P. Savidis reading 58 of C.P. Cavafy’s poems, and a double audio CD of G. P. Savidis reading poems and a short story by Cavafy. The Spoudasterio (under its imprint, Spoudasterio Neoellinismou) also published the invaluable and long-awaited *Notes* by G. P. Savidis to the poetry of Sikelianos (see below).