

he often confuses the ostensible with the real in his argument. On the one hand, he wishes to use current literary theory — which he does only half-heartedly as a method for his search, if with admirable restraint of its jargon — while, on the other, he hounds every text of Cavafy's to ferret out every scrap and morsel that will fit a critic's "pre-ordained" definition of poetics. When he suggests that Cavafy's poetics (or a critic's perception of such) cannot be ambiguous, he is not being honest with himself. The real business here is critical analysis; the ostensible is scholarship. At the level of critical readings, not only is ambiguity present, it is a necessary condition. The desire for traditional clarity at the level of the "readerly project" should not be confused with scholarship, the ostensible. The desire for the non-ambiguous is not only un-obtainable, it is bad model-making, what the whole batch of "centuries of Aristotelian critics" foundered on. So Jusdanis should not express surprise that critics have not addressed Cavafy's poetics unambiguously; for his, too, is an ambiguous clarity (if dangerously "pre-ordained"), a feat which only he could bring to such effective fruition as a virtual critical breakthrough.

And, it must be said, he will come in for a good deal of criticism precisely because his is a true critical breakthrough. Can we, though, rely on the experts to be cautious and look to the wealth that is in this book? Or are we going to be treated to its "external" errors? True, he has ignored some work done on Cavafy's "poetics" — such as it is. And he has chosen to accent some (imagined?) rivalries between "schools" of Cavafy (but is there really enough respectable work for there to be schools?) He has done this by citing the works of critics with a particular bent, and pointedly ignoring others who are not in that camp. And, yes, some of the works he repeatedly cites are downright bad — but they are not important to his argument. No, it was not necessary to ignore Yourcenar or Anton. It is an ill-advised move on his part. But perhaps he did not suspect he was going to write as well as he did. For it is said, the greatest revenge against real or imagined enemies is to write well. And that Jusdanis did in spades, as the saying goes, which makes his external transgressions so minor they hardly exist. If we are to get to the goldmine that this book is, we must at least allow it its quirks — if we otherwise refuse to understand the solid good reasons for them. Will this book be read in Greece where it is needed most? One hopes. One waits.

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## Contributors

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