

TABLE 5

Betas from four separate Regression Analyses Predicting Well-Being

	Acculturation Group			Overall Sample
	High Greek Low Amer	Mid Greek Mid Amer	Low Greek High Amer	
Gender	-.01	.06	-.10	-.01
Age	-.00	-.01	.39*	.13
Degree	.13	.20	.00	.13*
Occupation	.01	-.11	-.07	-.04
Marital status	.07	-.03	.07	.09
Kids	.20	.43*	-.29*	.07
Age moved to US	.06	-.24	-.02	.00
Siblings	-.19	.22*	.06	.06
English proficiency	.02	-.14	.09	-.04
Greek proficiency	-.02	.09	.08	.05
Contact w Greece	-.01	.02	.11	-.02
Sex Role Attitudes	-.42**	.12	-.19+	-.13+
Values	.53***	.03	.23*	.16*
Acculturation				.30**

Note. Gender was coded 1 for male and 2 for female. Marital status was coded 1 for never married, 2 for all else. Kids was coded 1 for no children, 2 for children. For degree and occupation status, higher numbers indicate higher status. For "Age moved to U. S.," those born in the U. S. were coded as 0. English and Greek proficiency scores are higher with greater proficiency. For "Contact with Greece," lower numbers represent greater frequency of contact. High scores on Sex Role and Values scales indicate less traditional attitudes. High scores on Well-Being indicate greater well-being.

+ $p < .07$. * $p < .05$. ** $p < .01$. *** $p < .001$.

Book Review

Edmund Keeley, *Inventing Paradise, The Greek Journey, 1937-1947* (Farrar, Straus and Giroux, June 1999) 288 pp.

In the past, the Greek world has had perceptive and, by and large, enthusiastic visitors who, in the form of sketches, travel books, and memoirs, have left important witnesses to the terrain and people. To them we owe our knowledge, not always flattering, of Greeks under Ottoman or Venetian rule, and of the appearance of ancient and Byzantine structures at the time of their visit. Without their observations, in sketches like those the Dilletanti Society commissioned, which provide views of temples and locales before the destruction caused by battles or earthquakes, water colors like those of Edward Lear, or memoirs and travel studies like those of William Senior, George Finlay, Edmund About, and William Miller our knowledge of the recent Greek past would be sparse indeed. Some took whirlwind trips, some established residence, some stayed so long that they lost touch with their own countries, some recently even became citizens of Greece.

Keep in mind that the foreigner is almost always dependent on Greeks who know his or her language. Consequently, the French, German, or Anglo-American travelers are introduced into those circles whose cultural background, traditions, and expectations are compatible. Often this has meant a carefully selected cultural experience, without the discordance of awkward, conflicting, or confusing details.

The traveler to Greek lands is either struck by the splendor of the ancient world and its monuments, charmed by the romance of Byzantium or Ottoman ruins, or swept up in the multifarious present. In each case, however, there is the willing guide who introduces sympathetic people, explains events or customs, cultivates prepared responses, and selects the data that will become the traveler's view. Only occasionally does a traveler arrive in Greece

with a commitment to a political view that the Greek establishment would rather ignore and produce a rare book, like that of the Australian journalist Bert Britles's *Exiles in the Aegean*, supplemented by photographs, that provides a unique view of the country, in this case the communist prisoners of the Metaxas regime.

Henry Miller's *The Colossus of Maroussi*, an often exhilarating memoir of the American émigré's trip on the eve of Greece's entry into the Second World War, is perhaps the most enthusiastic witness. Still a delight to read, despite the patches of tiresome jeremiads, it remains Miller's most approachable book, one that could be published in the United States during the years of a puritanical America. It is not long ago, after all, that tourists, most often graduate students, smuggled through Customs banned books (whose content, interestingly enough, was always sexual, rarely political) into what Miller called "the air-conditioned nightmare". Most of Miller's other works, especially *The Tropic of Cancer*, *The Tropic of Capricorn*, and *The Rosy Crucifixion* were banned and the Post Office was the stern maternal figure that oversaw the morals of the reading classes.

The Colossus of Maroussi represented a unique event in Miller's life. He was invited by Lawrence Durrell to leave Paris and a Europe soon to be overwhelmed by "slaughter and bloodshed", premonitions of which Miller had "had for ten years", and go to Greece, which so enthralled him that during "one of the lowest moments in the history of the human race ..." he found his antidote to despair. "*I am not sad. Let the world have its bath of blood — I will cling to Poros.*" For him Greece represented a moment of grace, an interregnum of sanity, and he found himself captivated by the land and the intellectual and artistic men he met there.

Edmund Keeley should be known to every person interested in Modern Greek culture. As novelist, critic, translator, and political historian — recall his sober and responsible *Salonika Bay Murder: Cold War Politics and the Polk Affair* — Keeley's life has been devoted to Greek letters, and his friendship and work with Greek poets and writers, especially George Seferis, who figures prominently in *The Colossus of Maroussi*, lends his contribution an importance that places it in distinguished company. *Inventing Paradise* is a work of cultural history that effortlessly distills a

lifetime of knowledge of the encounter of Anglo-American writers like Miller and Durrell and modern Greek culture (poetry almost exclusively). It is especially important now that interest in Greek matters has been pushed to the periphery in the aftermath of the destructive Junta that provided Greece with a temporary and distressing political interest.

George Katsimbalis, of course, was the "Colossus", and his portrait by Miller is one of the most flattering and exceptional of all literary sketches. Miller presents him as larger than life with a series of extravagant metaphors — bull, vulture, leopard, lamb, dove — and with a verve that allows those of us privileged to have known him, even in his old age, to recognize. In a culture that for many reasons was genteel in written form until relatively recently, Katsimbalis was direct in discourse and bawdy in vocabulary. The fact that Katsimbalis was a patron of the literary arts and funded the periodical *Nea Grammata* and later supported *Anglo-Greek Review* does not emerge in *The Colossus of Maroussi*, an oversight that Keeley corrects.

Katsimbalis, however, is not the only personage in the Miller book, and Keeley makes sure that *Inventing Paradise, The Greek Journey, 1937-1947* supplements and clarifies in a way that makes his study indispensable for a view of Greek culture during the years immediately before and after the Second World War. Miller's knowledge of Greece, gained from an intense experience with the country and its people, is a partial one and, as important as it is, *The Colossus of Maroussi* needs a companion volume.

There can be none more delightful than Keeley's *Inventing Paradise*. Keeley, a long-time resident and lover of Greece and things Greek, comes from a family that has known the country well and, writing when he does, is able to provide information that would otherwise be mystifying. For example, the repression of the Metaxas dictatorship did not escape Miller, but since he abhorred all politics and politicians he was not interested in documenting its effects. Through Katsimbalis, however, he met and liked at Spetses the exiled "Kyrios Ypsilon", unidentified out of political discretion. Perhaps Miller expected his book to be read at once and prove dangerous to "the Colossus". In *First Impressions of Greece*, a short memoir given to Seferis as first draft of *The Colossus of Maroussi*

and published much later (Capra Press, Santa Barbara, 1973), the reader is led to suspect that "Kyrios Ypsilon" is Constantine Tsatsos, Seferis's brother-in-law. Keeley confirms this.

Another example: Miller's contempt for the English in Greece is manifest throughout *The Colossus of Maroussi* to the point where he wants them to "consider me as enemy of their kind." He finds them "torpid, unimaginative, lacking in resiliency... not worth the dirt between a poor Greek's toes ... a farce and an eye-sore ..." Apparently this agreed with Durrell's own view of his countrymen at the time. The Second World War and philhellenes and translators like Rex Warner, Philip Sherrard, Patrick Leigh Fermor, Xan Fielding, Bernard Spencer, and Lawrence Durrell changed a lot of that. *Inventing Paradise* corrects that view and places them, and Miller, in perspective.

But it is, by and large, the "Anglo-American" view, and one that has facilitated recognition for many Greek artists in the English-speaking world. One wonders how long it would have taken Cavafy, for example, to be discovered by the international readership without the promotion of E. M. Forster.

That this book is directed to the Anglo-American reader becomes clear when Keeley mentions the "Generation of the 1930s ... that emerged after the First World War," as though that international upheaval, which indelibly marked European and American culture, had a similar effect on the Greeks. Frankly, how many in the English-speaking world are aware of the Asia Minor Disaster? Certainly not as many as know about the Holocaust or, more recently, and despite the multi-million dollar campaign by the Turkish government and its public relations firms, are learning about the Armenian Genocide. The fact is that Greeks did well by the Great War, which for them was the culmination of the Balkan Wars and, though costly, was profitable, resulting in the realization of most national aspirations. It was the Greco-Turkish War and the subsequent Asia Minor Disaster of 1922 that dis- and re-oriented Greek culture, marking the Greek psyche as the aftermath of the Great War marked that of the Western Europeans and Americans.

How else explain "*kaimo tis Romiosinis*," which Keeley calls "the dangerous expression," that appears several times in his book. In fact, Miller did not name this event when he referred to the "thou-

sands of innocent men, women and children ... driven into the water like cattle, shot at, mutilated, burned alive, their hands chopped off when they tried to climb aboard a foreign vessel." But in effect he limited the Disaster to Smyrna and its Hinterland and ignored the uprooting of Anatolian Greece, which goes back to pre-Homeric times. It was this enormous dislocation that produced the "Generation of the 1930's", many of whom were refugees of Anatolia, the Smyrniot Seferis being the most internationally recognized.

Inventing Paradise, The Greek Journey, 1937-1947 is an enriching look into a Greek culture that, in the whirlpool of Euro-Civ, is almost as distant as the Hellas of Othon's time. "I had only to announce that I was an American and at once a dozen hands were ready to help me," Miller wrote then. One wonders, in the new Greece of the European Union, how many Americans it would take to be worthy of the dirt between the toes of a poor Greek, assuming that one can be found.

But even then, Miller's attitude toward Greek-Americans was hostile if they denigrated the country he'd become infatuated with and glorified the "air conditioned nightmare" he had left for France. Keeley believes that Miller was weaned from his "uncompromising passion for Greece and from the image of Eden engendered there" by writing *The Colossus of Maroussi* and after his trip through the America he had left so long before.

But it was inevitable that he could not go back to Greece. It was predicted in his meeting with Kyrios Alexandros at Phaestos. "There are experiences so wonderful that the thought of prolonging them seems like the vastest form of ingratitude," he wrote. "If I were not to go now I should stay forever, turn my back on the world, renounce everything."

Again, "no people in the world are as much in need of what Greece has to offer as the American people.... Greece is the solution to the ills which plague us." But the much dreaded War came and Miller returned to America. When it was possible to revisit Greece again, the Civil Wars broke out. After that, what Greece had to offer Americans was not so special after all.

Inventing Paradise, The Greek Journey, 1937-1947 is a book that explains, to use two of Seferis's phrases, the Greece that "wounds us wherever we may travel", but that also reminds us "how large this world is."