



Wednesday, July 7, 2010

Aquarium and IMAX film (2-5 pm)

Informal reception at the Carousel Bar in the Hotel Monteleone (7-9 pm)

Thursday, 8 July

Registration—(8:00 and continuing throughout the day)

Welcome by the President—(8:45-9:00)

Session I (9:00—10:45) – Iberville Room

“Owed to America: Durrell, New Orleans, and the American Experience”

– Chair, Donald P. Kaczvinsky

1 "Of Oysters, Watermelon, Rice, and Thyme: Food Imagery in the *Alexandria Quartet* and the Historical Cuisines of Alexandria and New Orleans"—Merianne Timko (Houston, Texas)

This paper presents Durrell from a culinary perspective by first examining Durrell's references to foods in the *Alexandria Quartet*, and then placing those foods within the context of Alexandria's rich culinary heritage. Links between the cosmopolitan cuisines of Alexandria and New Orleans will then be discussed. In conclusion and as homage to Durrell, the 'spirit of place' will be evoked by providing a brief overview regarding how nineteenth century chefs helped to romanticize the cuisines of these two cities, and how Durrell would have viewed such a gastronomical approach.

2. "Historical Fiction at Its Best: The Landscape and Mores of Durrell's Alexandria and Frank Yerby's New Orleans"—Normajeon MacLeod (Nashville, Indiana)

Durrell used Alexandria and Yerby used New Orleans to sketch the aristocracy and high-born; the financially powerful; intellectuals, political conspirators, and those who only survive by their wits or bodies, or by groveling to their "Masters". Both writers play us emotionally with descriptions of their city, of the surrounding landscape, architecture, religious practices, languages and dialects. Not always verbally articulated . . . but passionately understood, both cities maintained a caste system. Durrell's emotional landscapes and mores in the *Quartet* have proven to be no more "imaginary" than Frank Yerby's, New Orleans of 1825-1864. Fiction is their dream of fact made visible.

3. "Reverie of Utopia and Actuality in the City: The Cases of Justine and Blanche DuBois"—Michiko Kawano (Bukkyo University)

Durrell's view towards the natives of Greek islands is warm and unprejudiced. In his poems written then, he shows love not only for his family and friends but also for all living creatures, interest in humanity and reflection on the "Self". The major role of *Alexandria Quartet* may be the city itself. Justine is the child of Alexandria and she has no recollection of the past. She is only living in actuality of the real city of human desire. On the other hand, the tragedy of Blanche DuBois in *The Streetcar named Desire* is caused by her retrospection of "Belle Reve". She was collapsed by the decline of Old South and her family's harrowing and costly deaths. Though she came to the city asking for her sister's help, she was defeated by actual New Orleans, coarse and untidy, defying her graceful past.

4. "'Where the blue Algonquin flows': Durrell and the American Environment"—Donald P. Kaczvinsky (Louisiana Tech University)

Lawrence Durrell is one of the most cosmopolitan of contemporary British writers. Born in India and educated in England, he settled down for the last third of his life in Sommieres in southern France. In between he travelled extensively, residing at various times in his life in major European cities, the Greek islands, and, of course, during the war in Egypt, both Cairo and Alexandria. While I believe Durrell would have felt right at home in New Orleans, he probably would not have felt comfortable in much of the United States and certainly not in the Bible Belt. For the most part Durrell stayed away from America. Given this, it is not surprising that critics have rarely tied Durrell's writing to any American tradition, except through his literary friendship with Henry Miller. My paper will explore Durrell's understanding of the American "spirit of place" by looking at his poem "Owed to America," which he wrote after his first trip to the United States in 1968.

Coffee Break



Plenary Session I (11:00-12:00) - Iberville Room

Alan Warren Friedman (University of Texas)

"Durrell's Orientalism: Sex, Race, and Politics in *The Alexandria Quartet*"

Lunch Break

Session IIA (1:30-2:45) – Iberville Room

“Cityscapes of Modernism”

– Chair, Charles Sligh

1. "Roses, faeces and vampires': The Carnavalesque in Durrell"—Fiona Tomkinson (Yeditepe University, Istanbul)

The paper explores the way in which Durrell makes use of the carnivalesque in his novels, primarily in his two masterworks. I argue that Durrell's carnivalesque shares some aspects of the carnivalesque as theorised and celebrated by Bakhtin – its chaos, subversion, liberation, humour and polyphony – but it is not confined by them, as it also has a number of much darker aspects: releasing much more than Bakhtin's 'lout beneath the cassock', it encompasses melancholy, murderous and self-destructive impulses, and ultimately the cosmic instability of the conclusion of *The Avignon Quintet*, where we understand that the universe, like a good jazz musician, is only improvising. Durrell's carnival is always intimately entwined with the Gothic, which is in Durrell no mere opportunity for sensational and supernatural tales, but is presented as an underlying and even equiprimordial human mood.

2. "The Landscape of War: London, Empire, and the Blitz"—Pamela J. Francis (Rice University)

The Blitz of London in the early stages of World War II is an event that has become mythologized within the history of the British peoples. In this sense, then, we find that, while exceptions abound, the overall sense of the Blitz is that the British, and especially Londoners, carried on as usual during these horrific events. And while many social historians have addressed this myth, few have looked at the events in terms of the *uncanny*, that is, Freud's concept of the familiar *de-familiarized*. What this paper will demonstrate is that in the process of *defamiliarization*, a new London appeared in which many standards of London life, such as its rigid class structure, its idealization of rural England, and its reliance on and support of imperialism were transformed into new British ideals of national identity. This paper will deal specifically with the transformation of the physical manifestations of Empire into an increasingly contentious, if less materially apparent political issue. The examination of memoirs and fiction from the era will provide examples of this important, and sometimes abrupt change in London's landscape and its relationship with Empire.

3. "Anarchism and Poetics in Late Modernism: Paris, Cairo, San Francisco, London"—James Gifford (Fairleigh Dickinson University, Vancouver)

My presentation retraces the Villa Seurat's influential literary network and, based on its anarchist revision of English Surrealism, argues for a politics of poetic form in works from the 1930s and 40s. I begin with Henry Miller and Herbert Read's correspondence surrounding the London International Surrealist Exhibition of 1936, which charts an anarcholibertarian opposition to the socialism and dialectical materialism of the French Surrealists. Histories of English Surrealism record it as short-lived, rising rapidly from the Exhibition and vanishing nearly as quickly. The Read-Miller letters instead trace the changing political aims of English surrealism while maintaining its aesthetics and techniques, which led to a reconstruction of the English Surrealists in a loose network centred on the Villa Seurat authors: Lawrence Durrell and Henry Miller in particular.

Session IIB (1:30-2:45) –Cathedral Room

“City Spaces and Urban Places”

– Chair, Anne Zahlan

1. "The City Begins and Ends in Us': Durrell's City as Interior Space"—Linda Stump Rashidi (Mansfield University of Pennsylvania)

Durrell is known for his travel books, but in the end, his places are not physical locales as much as inner dwellings. Even in his most explicit place books (*Bitter Lemons*, *Reflections on a Marine Venus*), Durrell blurs the boundary between exterior and interior. But this merging of the self with physical location is perhaps sharpest in his *Alexandria Quartet*. For Durrell, the city quite literally “begins and ends” within the self. Durrell has stated explicitly that his thinking on the construction of the *Quartet* was to build a novel based on

Tantric philosophy, one where true discovery of the self is only possible by dislodging oneself from groundedness. This paper will explore how the language and images of the various books of the *Alexandria Quartet* reflect this philosophical underpinning.

2. "Lawrence Durrell's Alexandria in the Discursive Structure of 'One and Four'"—Kiyoko Magome
(University of Tsukuba)

Lawrence Durrell's *The Alexandria Quartet* can be read as a variation of Jungian "one and four," a discourse where four elements strive toward one specific, central point. The city Alexandria is the center of Durrell's quartet. However, it is not static at all but always actively metamorphosing and growing like a living creature. In other words, the center itself is almost like another flexibly changing, expanding discourse, which means that the huge discourse of *The Alexandria Quartet* has another complex, dynamic discourse—rather than a simple, fixed center—in it. Durrell's *Alexandria Quartet* is one of the most important quartets in the twentieth century. Dealing mainly with the time of World War II, it refers directly and indirectly to Empedocles as well as various kinds of four elements and presents the city Alexandria as the highly inclusive and mysterious center of the whole discourse.

3. "Alexandria: The City as Nexus"—Anna Lillios (University of Central Florida)

When Lawrence Durrell was contemplating a setting for his "Book of the Dead," he rejected Athens because of its lack of diversity. Instead, he picked Alexandria with its "Five races, five languages, a dozen creeds." For my presentation, I plan, first, to identify what the five races are and how they are interwoven into the *Quartet*. Then, I will examine not only the effect that diversity has on the *Quartet's* role as a nexus of cultures, but also its effect on character. What exactly does it mean that the "true child of Alexandria" is "neither Greek, Syrian nor Egyptian, but a hybrid; a joint" (27)?

Beverage Break



ILDS Business Meeting (3:30-4:30) – Iberville Room

Friday, 9 July

Session IIIA (8:30—9:45) – Iberville Room

“Reception and Revision: The Brothers Durrell”

-- Chair, William Godshalk

1. "Rural Reception in *Panic Spring* and *The Dark Labyrinth*"—James M. Clawson (Grambling State University)

Durrell's treatment of world cities marks him as something of a twentieth-century late bloomer. While Eliot's London and Joyce's Dublin lived literarily large in the 1920s, Durrell's big apples of Alexandria, Athens, and Avignon gestated until the late 1950s and beyond. In fact, though it is by these cities he is largely known, his earlier works celebrated retreat from the urban center: the Devon coast offers Clifton Walsh asylum from the onslaught of London; Corfu later welcomes Lawrence Lucifer on his retreat from that same city; and, most significantly, Mavrodaphne and Crete open their doors to a cast of travelers seeking refuge in the rural in *Panic Spring* (1937) and *The Dark Labyrinth* (1947). In these books, escape from the urban yields the suggestion of discovery—of the other and of the self, of both the unknown and the potentially unknowable. This paper will also draw upon Durrell's other novels and his writing of place to identify the rural as a nexus of culture at times more powerful—and always more receptive—than the urban.

2. "Tangled in the Green Lace of the Writing': Puzzling through *The Black Book* Typescripts"—Charles L. Sligh (University of Tennessee, Chattanooga)

This presentation explores the textual and biographical implications of a newly-surfaced typescript for *The Black Book*.

3. "*My Family and Other Animals*: Gerald Durrell, a Case of Trust"—Nabil Abdel-AI (United Nations)

This outline is by way of deviating from the traditional L. Durrell's endless saga of venturesomeness into a different terrain of another Durrell's adventures; an attempt to trace Gerald's indomitable drive to collect, tame, rare, savage, exotic creatures belonging to any genus other than the human race. My point of reference will be this title book, where I will explore various strands of trust in the exchanges among the members of the bohemian Durrell family who expatriated temporarily to Corfu. The relationship between them and the islanders, specifically the Greek taxi driver, Spiro Hakiaopoulos, will be pursued.

Session IIIB (8:30—9:45)

“Deconstructing / Reconstructing the City”—Cathedral Room

– Chair, Anna Lillios

1. "Writing (on) Walls or the Palimpsest of Time in Lawrence Durrell's *Alexandria Quartet*" –Corinne Alexandre-Garner (CREA/CREE, Université Paris Ouest Nanterre-La Défense) and Isabelle Keller-Privat (CREA/CREE, Université de Toulouse II-Le Mirail)

Celebrating the 50th anniversary of the *Alexandria Quartet* in New Orleans in the aftermath of the 2005 hurricane which devastated the city inevitably leads one to ponder on the overpowering images of collapsing walls. Whether one rediscovers the real city of New Orleans or plunges into Durrell's city, there seems to be no way out of the historical and the metaphorical crumbling down of the city, which can be seen both as an enchanting place and, paradoxically, as a place of loss and decay. From the eve of times Alexandria has always been seen both as the place of unending destruction and as the embodiment of beauty and hope. It has mirrored the literary and artistic preoccupations of all the travellers who described it. One then realises that the true object of Durrell's representation might not be the city as such but rather its deconstruction. This would account for the recurrent images of characters walking through disconnected streets, criss-crossing the city map without any sense of direction or getting lost in a maze of urban landmarks that never seem to lead anywhere. Thus, the story of the *Alexandria Quartet* might also be deciphered from the perspective of the crumbling frames that serve as a symbolical décor to the characters' geographical and metaphysical wandering. What is left when walls collapse? Do ruins in *Alexandria Quartet* function as stable bearings or do they enhance disorientation?

Coffee Break



Session IVA (10:00-11:15) –Iberville Room

“Landscapes and Portraits: From Alexandria to New Orleans”

– Chair, Pamela Francis

1. "The Lovely Head: The Significance of Portraiture in Durrell's *Justine*"—Kerriane Pearson (Salem State College)

In her article “Crossing the Border: Lawrence Durrell’s Alexandrian Conversion to Postmodernism,” critic Anne Zahlan writes that Durrell, “embeds in his text the trace of waning faith in the knowability of reality and the power of art” (84). In *Justine*, a pattern of language directly referencing physical art serves as a trace, for example, “the lovely head,” “the dark and beloved head,” within the narrator’s frequent references to portraiture (29, 132). In this paper, I argue that this persistent language underscores the thematic evaluation of the power of art, and ultimately highlights the limited capability of art to reflect the truth of a moment or an experience with accuracy. Portraits, sharing a kinship of physical form with mirrors, are purely simulacra. Furthermore, Darley and Arnauti, in their literary portrayals of Justine, share the challenge of Clea, whose art depicts Justine “impressionistically” (132). Here, both the artist and the work fall short of true representation. Paired, the widely-discussed mirror motif and the frequent language referencing portraiture (Darley even likens Justine’s reflection in mirrors as portraits themselves), insinuate that viewership itself is inherently superficial, a semblance of reality, thus revealing the limitations of art.

2. "Strangers in a Strange Land"—Alice Bailey Cheylan (Université du Sud—Toulon-Var)

This short study proposes to examine and analyze Lawrence Durrell’s portrayal of the Englishman in Alexandria, the city at the crossroads of ancient civilizations where different cultures and religions intermingle and converge. In Durrell’s *The Alexandrian Quartet*, Darley, Pursewarden, and Keats are English expatriates living in Alexandria. They have left their native England for various reasons – adventure, escape, freedom from religious or sexual taboos. Although their friends and lovers belong to the endlessly changing multicultural population of Alexandria, they appear to remain steadfastly British. Similarly David Mountolive, in the novel bearing his name, seems to maintain his British stiff upper lip and reserve regardless of the swirling chaos surrounding him. A member of the British diplomatic corps, he is a specialist in international relations who must assure the delicate balance between opposing nations. An exploration of the extent to which Durrell’s British characters keep their own cultural references in spite of their daily contact with the people of Alexandria will reveal how the city influences its inhabitants as well as how they affect the city. Are they simply foreign observers of an exotic multicultural city, or are they themselves transformed by the ever changing colors of this cultural kaleidoscope? Are they expatriates in exile or strangers in a strange land?

3. "A Jazz Landscape"—Marthe Minford-Meas (Houston, Texas)

The presentation will offer a reading of poems connecting to those read on Rhodes at Miracle Ground XIII emphasizing an exile’s search for connection, specifically in the city. I will incorporate paintings of jazz stemming from work shown in Victoria, B.C. at Miracle Ground XIV and classical routed in concepts shown on Rhodes.

Session IVB (10:00-11:15)

“The Spirit of Place/ The Place of Spirit” – Cathedral Room

– Chair, James Gifford

1. "Unearthing Gnosticism in *The Alexandria Quartet*"—Jonathan Tillman (California State University, Long Beach)

The Gnostic element in Lawrence Durrell’s roman à fleuve, *The Alexandria Quartet—Justine, Balthazar, Mountolive, and Clea*—may not be apparent to the casual reader, but, as Durrell told an interviewer, Gnosticism “is the [Quartet’s] hidden weft.” Despite Durrell’s claim, scholars have had little success, if any, locating direct evidence of Gnostic ideas in *The Quartet*’s themes, discourse, or narrative. The failure of scholars

thus far to identify direct textual evidence validating Durrell's claim may disclose a lack of familiarity with Gnostic doctrine. Yet a close reading of the novel reveals that *The Quartet* supports the Gnostic idea that antinomianism is a necessary and sufficient condition for the creation of an ideal society. *The Quartet's* main thesis is that the rejection of puritanical, Judaeo-Christian morality is redemptive because such morality falsely condemns truths that the soul requires in order to experience poetic reality. Because poetry is the essence of art, and art is a way of seeing truth, the artist plays central role in *The Quartet's* redemptive scheme. Therefore, *The Quartet* embraces the idea that the artist, the creative force in art, is entitled to live free of Judaeo-Christian moral norms—particularly those that constrain the exploration of love.

2. "The Silence of the Tree(s): Lawrence Durrell and the Politics of Place in *Bitter Lemons*"—Lindsay Parker (Simon Fraser University, Vancouver)

This paper will explore the political turmoil of Cyprus as it relates to Durrell's sense of "place."

3. "The Spirit of Provence in Durrell and Hemingway and Stoneback"—Matthew Nickel (University of Louisiana, Lafayette)

This paper will analyze the ways in which Durrell, Hemingway, and Stoneback evoke and write through the *deus loci* of Provence, particularly in Durrell's *Avignon Quintet* and in Hemingway's *The Garden of Eden*. Place, geography, and symbolic landscape are central for both writers, and H. R. Stoneback's connections between Durrell's and Hemingway's Provence in conference papers and in several essays point to the need for further comparisons and contrasts between the way both writers handle not only the places but the sense of Provence. For instance, one important sense exists in pilgrimage, particularly in the pilgrimage to Les Saintes-Maries-de-la-Mer.

Beverage Break



Plenary Session II (11:30-12:30)

H. R. Stoneback (State University of New York at New Paltz)

"Ah New Orleans--My Alexandria: Cityscape and Escape"

Lunch Break

Excursion (1:45-5:00): World War II Museum and film

Saturday, 10 July**Session VA: (8:30-10:15) – Iberville Room****“On Avatars, Ethics and Economics: The *Quintet* in Context”****– Chair, Anne Zahlan**

1. "Among Durrell's Avatars: The White Negro Thinking in Pidgin"—Paul Lorenz (University of Arkansas, Pine Bluff)

It is a well-known fact that many of the characters in the *Avignon Quintet* (Blanford, Blosford, Sutcliffe, Old D etc.) are fictional manifestations of different aspects of Durrell himself. While little attention has been paid to the African-American characters in the *Quintet* (Max and Trash), I will argue that they too are avatars of Durrell. Both Max and Trash are critical in the development of the Asiatic aspects of the *Quintet*, developing themes that are dear to Durrell's heart and integral to the plot and structure of the *Quintet*. Early in Durrell's speech at the Pompidou Center entitled "From the Elephant's Back," Durrell speaks about his early years in India and comments that at times he "felt more Asiatic than European, at times the opposite; at times I felt like a white negro thinking in pidgin!" This comment is the inspiration for this paper.

2. "Reading the Ethics of Lawrence Durrell's *Avignon Quintet*"—Dianne Vipond (California State University, Long Beach)

Lawrence Durrell's quintessential postmodern novel, *The Avignon Quintet*, provides a convincing counterargument to the charge made by several prominent critics and theorists that postmodern fiction is apolitical and hence ethically irresponsible. It may even be read as a response to Jean-François Lyotard's assertion in *The Postmodern Condition* that the very existence of Auschwitz forecloses the possibility of a "positive orientation offering a new perspective." Durrell positions the ethical dimension of the *Quintet* precisely at the intersection of history and narrative, further underscoring the intrinsic, mutually interdependent relationships among the political, ethical, and aesthetic elements of his novel. Concepts from the philosophy of Emmanuel Levinas—the other, the face, the feminine, substitution, and infinity—are useful in exploring the ethical implications of the *Quintet*. And while the metaphor of madness (a schizophrenia resulting from excessive materialism and rationality) and the ubiquitous motif of death are key devices in Durrell's depiction of the Nazi threat, a major historical aspect of the novel, the metafictional metamorphosis of one character into another is the primary aesthetic vehicle through which he communicates his ethical stance in the *Quintet*—a holistic vision predicated on difference that paradoxically reflects a unity that is ultimately Taoist in origin: hope lies in identification with "the other."

3. "Finances in *The Avignon Quintet*: Reality and Fiction"—Grace Austin (Short Hills, New Jersey)

The Avignon Quintet deals with finances in various forms - the bankruptcy of Villefleurs, the quest for the Templar treasure, the equating of gold with excrement, the curse of Materialism. "The Prince is usury, the spirit of gain, the enigmatic power of capital value embodied in the poetry of gold, or specie, or scrip." Lord Galen is negatively but humorously defined by his love of money: "The obvious thing at the end of a war as wasteful as this one is a contract for scrap metal." Freud dispenses treatment but only in exchange for coin, "Besides the hand to hand payment is an essential part of treatment." He also considers love an investment of the libido. Felix Chatto suffers for funds to replace a tattered British flag. There are 133 references to finances in *The Avignon Quintet*. Examples of the role of money in Durrell's novel could imply that he considered money in a very negative way and that material considerations played only a small role in his life. Biographies of Durrell's life give a comprehensive picture about his monetary attitudes and his personal finances. He was never free from anxiety about his income although financial independence was a goal: "'God just wait till I'm rich!' Larry exclaimed." This paper speculates on how much the personal finances of the author influenced the fictional finances in *The Avignon Quintet*.

4. "The Significance of 'Real' and 'Imaginary' Characters in *The Avignon Quintet*"—Kennedy Gammage (San Diego, California)

For readers, one of the most intriguing aspects of *The Quintet* is the interaction between what might be called the real characters (including Blanford, Constance, Sam, Livia and Hilary) and the supposedly imaginary characters: Sutcliffe, Toby, Pia, Trash, Sabine, Bruce and the *Ogres* (Sylvie and Piers.) They cross paths in mirrored milieus such as Tu Duc and Verfeuille, paired with their virtual counterparts (Blanford, Sutcliffe and the doubly-imaginary 'Blosford,' Pia and Sylvie, Trash and Thrush, Akkad and Affad.) Some remain fixed on their reality tracks while others appear to cross over, either at will or at the whim of the author. What does this mean-real and imaginary characters- in the context of a series of novels, where the author is creating characters? They are all products of Durrell's imagination, but are some more imaginary than others, or more real?

Session VB: (8:30-10:15) – Cathedral Room

“Money, Metaphor, and Mother in Durrell’s Fiction”– Chair, Charles Sligh

1. “Metaphorical Imagery in *Justine* –and its Tale of the City”—Aljaz Groselj (Brussels, Belgium)

This paper will look at imagery in "Justine", combining the following perspectives: the denotative Alexandria as a mine of metaphors for the various elements of the narrative; the literary Alexandria as revealed through metaphors accompanying it; the implications of the city's metaphors for the truth of Darley's world.

2. "Worshipping Lawrence Durrell's Rebellious Automaton: The Goddess of Money, the Goddess of the Many"—Julie Alisa Kobayashi (Reed College)

Although Lawrence Durrell has stated that *The Revolt of Aphrodite* (as opposed to *The Alexandria Quartet*) is about culture and not religion, he also makes a comparison between his time and Petronius Arbiter's by naming *Tunc* and *Nunquam* after a phrase from the *Satyricon* that had supposedly been used by village women in the past to pray for rain, the passage goes on to conclude "in the modern age, we don't believe that we can move Heaven anymore." Although the practice of religion in its traditional forms is similarly nowhere to be found in Durrell's novel, everything from cinema, to marketing, to technology is presented as a replacement for it which fulfills the same need in "the mob" by its ruling class. In line with their pursuit, the creature that The Firm decides to create is pointedly unlike Frankenstein's in not only being indistinguishable from a human but also in possession of a universally recognized beauty that has already inspired love and devotion in the populace. Critics who have derided Durrell's novel for being derivative of, yet offering no improvement on Shelley's have ignored the ways in which Durrell politically and artistically subverts the reinscription within *Frankenstein* of a patriarchal top down relationship between God, men, and women taken from *Paradise Lost* through his creature being female and divine in addition to Promethean.

3. "Alexandria: The Maternal City"—Satish B. Deshpande (Dr. Babasaheb Ambedkar Marathwada University)

The city of Alexandria is a highly suggestive and ambiguous symbol in *The Alexandria Quartet*. The central idea behind Durrell's exploration of the city appears to be that it is the city-mother, more than the character children, which is responsible for the events that haunt Darley's mind. The city of Alexandria in *The Alexandria Quartet* is more than a mere geographical locale for the interaction of the characters in the novel. It is in fact the spirit that pervades all the characters in the *Quartet*. It may be suggested that the city represents the maternal womb, in both its restricting as well as liberating aspects and thereby plays a vital symbolic role in the structural as well thematic framework of the *Quartet*. It therefore follows that Durrell "sets erotic myth of the quest within the framework of the political myth of foundation of the establishment of the city" (Fraser 118). Hence it is suggested that Darley's exploration of the city through its women-Melissa, Justine and Clea-is on a symbolic plane the exploration of the maternal womb itself. Darley thus makes a journey from the pity-love of Melissa to the dark puzzling love of Justine and finally comes to the calm serenity of his affair with Clea which qualifies both of them as artists and takes them to France.

Excursion (10:30-12:00): St. Louis Cemetery Tour

Lunch Break

Session VI: Poetry Reading (1:30-2:45) – Iberville Room

“White Mice Competition”

–Chair David Radavich

ILDS Executive Board Meeting- 3:00-4:00 pm

Conference Banquet (7:00-9:00)—Court of Two Sisters

Biographies of Presenters:

Dr. Nabil M. Abdel-AI has participated in all the International Durrell's society conferences, except one, since 1996. While in the service of the UN, he has visited around 30 countries throughout the world attending world conferences, global symposia, regional gatherings as well as high risk and field missions. He has publications on such literary figures as Christopher Marlowe, E. M. Forster, Jonathan Swift, Lytton Strachey, Thomas Hardy, Lawrence Durrell, as well as on translation & interpretation. This time he is deviating from the normal pattern of lecturing on Lawrence, shifting focus to Gerald.

Corinne Alexandre-Garner is an Associate professor at the University of Paris Ouest Nanterre La Défense and has written extensively on Lawrence Durrell; she spearheaded the purchase and transfer of books and other materials from the Centre d'Etudes et de Recherches at Sommières. The collection became the basis of the current Lawrence Durrell Library and the affiliated research center Espaces/Ecritures (CREE) at her university. As director of both the library and the center, she has organized seven international conferences and edited six issues of *Confluences*. She is the author of *Le Quatuor d'Alexandrie: Fragmentation et écriture* (Peter Lang, 1985) and the editor of *Frontières, marges et confins II*, Collection Chemins croisés, Nanterre, Presses universitaires de Paris 10, 2008 and *Par delà le Styx : Lawrence Durrell-Jacques Lacarrière*, Collection Lawrence Durrell, Nanterre, Presses universitaires Paris 10, 2008.

Grace Austin has a BS in Physiology from the University of Chicago and a DDS from Northwestern University. She specialized in Periodontics at the University of Medicine and Dentistry of New Jersey where she was an Associate Professor. She was in the private practice of Periodontics in New Jersey after becoming the first woman in the United States to be Board Certified in her field. She currently serves on several Boards and pursues her interests in Middle East Politics, finances, and World War I.

Alice Bailey Cheylan received a B.A. from Northwestern University in Chicago and a Master's from Middlebury College in Vermont before coming to France in 1973. After having written and defended her thesis entitled: « *Les images d'eau dans la poésie de Robert Desnos* », she received a doctorate with high honors in Modern French Literature from the *Université de Provence* in 1980. She has been a lecturer in English and Applied Foreign Languages at the Université du Sud Toulon-Var for the last ten years. Her main fields of interest include bilingualism, feminism and surrealism.

James Clawson is an Assistant Professor of English at Grambling State University. He arrived in Louisiana after seven years (seven summers, seven long winters) in Scotland, where he completed his master's and doctorate at the University of Edinburgh. Having published on Durrell in the past, he hopes to do so more in the future, but his current research seems to be taking him north—if only to long for a return to the Mediterranean.

Interested in Lawrence Durrell at a very young age **Satish Deshpande** decided to undertake a study of Lawrence Durrell for his doctoral dissertation. The dissertation, which is a result of this study, attempts a thematic study of Lawrence Durrell's works from the point of view of Otto Rank's theory of Return to the Maternal Womb. At present he is working as a Professor of English at Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. His interests include Modern British Literature and Applied Linguistics including English Language Teaching. He has edited four books including three course books on Indian Writing in English for the YCMO University in Nashik as well as *Understanding Absurd Drama* with Prasad et al. He also has to his credit a number of articles on Indian Writing in English as well as a few translations from Marathi to English.

Pamela Francis is an Instructor of English at Northwestern State University in Natchitoches, Louisiana. A member of the ILDS since 2002, she has attended three On Miracle Ground conferences and was actively involved in the planning for OMG XVI in New Orleans. In her capacity as At-Large Board Member, she has helped to organize the annual ILDS-sponsored panels at the Louisville Conference on Literature and Culture since 1900 and as of 2006 has served as editor for the Lawrence Durrell Society *Herald*. Pamela's academic interests include later modernism and empire studies, as well as religion and literature. She has published articles on Lawrence Durrell and Nikos Kazantzakis and is currently completing her dissertation at Rice University on the landscapes of war in London and Cairo.

Alan W. Friedman holds a doctorate from the University of Rochester and is an endowed professorship, specializing in twentieth-century British and American literature. The first of his five authored books was on Lawrence Durrell; his most recent is *Party Pieces: Oral Storytelling and Social Performance in Joyce and Beckett*. His ten edited books and journals include compilations on Durrell, Joyce, and Beckett. This year he received UT's Civitatis Award, which is given annually to a faculty member who is recognized as "a person of such integrity, stature, demonstrated ability, and renown that the university community...will take pride in and be inspired by his or her recognition."

Kennedy Gammage is a graduate of the University of California Berkeley with an AB degree in English, and is an enthusiastic reader of Lawrence Durrell. He has an extensive background in advertising, marketing, corporate communications and PR. His poem "The Permittivity and Permeability of Free Space" is scheduled to be published in the next issue of DEUS LOCI. He hopes to publish more poetry in the near future.

James Gifford is Assistant Professor of English and Director of the University Core at Fairleigh Dickinson University, Vancouver. He was previously Assistant Professor at the University of Victoria and a Post-doctoral Fellow of the Social Sciences and Humanities Research Council of Canada. He has published widely on Lawrence Durrell, edited *The Henry Miller – Herbert Read Letters 1935-1958* (2007), and recently edited scholarly editions of Lawrence Durrell's *Pied Piper of Lovers* and *Panic Spring* (2008). He is currently editing the Robert Graves – Amelia Laracuen letters.

Aljaž Grošelj, of the Mediterranean's northernmost corner, works as a translator for an international organization in Brussels. He holds a B.A. in comparative literature and English studies from the University of Ljubljana, and an M.A. in European studies from the Bruges College of Europe. After his first full time job as a translator in Jordan, he worked for many years in tourism, leading cultural tours to places ranging from Scotland to Sri Lanka, but mainly the Levant. Topics of his occasional writings include text linguistics, intercultural communication, the metaphor and literary translation, James Joyce and Trieste, the Euro-Mediterranean partnership.

Donald P. Kaczvinsky is the George E. Pankey Eminent Scholar in English and Director of the School of Literature and Language at Louisiana Tech University. He has written extensively on 20th Century British Literature, including articles on James Joyce, Alasdair Gray, Graham Swift, and especially Lawrence Durrell. His book *The Kingdom of the Imagination, or The Major Novels of Lawrence Durrell* was published in 1997. He is the current President of the International Lawrence Durrell Society.

Michiko Kawano graduated from Kyoto University. She taught English and lectured in English and American Literature. She published books on twentieth century writers, including *A Flower Garden of English and American Literature*, *English Poetry, A Study of Dylan Thomas*, *A Study of T. S. Eliot*, and *A Study of Arthur Miller*.

Isabelle Keller-Privat, who was awarded the International Lawrence Durrell Prize for New Scholarship in 2000, defended her doctoral dissertation on anamorphosis in Lawrence Durrell's fiction in 2002. As a member of the CREE she has widely published on Lawrence Durrell as well as on V.S. Naipaul. She is currently an Associate Professor at the University of Toulouse II - le Mirail where she teaches English literature, linguistics and translation.

Julie Alisa Kobayashi is a senior English major at Reed College. She has been a participant in the ILDS discussion group for four years and a Lawrence Durrell reader for eight years. Her senior thesis, to be completed in May 2011, will apply feminist film theory to Durrell's *The Revolt of Aphrodite* and Adolfo Casares' *The Invention of Morel*.

Dr. Anna Lillios is an associate professor of English at the University of Central Florida. She edited the collection, *Lawrence Durrell and the Greek World*, was the founding editor of the Durrell Society web site, and is a past president of the Society. She is the editor of *Deus Loci: The Lawrence Durrell Journal*, the co-editor of the *Marjorie Kinnan Rawlings Journal of Florida Literature*, and a co-editor of the Zora Neale Hurston Electronic Archive. She's the executive director and trustee of the Marjorie Kinnan Rawlings Society. She received the 2008 Distinguished Colleague award from the Florida College English Association. Her book, *Crossing the Creek: The Literary Friendship of Zora Neale Hurston and Marjorie Kinnan Rawlings* will be published this summer by the University Press of Florida.

Paul Lorenz is a professor of English at the University of Arkansas at Pine Bluff. He is a former president of the International Lawrence Durrell Society and has served several terms as the Society's secretary treasurer. He has published numerous articles on the *Avignon Quintet* and has presented papers at every *On Miracle Ground* conference since he joined the Society in 1988.

Normajeane MacLeod's 50+ book and art reviews, newspaper articles, essays, and poetry have appeared in National and International publications including *University of New Mexico Press*; *American Studies Press, Inc.*, and *Nexus, The International Henry Miller Journal*. Honors have been awarded by The International Women's Writing Guild, United Poets Laureate International, and the First Cosmopolitan Poets and Poetry Congress, Taiwan, ROC. Writer-in residence scholarships include: Ucross Foundation, Wyoming; Ragdale Foundation, Illinois; and The Corporation of Yaddo, New York. Currently, she is researching private diaries that reveal new insights into Daphne Moscos, wife of Michael Fraenkel (Villa Seurat) and the Nemesis of Henry Miller.

After teaching at Indiana University of Pennsylvania, East Stroudsburg University, and University of Houston, **Kiyoko Magome** began to work at University of Tsukuba in Japan in 2007. In the States she mainly explored the relationship between European classical music and American literature, but in Japan began to focus on musico-literary quartets published between the 1920s and the 1960s. Her publications include "Edward Said's Counterpoint" in *Paradoxical Citizenship: Edward Said* (Lexington Books, 2006), *The Influence of Music on American Literature Since 1890: A History of Aesthetic Counterpoint* (The Edwin Mellen Press, 2008), and "Transition from Modernist to Postmodernist Quartets: Lawrence Durrell's and Vladimir Nabokov's Musico-Literary Quartets" in *Notes on Contemporary Literature* (2009).

Marthe Minford-Meas recently won an award from *Recursos de Sante Fe* in its New Mexico 2009 Discovery in Poetry with ten pages of poetry. In 2009 her paintings were displayed in three solo exhibitions. A Chinese Brush exhibit hung for the City of Corpus Christi's "Art in Focus" program at the CC International Airport. Four months ago, she relocated back to Houston where she writes and paints.

Matthew Nickel is a Doctoral Candidate in English at the University of Louisiana—Lafayette. He has presented at several international conferences (Hemingway Society, Aldington Society, and Durrell Society, and others) and has published articles on Hemingway, Aldington, and Elizabeth Madox Roberts. As co-editor of Des Hymnagistes Press, he has edited and published *Countries of the Heart for Stoney & Sparrow, Illumination & Praise: Poems for Elizabeth Madox Roberts and Kentucky*, and is currently working on two anthologies of poetry to be published in 2010.

Lindsay Parker is completing her PhD in Comparative Literature, hoping to defend before Christmas 2010. Her areas of research interest include critical and literary theory, 19th and 20th century medical/social and literary histories, early 20th century modernism(s), and a growing interest in world detective literatures. This past year, she taught in the Department of World Literature at Simon Fraser University, as well as at Fairleigh Dickinson University, both in Vancouver.

Kerriane Pearson first discovered *Justine* as an undergraduate at Southern New Hampshire University (SNHU). She graduated from SNHU in 2004 with a B.A. in English Language and Literature. She then went on to study Modern Literature at Salem State College, graduating with an M.A. in English in 2008. Her thesis work was rooted in *The Alexandria Quartet*. In 2008, she won the Joseph Flibbert Award at SSC for her paper on "The Significance of Incest in 'The Fall of the House of Usher,'" by Poe. She currently teaches at Salem State College in Salem, MA.

Linda Stump Rashidi is a Professor of Linguistics in the Department of English and Modern Languages at Mansfield University of Pennsylvania. She has published numerous articles on the work of Durrell, as well as a book entitled *(Re)constructing Reality: Complexity in Lawrence Durrell's Alexandria Quartet*, published by Peter Lang 2005.

Charles L. Sligh is an Assistant Professor at the University of Tennessee at Chattanooga. Charles has published broadly on nineteenth- and twentieth-century British Literature. With Jerome McGann, he edited the Yale UP edition of Swinburne's Major Poems and Selected Prose. His research on Durrell focuses primarily on the *Justine* notebooks and other archival materials. Charles has served on the ILDS Executive Board since 2002, he is Assistant Editor of *Deus Loci*, and he has organized the ILDS's sessions at the Literature after 1900 Conference held annually at the University of Louisville.

H. R. Stoneback is a Professor of English and director of Graduate Studies at the State University of New York at New Paltz. His publications include *Reading Hemingway's The Sun Also Rises*, *Hemingway's Paris: Our Paris?*, and *Singing the Springs and Other Poems*. He is founding editor and co-editor of *The Shawangunk Review*, a former member of the Board of Directors of the Hemingway Society, and has been a Senior Fulbright Scholar in China, a visiting professor of American Literature at the University of Paris, and the director of the American Center for Students and Artists in Paris.

Jonathan Tillman earned a B.A. in Political Science at the University of California, Los Angeles, and is currently working toward completion of a M.A. in English Literature at California State University, Long Beach.

Merrienne Timko was introduced to the *Alexandria Quartet* while attending the American University in Cairo. After receiving a M.A. in Ancient Near Eastern Studies from the University of Michigan, she combined her interests in archaeology, food, and the Mediterranean to pursue culinary research. A former co-president of the Houston Society of Les Dames d'Escoffier, Merrienne presently lectures in conjunction with the Houston Museum of Natural Science's Cultural Feast dining program, and is working on an archaeologically-inspired culinary guide to Egypt.

Fiona Tomkinson has lectured in the English Language and Literature Department at Yeditepe University, Istanbul since 1997, where she also gives MA classes in the Philosophy Department. She holds a BA and an MA in English Language and Literature from Oxford University, and an MA and a PhD in Philosophy from Boğaziçi University, Istanbul. She has published over thirty articles or book chapters in the areas of literature and philosophy and has made over fifty conference presentations. Authors she has published on include Conrad, Yeats, Joyce, D.H. Lawrence, Lawrence Durrell, Arnold Bennett, W.H. Auden, Iris Murdoch, Jeannette Winterson and Naguib Mahfouz. She also does occasional work as a freelance translator of poetry and literary or philosophical texts from French and Turkish.

Dianne Vipond is Professor of English at California State University, Long Beach where she teaches courses in Twentieth Century British and American Literature and has been involved in the preparation of secondary school English teachers. Her research focuses on the work of Lawrence Durrell and John Fowles. She has presented papers and published essays on both writers and is the editor of *Conversations with John Fowles*, co-editor of the special John Fowles number of *Twentieth Century Literature* (1996), and of *Literacy Language and Power*. Other areas of interest include the fiction of Margaret Atwood, literary theory, and critical pedagogy.