
“Adrift in a Wine-Dark Sea.” *Time* 76, no. 31 October (1960): 841-86.

Notes: Review of Durrell’s *Stiff Upper Lip*.


“Authors and Editors.” *Publisher’s Weekly* 93, no. 17 (1968): 17-19.


Notes: Review of Durrell’s *Mountolive*.

Notes: Review of Durrell’s *White Eagles Over Serbia*.

Notes: Review of Durrell’s *Bitter Lemons*.

Notes: Review of Durrell’s *Balthazar*.

Notes: Review of Durrell’s *Esprit de Corps*.

Notes: Review of Durrell’s *The Black Book*.

Notes: Reviews *Prospero’s Cell* and *Reflections on a Marine Venus*.


   Notes: Review of Durrell’s *Nunquam*.

   Notes: Review of Durrell’s *Monsieur*.


“Eros in Alexandria.” *Time* 70, no. 26 August (1957): 84.
   Notes: Review of Durrell’s *Justine*.

   Notes: Review of Durrell’s *Vega and Other Poems*.

   Notes: A review of *Pied Piper of Lovers*.

   Notes: Reviews *Clea*.

“Goethe Go Home.” *Time* 83, no. 3 January (1964): 56.
   Notes: Reviews the *An Irish Faustus* production in Hamburg.

   Notes: A review of *Panic Spring*.

   Notes: Review of Durrell’s *Esprit de Corps*.


   Notes: Reviews Durrell’s *An Irish Faustus*.


   Notes: Collects extracts from criticism on Durrell’s works.

   Notes: Collects extracts from criticism on Durrell’s works.

   Notes: Collects extracts from criticism on Durrell’s works.
Notes: Collects extracts from criticism on Durrell’s works.

Notes: Collects extracts from criticism on Durrell’s works.

Notes: Collects extracts from criticism on Durrell’s works.

Notes: Collects extracts from criticism on Durrell’s works.

Notes: A shortened version of the interview from *Réalités* 178 (1960). The identity of the interviewer is not listed.

Notes: Reprinted from *Two Cities* 1 (1959).

Notes: Review of Durrell’s *Tunc* and *Nunquam*.

Notes: Reviews the Edinburgh production of *Sappho*.


“Mirrored in Alexandria.” *Times Literary Supplement*, no. 8 February (1957): 77.  
Notes: Review of Durrell’s *Justine*.

Notes: Discusses Margaret McCall and Durrell’s “A Farewell.” See *Times Literary Supplement* “NB,” June 20, 1997.

See Sitwell’s “New Poems 1963.”


Notes: Review of Durrell’s *Tunc*.


Notes: Review of Durrell’s Ten Poems.

Notes: A review of Durrell’s Transition: Poems.

“Poor Heart.” Times Literary Supplement, no. 15 December (1966): 1172.

Notes: Review of Durrell’s Spirit of Place.


Notes: Refers to Durrell as a familiar author to The New English Weekly and gives strong praise for the excerpt from Durrell’s Black Book, which the author notes is otherwise unavailable in English due to Customs restrictions.

Notes: Reviews Durrell’s Collected Poems.

Notes: Review of Panic Spring.

Notes: Review of Durrell’s Key to Modern Poetry.

“Slivovitz.” Time 73, no. 9 February (1959): 94.
Notes: Review of Esprit de Corps.

“Strange People in Foreign Lands.” Times Literary Supplement, no. 31 May (1957): xviii.
Notes: Review of White Eagles over Serbia.

“Summer Reading.” Time 114 (July 1979): 77, 79.
Notes: Review of Durrell’s Livia.


Notes: Review of Lawrence Durrell and Henry Miller: A Private Correspondence.

“Tropical Fruit.” Times Literary Supplement, no. 3 February (1961): 76.
Notes: Review of The Best of Henry Miller, which Durrell edited.
Under the Sign of Pisces: Anais Nin and Her Circle. Vol. 6, no. 11975.

Notes: Review of Durrell’s A Key to Modern Poetry.


Notes: Derives from Nabil Abdel-Al’s paper, “Servant/Master Relationships in Marlowe’s Dr. Faustus and Durrell’s Irish Faustus” for On Miracle Ground XII, Ottawa, June 23, 2002.


Notes: Thesis #895/90

Notes: This piece is an interview, an article, and an advertisement for “The Spirit of Place: Lawrence Durrell’s Egypt” on BBC2’s “The Lively Arts.”


Notes: Transcription of Adam’s “Spirit of Place: Lawrence Durrell’s Egypt,” broadcast by the BBC in 1978.

Notes: Transcription of Adam’s “Spirit of Place: Lawrence Durrell’s Greece,” broadcast by the BBC in 1976.

gifford@uvic.ca


Notes: UMI 8519799
Abstract: Lawrence Durrell’s major novel has not received the critical attention it deserves, because often it is approached through the concepts of traditional realism, or is seen merely as a literary expression of Einstein’s physical concepts. Durrell, however, is the heir of many traditions; his work combines elements of classicism and experimentalism. Perhaps the term ‘arabesque’ describes more comprehensively Durrell’s art. This term is redefined and expanded to include different characteristics of the Quartet: its metafictional nature, its spatial form (its elimination of time), its baroque qualities, and its thematic and technical affinities with Arabic story telling. Primarily, the dissertation is a close structural reading based on Gerald Genette’s theory. Nevertheless, concepts from other poeticians, notably Tzvetan Todorov and Roland Barthes, are employed to demonstrate Durrell’s arabesque art. The Introduction is a short review of the prevailing critical approaches to the Quartet, and an explication of the dissertation’s methodology. Chapter I and II analyze the intricate web of the novel’s temporal scheme. Chapter I deals with the types of analepsis (flashbacks) in the text; Chapter II analyzes the interaction among the types of prolepsis (flashforwards). These two chapters prove that the constant re-interpretation of scene and the character’s metamorphoses from one narrative to another are coherent and not melodramatic. Chapter III discusses the Quartet’s tempo (rhythm). To define it, I examine the interaction between ‘duration’ (pause, scene, summary and ellipsis) and ‘frequency’ (the presence of the iterative, singulative and repetitive modes). Narrative tempo in Justine and Balthazar is erratic while in Mountolive and Clea it is regular. Nevertheless, each type of tempo is compatible with the dominant vision in each narrative. Chapter IV delineates the development of focus and voice in Darley’s narratives. The modal pattern of the Quartet gradually changes, repudiates its experimental trend and takes on a classical mode which is compatible in some of its significant aspects with Arabic story telling.


Notes: Review of Durrell’s Balthazar.


Notes: DAI 37:291A


Notes: “Durrell is mentioned in the chapter on Provence, and two quotations from *Monsieur are included*” (177) from Deus Loci NS 4, MacNiven/Koger bibliography.

Notes: Durrell and Miller are discussed and used as evidence in the author’s analysis of the banning of Neagoe’s work, all being published by the Obelisk Press.


Notes: “B” may stand for Brigham?

Notes: DAI: AAT 3012559. ISBN: 0-493-23273-7


Notes: Durrell is discussed on pages 166-167.

Notes: Durrell is mentioned in the context of a number of other authors who should be on the shelves of American libraries. A photo is included and he is compared briefly to Iris Murdoch and William Golding.


Notes: Reviews Durrell’s Esprit de Corps.


Notes: Reprinted from Publisher’s Weekly 193.17 (April 22, 1968), 17-19. This volume has no editor or compiler listed; however, the end-materials contain a basic bibliography of publications by Durrell. See pp. 492-493.


Notes: Durrell is mentioned briefly with regard to descriptions of landscape. The allusion is to the duck shoot on Lake Mareotic in The Alexandria Quartet.

Notes: Review of Durrell’s Livia.

Notes: Lawrence is misspelled “Laurence.”

Notes: Reviews Durrell’s Mountolive.


Barrett, John Walter. “Lawrence Durrell’s The Black Book and The Alexandria Quartet: Some Existential and
Notes: DAI 39:4952-53A


Notes: Review of Lawrence Durrell and Henry Miller: A Private Correspondence.


Notes: Reviews Ulysses Come Back.


Abstract: The study explores why the time scales of novels after 1900 become fragmented, how temporal settings shape the characters and events, how the readers’ culturally shared time concepts shape the narrative structure. Involved with these investigations, the question is raised why readers must move from passivity and take on the role of writers in the modern novel.

Research involved analysing the human response to time from the earliest concepts to modern day beliefs. The philosophies and theories of Bergson, Freud, Jung and Einstein were studied to show their influence on the novelists, and on the readers’ expectations about narrative structure. The five novels, Faulkner’s The Sound and the Fury, Djuna Barnes’s Nightwood, Durrell’s The Alexandria Quartet, Vonnegut’s Slaughterhouse-Five, and Calvino’s If on a winter’s night a traveler, were studied in depth for structural devices with forge coherent, chronological time scales, and aid the reader in pushing the narrative forward. Each novelist follows the beliefs of one, if not more, of the theorists of the age. Thus Faulkner adapts Bergson’s duration theories; Djuna Barnes follows Jung’s dream-timelessness; Durrell plays with an Einsteinian relativity; Vonnegut uses Freud’s method of free association in time, and Calvino melds a number of beliefs to demonstrate the plurality of time.

The study’s main result shows that as human beings become more time dominated, as they move from the natural rhythms of the earth to the robotized dictates of technology and
science, narrative time becomes increasingly disrupted. As people lose control over outer-time, (the novels suggest that only children and the insane believe they have control), the writer seemingly abdicates control over his narrative-time, and the reader must play an active part in constructing the time scale of the novel. The two world wars exacerbate the disruptive process; the splitting of the atom and the nuclear bomb splinter man’s belief in continuity. Those people who can see a measure of continuity in the human state, who come to terms with time and accept its fragmentation and multiplicity, are most suitably equipped for surviving the post-modern age.


________. On Miracle Ground: Essays on the Fiction of Lawrence Durrell. Lewisburg: Bucknell University
Notes: This interview is reprinted in Earl Ingersoll’s *Lawrence Durrell: Conversations*. Cranbury, NJ: Ashgate; 1998. 234-238.


Notes: Uses Durrell’s *Bitter Lemons* briefly to discuss terrorism.

Notes: Durrell is mentioned a number of times throughout the text, but in particular on pp. 216-220

Notes: DAI 35:4500A

Notes: Durrell is mentioned three times.


Notes: Contains a song setting of Durrell’s “Lesbos” for piano and soprano. Commissioned by the Cheltenham Festival Committee in 1962 and performed there by Richard Lewis and Geoffrey Parsons.


Notes: DAI No.: DANQ27280. Also in the National Library of Canada, Ottawa.


Notes: A review of *Personal Landscape*.

Notes: A review of *Personal Landscape*.


Notes: Durrell is mentioned throughout the book, with reference to the other authors under consideration, and *The Alexandria Quartet* is discussed in an independent chapter.


________. “Form, Content and Rhetoric in the Modern Novel: or What the Hell Is Going on Here Anyway?” Diss., University of Nebraska - Lincoln, 1980.


Notes: Reprinted from *College English* 22.8 (1961), 531-538.

Notes: from *College English* 1961


________. “Personal Landscape: British Poets in Egypt During the Second World War.” Diss., University of Maryland College Park, 1996.
Notes: DAI: AAT 9637619. ISBN: 0-591-03398-4

Notes: Also see Bolton’s dissertation (1997) of the same title.


Notes: The entire volume is a reprint of South Atlantic Quarterly 88.1 (1989), in which this work originally appeared.

Notes: Reprint of same title, South Atlantic Quarterly 88.1 (1989), 73-106.


________. “Vacation Cruises; Or, the Homoerotics of Orientalism.” PMLA: Publications of the Modern

Notes: See p. 433.


Notes: Review of Durrell’s Nunquam.


Notes: Review of Keeley’s book of the same title.
Notes: Durrell is discussed throughout but is most prominent in the chapter “‘The Artist at His Papers’: Lawrence Durrell and the Poetry of Transformation” (140-161).

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Durrell is mentioned in the chapter “Elizabeth Jennings,” on page 92.

Notes: Review of Durrell’s The Greek Islands.


Notes: Durrell’s books, Bitter Lemons, The Black Book, Esprit de Corps, Justine, and Stiff Upper Lip are items 1933-1937 (p. 110).

Notes: Translated by Timothy Bent.

Abstract: In my dissertation I intend to develop three analytic readings of the Alexandria Quartet, which I shall regard as an exemplary model text that allows one to locate and articulate theoretical problems associated with the new historicism, deconstruction and Marxism. In particular, I intend to focus on such central proponents of these schools as Stephen Greenblatt, Paul de Man and Fredric Jameson. My approach will be metacritical and will rely upon current logically based theories deriving from antifoundationalist thinking, which allows me to construct my primary conceptual tool for exploring, with the Alexandria Quartet as my vehicle, what I perceive to be central theoretical problems in current critical practice.

My primary conceptual tool is a binary dynamics involving activity and passivity relevant to the above schools and to the Alexandria Quartet. With Greenblatt, for instance, the process involves circulation and exchange, with de Man the incompatibility of literal and rhetorical reading and with Jameson the dialectical interplay between a text and its political unconscious. And the exchange between active and passive response can be located in the Alexandria Quartet as, among other things, the desire to control ones own destiny or the willingness to give oneself over to forces beyond ones control. My argument is that Durrell’s treatment of this desire, or this willingness, suggests a set of epistemological perspectives which would draw each of these three critics to the Alexandria Quartet as a paradigmatic object for literary analysis. The problem arises in that each of these styles of literary criticism is ultimately foundational in nature and therefore runs into the hermeneutic and historicist quandaries that have sent contemporary critical movements practically into Durrell’s desert.

Notes: This interview focuses on the writing of MacNiven’s Lawrence Durrell: A Biography.


Notes: DAI 34:5092-93A


_______. “Durrell the Poet.” Times Literary Supplement, no. 5393 (August 2006): 17. Notes: A letter to the editor is presented commenting on Durrell’s poetic career.


Notes: Review of Durrell’s *Nunquam*.

Notes: Durrell is discussed with other authors, including Doris Lessing, Richard Hughes, Olivia Manning, J.B. Priestley, Edward Upward and Angus Wilson. The American edition is entitled *The Novel Today*.

Notes: Durrell is discussed with other authors, including Doris Lessing, Richard Hughes, Olivia Manning, J.B. Priestley, Edward Upward and Angus Wilson. The British edition is entitled *The Novel Now*.

Notes: Notes Amis’ allusion to Durrell’s poetry.


Notes: DAI: LXI-4-1416
Abstract: This project examines the representation of non-western cultures in selected twentieth-century novelists from Britain and the United States. Edward Said’s study of the ideological purposes often shaping such representations informs my work, but I am particularly interested in ethnographic issues and how modernist critiques of western modernity are only occasionally accompanied by a greater respect for and appreciation of non-western cultures. By concentrating on elements in the novels that indicate the authors’ central concerns in depicting non-western cultures, I explore the ways in which their attitudes and approaches either inhibit or facilitate a further understanding of such cultures. The work of three novelists is considered in each of three central chapters which are based on the region providing the immediate setting for the novels: Joseph Conrad’s *Lord Jim* (1900), E. M. Forster’s *A Passage to India* (1924), and Anthony Burgess’s *The Long Day Wanes* (1964) in East Asia; Frederic Prokosch’s *The Asiatics* (1935), Paul Bowles’s *The Sheltering Sky* (1949), and Lawrence Durrell’s *The Alexandria Quartet* (1962) in the Middle East; and D. H. Lawrence’s *The Plumed Serpent* (1926), Malcolm Lowry’s *Under the Volcano* (1947), and Jay Cantor’s *The Death of Che Guevara* (1983) in Latin America. While my analysis identifies the generalized assumptions, stereotypes, and contrived polarizations that are frequently used to represent non-western cultural traditions, I give special attention to the works challenging or suggesting alternatives to these conventions. The novels of Forster, Prokosch, and Lowry develop perceptive, sympathetic approaches to non-western cultural histories and values that respond to such cultures rather than simply move away from or criticize the West through them. And in the work of these authors I find the most suggestive insights for moving beyond the ethnocentrism of western modernity and modernism.


Butov, Mikhail. “Vseleennaia Podtolknula Menia Loktem v Bok!’.” *Novyi Mir: Literaturno Khudozhestvennyi*

gifford@uvic.ca


Notes: In Russian: “Modern epic novel as a genre (The reception of Lawrence Durrell’s works in Russia)”


Notes: In this review of White’s Memoirs of Many in One: By Alex Xenophon Demirjian Gray, Byatt compares White to Durrell.


Notes: Prize essay for 1998 -- best dissertation submitted for the final Cambridge University English honours examination.


Notes: Contains the chapter section “’Lawrence Durrell, the Bitterest Lemon?’: Cyps and Brits Loving Each Other to Death in Cyprus, 1953-57,” also published in Lawrence Durrell and the Greek World (169-190).

Campon, B. “Lawrence Durrell, the Cult to Difference: Interview.” Cuadernos Del Norte 6, no. 31 (1985): 77-82.


Notes: Discusses Parcerisas’ translation of Durrell’s poetry. Poems are included.

Notes: Article interviews Peggy Glanville-Hicks on her compositions and operatic setting of Durrell’s *Sappho*. A photograph of Durrell and Glanville-Hicks at work together is included.


Notes: See also *Malahat Review* 1982 Feb., 61:156-167

Notes: Also see: *Deus Loci: The Lawrence Durrell Quarterly* 5.1 (1981), 284-304.

Notes: Reprint of Carley’s “An Interview with Lawrence Durrell on the Background to *Monsieur* and its Sequels.” *The Malahat Review* 51 (1979), 42-46.


Carruth, Hayden. “And I Shal Clynkyn Yow So Mery a Belle That I Shal Wakyn Al This Companye.” *Poetry* 93, no. 5 (1959): 323-25.


Notes: Proceedings of the First National Lawrence Durrell Conference. Special Issue #1 (not to be confused with Deus Loci 5.1)


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: DAI 31:5391A

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings. Response to Godshalk in same volume

Notes: Response, 192-205


Notes: These translations first appeared in London Magazine.

Notes: DAI 40:5062A


Chepyha, Peter. “The Artists and the Stylists in The Alexandria Quartet in Relation to Durrell’s Use of the


Notes: Contains supplemental materials for a bibliography on Durrell’s publications in small presses.

Notes: Title of the book is drawn from Durrell’s “Bitter Lemons”

Notes: Title drawn from Durrell’s “Bitter Lemons”


Notes: Durrell is mentioned nearly twenty times in the interviews, and Cohen notes this as well as Durrell’s influence on page 8.


Notes: Reprint of Collier’s conversation in New York Times, 14 April 1968.


Notes: Durrell is mentioned and discussed briefly as a translator of Seferis (no mention is made of Seferis’ translation of Durrell).


Notes: Durrell is mentioned a number of times in the text, mainly with reference to his letters to the subject of this biography, Elizabeth David.


________. “Mr. Durrell and Brother Criticus.” Encounter 14, no. 5 (1960): 65-70.


Notes: Durrell is mentioned by both Miller and Cott at a number of points.


Notes: Source: Vander Closter


Abstract: Refutes the suggestion of multiplicity and indeterminacy in the Quartet

Notes: Reprinted in Creed's The Muse of Science and “The Alexandria Quartet.” Folcroft: Folcroft

Notes: DAI 30:1165A


Notes: Durrell is mentioned a number of times with particular enthusiasm on page xxxii.


Notes: Reviews Durrell’s *Sebastian*.

Notes: Review article.

Notes: Review of Durrell’s *Constance*.


Notes: The American edition is retitled *The Present Age in British Literature*. See pages 66 and 229.


Notes: Durrell is only discussed at the end of this review article when the author argues “there is more common sense contained in Lawrence Durrell’s (1971) essay on 'Women of the
Mediterranean’ than in this book” (312), Dubisch’s Gender and Power in Rural Greece.


Dare, Captain H. “The Quest for Durrell’s Scobie.” Modern Fiction Studies 10 (1965): 379-83.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Translated by Christine de Lailhacar


Notes: Some sources mistakenly list Decancq as “Delancq” and the citation as 36.2 (1968):135-150.


Littératures, Université de Poitiers, 2003.


Notes: Durrell is mentioned relatively briefly in the context of the bildungsroman, along with a number of other mainly 20th Century authors.


Notes: BL: DXN05093


Notes: “Michael Diboll” is mis-spelled as “Mickael” throughout.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


________. “Setting and Character in The Revolt of Aphrodite.” Twentieth Century Literature 33, no. 4 (1987):

Abstract: In The Alexandria Quartet, Lawrence Durrell presents the 'reality' of events as a 'paradox' adopted from Einstein's relativity theory. Since he adopts this view, events are not presented in a linear manner, and their 'reality' depends upon the character's space-time frame. Each book in the Quartet adds a new dimension of knowledge and 'new' truths are added to the reader’s perception of 'what really happened and why it happened'. The result of these accumulated viable messages is that the 'truth' of events becomes relative for the reader. The purpose of this research is to investigate the viable messages which are retrieved from the retelling of the same gnostological message event (Pursewarden’s Suicide) in order to see if it is the 'same' tri-functionally (ideationally, interpersonally and textually). In addition, the relationship between the discoursal process of retelling and relativity as it relates to this event is examined.

The result of this investigation shows that the message event of Pursewarden’s suicide, realized semiologically as an action-affective predication and its co-text in each of the four books of the Quartet, constitutes a characteristic, tri-functionally unique discoursal instance each time the event is retold.


Notes: Briefly sketches Durrell’s ties on Cyprus and the background for White Eagles Over Serbia.

Douglas Jand Yellowlees. The End of Books-Or Books Without End: Reading Interactive Narratives. Michigan:
Notes: The Alexandria Quartet is discussed on pages 55-59 with an emphasis on its open qualities.

Notes: Online: http://www.newmediareader.com/cd_samples/WOE/Douglas_Guide.html

Notes: Reprinted in Douglas’ The End of Books.


Abstract: This study explores the aspects of Greece that are projected in the works of the following authors, who at some time lived or are still living in Greece: Compton Mackenzie, Lawrence Durrell, Patrick Leigh Fermor, Henry Miller, Kevin Andrews, and James Merrill. The introduction deals with the development of the image of Greece in the nineteenth century. It traces the beginning of the classical-romantic view of the country which is based in part on the Hellenic classical past, and in part on Byron’s poems and his involvement in the Greek war of independence. Parallel to this view develops a more realistic view of the country which, however, remains secondary. Both the classical-romantic and the realistic views of Greece are traced in the works of the more prominent English and American writers who visited Greece and wrote about their experiences there in the nineteenth as well as in the twentieth century. In the main body of the dissertation a chapter is devoted to the works of each of the authors mentioned above. Although some stylistic matters are considered, the emphasis is on the image of the country revealed in the works of each writer. Detailed consideration is given to the national characteristics of the Greeks and to the Greek landscape. The attitude of each author toward the country is examined as well as his involvement or isolation from the local culture, and his awareness of social, economic, and political matters. Finally, what Greece means to each writer and what effect the country has had on his work are discussed. The study concludes with a comparison of the six authors’ views on certain topics which contribute to the formation of a country’s image: landscape, character of the people, history, politics, and culture.


gifford@uvic.ca


Notes: reprinted in 1968

Notes: Published in Britain as Garden of the Gods.

Notes: Published in the USA as Fauna and Family.


Notes: Includes an excerpt from diary.


Notes: reprinted as one volume in 1968


Notes: Represented varyingly as volume 2 and volume 3. Enumeration is cumulative, so it may be identified as no. 10 in either case.

_______ “Alexandria.” Citadel (April 1943). Notes: A long poem printed in the monthly literary magazine ‘Citadel’ published by the British Institute, 3, Sikket el Maghraby, Cairo, and printed by the Societe Orientale de Publicite. Edited by David Hicks.

Notes: A slightly variant version of the poem, mainly altered in occasional punctuation and capitalization.

Notes: Contains numerous revisions and a new preface.

Notes: Contains all four works of the Alexandria Quartet: Justine, Balthazar, Mountolive and Clea.

_______ “All to Scale.” Playboy 13 (September 1966): 157, 194.
Notes: Drawn from Suave Qui Peut.
gifford@uvic.ca

Notes: Briefly discusses W.B. Yeats, William Empson, Robert Graves, and Edith Sitwell.

Notes: An essay by Durrell on Shakespeare’s poetics. Written in French.


Notes: Reprinted from the 1949 printing in New York by Henry Regnery Co.


_______. “At Nemea.” Seven 8 (1940): 2.
Notes: A variant version of “Nemea” with several significant changes.


Notes: Contains all five volumes of the Avignon Quintet, Monsieur, Livia, Constance, Sebastian and Quinx.


Notes: English and French texts together.


Notes: The American edition has the title: The Henry Miller Reader.


Notes: Fragments from The Black Book.

_______. “The Black Book.” The Olympia Reader: Selections From the Traveller’s Companion Series, Ed.
Notes: This contains excerpts from Durrell’s novel of the same name. Also contains the 1959 E.P. Dutton introduction Durrell wrote for The Black Book.


Notes: This edition varies slightly from later reprints. Most significant are the subtitle and the titles to the three sections of the book (all omitted in later editions). The three sections are titled “ego & id,” “ego,” and “ego & id” respectively.

Notes: The dedication of this extract to Nancy may illuminate the “you” addressed throughout The Black Book, although the “Ego” and “Ego & Id” subtitles in the original make a clear figure for the pronoun difficult. The excerpt is from the closing pages of the novel.

Notes: Drawn from Esprit de Corps.


Notes: A response to George Orwell’s review of The Booster. The response is unattributed, but is by Durrell.


Notes: Pseudonymously published under ‘Gaffer Peeslake.’

Notes: Comments on Greek and Turkish foods as etymological origins for a dish in Liverpool.


Notes: The text is of Esprit de Corps.


Notes: Features Balthazar’s vampire story from The Alexandria Quartet.

Notes: A variant of “Carol on Corfu.”

_____. “Carol in Corfu.” Furioso 1, no. 4 (Summer 1941): 45-46.
gifford@uvic.ca


Notes: Contains Durrell commentary on Cavafy and his translation of three early poems: “My Friends, When I Was In Love,” “Flowers of May,” and “Dounya Gouzeli.”


Notes: The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, *Poems by Lawrence Durrell*.


Notes: This work is a short story from the 1940s and can be compared to the contemporary “Zero” and “Asylum in the Snow” in its defamiliarization and theme of mental instability. Likely a comment on Gilman’s “The Yellow Wallpaper.” An original source publication is not given in the book, although the introduction to the anthology loosely alludes to all the works as previously published. This likely refers to the publication of the piece in *Masterpiece of Thrills*. London: A Daily Express Publication. 1936. 239-243.


Notes: The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, *Poems by Lawrence Durrell*. This is an excerpt from “Cities, Plains and People.”

Notes: Reprinted in *Spirito Place* as “The River Rhone” 323-335.


Notes: A short tribute by Durrell to Barnes, praising *Nightwood* and its influence.
Notes: A slight variant of “Conon in Alexandria.”

London: Lindsay Drummond, Ltd., 1946.
Notes: An early, variant version of the poem.


Notes: Durrell gives a biography of Zarian and a commentary on his poetry, as well as its political contexts.


Notes: Durrell briefly answers six questions posed to a range of poets.

Notes: Durrell is also briefly discussed by Ridler in her introduction to the volume.

Notes: Includes a number of excellent black and white photos by Nancy Durrell.

Notes: Drawn from *Sauve Qui Peut*.

________. “Correspondence.” *Poetry London* 1, no. 2 (1939): n.pag.
Notes: A letter on *Poetry London* for its opening issue.

Notes: Uses much of the same material that appears in Durrell’s “The Shades of Dylan Thomas.”
*Encounter* 9.6 (1957): 56-59. The original manuscript is held in the University of Victoria, McPherson Library Special Collections, “Lawrence Durrell” fonds, 47.

Notes: Freely translated from the Greek of Emmanuel Royidis.

Notes: Variant version of “Daphnis and Chloe” (later than the 1937 version in the *Collected Poems*). *View* is an arts magazine edited by Charles Henri Ford.

Notes: A variant version of “Daphnis and Chloe.”

   Notes: Originally published under the title *Cefalu*.


   Notes: reprinted in 1968; early version of “Down the Styx.”


   Notes: Extract from *The Black Book.*


   Notes: Variant of “Elegy on the Closing of the French Brothels.”

   Notes: “The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’,” *Poems by Lawrence Durrell*.

   Notes: This issue of Antaeus is a special issue on “Journals, Notebooks and Diaries.” While it is not clear which category Durrell’s excepts come from, there are materials re-used in the fictions as well as comments on Freud, Lacan, Foucault, Barthes, Sartre and Leiris, which are telling to Durrell’s theoretical predelictions.

   Notes: There are materials re-used in the fictions as well as comments on Freud, Lacan, Foucault, Barthes, Sartre and Leiris, which are telling to Durrell’s theoretical predelictions. Reprinted from *Antaeus* 61 (1988): 88-95.

   Notes: A variant version of “At Epidaurus.”

   Notes: Poem is not included in Durrell’s *Collected Poems*, 1968. No relationship to Durrell’s later poem of the same title.

   Notes: This is a chapter from *Sicilian Carousel*.


Notes: Variant with only 4 of the later 6.


Notes: No official connection with the world organization.

Notes: “The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, Poems by Lawrence Durrell.


Notes: Also published by Dutton in the same year and using the same plates. Translated from the French by Nina Rootes.


Notes: This foreword consists of only one paragraph.


Notes: Durrell discusses Bohm’s photographic work in relation to Brassai, Brandtm and List.

Notes: Revised edition. Foreword consists of only one paragraph.


________. “From a Winter Journal.” Pleasures of New Writing: An Anthology of Poems, Stories and Other Prose Pieces From the Pages of NEW WRITING, Ed. John Lehmann, 252-60. London: John Lehmann Ltd., 1952. Notes: Author’s name is mis-spelled as “Laurence” in both the table of contents and in the piece itself.


________. “Gracie From The Black Book.” New Directions in Prose and Poetry 4 (1939): 292-331. Notes: This extract from The Black Book includes a lengthy introduction by James Laughlin (pp. 292-294) and marks the first appearance in the United States of a portion of the novel. Of the four portions of the novel published in periodicals, this is by far the most extensive.

Notes: Published without any of the original photographs, this edition is a substantially different state.


Notes: Durrell is also briefly discussed by Ridler in her introduction to the volume.


Notes: A variant of “Green Man.”

Notes: Illustrated (watercolour) by Ralph Steadman. Broadsheet (31 x 49 cm folded to 31 x 23 cm) wrapped in anther broadsheet.

Notes: Text of Durrell’s ‘Hamlet letter’ to Miller from January 1937.

Notes: The editor/compiler of the monograph is not listed.


Notes: An extended article on the influence of Philhellenism on British poetry.


________. “Hero.” *Poetry London* 1, no. 6 (1941): 173.
Notes: This poem is not included in Durrell’s *Collected Poetry* 1968. Durrell’s name is mis-spelled as “Laurence.”

Notes: “The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, *Poems by Lawrence Durrell*.

Notes: A variant of “How to Buy a House” from Durrell’s *Bitter Lemons*.

Notes: Includes a one-page introduction by Dulles. The excerpt is from Durrell’s *Mountolive*.


Notes: The volume collects poems works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, *Poems by Lawrence Durrell*.


Notes: Variant with an added stanza and minor changes.

Notes: A slightly variant version of “In Crisis.”

Notes: Greatly varied version of “In Arcadia.”

________. “In Arcadia.” *Furioso* 1, no. 4 (Summer 1941): 46.

Notes: Durrell is also briefly discussed by Ridler in her introduction to the volume.

Notes: This is a “Souvenir Brochure” of a concert programme called “New Jazz and Modern Poetry,” 15 February 1968, 7:30 p.m.

________. “In Europe.” *The Partisan Review* 12, no. 3 (Summer 1945): 346-50.
Notes: Dedicated “(To Elie).”

Notes: Reprinted in *Spirit of Place* 307-322.

Notes: A greatly altered version of “In the Garden: Villa Cleobolus.”


Notes: A brief outline of Durrell’s relationship with Keith Douglas and Douglas’ works.


Abstract: Durrell gives an overview of Wordsworth’s works and life, as well as an outline of his own existential and psychoanalytic reading of Wordsworth’s poetry.


Notes: Durrell reads from his play, An Irish Faustus.

Notes: Illustrated by Oscar Epfs (Lawrence Durrell).

Notes: Poem is not included in Durrell’s *Collected Poems* 1968.

Notes: Durrell’s name is mis-spelled “Laurence” in both the table of contents and on the article. Contains a number of photographs.


Notes: Contains a brief introduction by Muir. Extract from *Esprit de Corps*.


Notes: This is the retitled *Key to Modern Poetry* in the American edition. Consists of lectures given in Argentina for the British Council.


Notes: The work is an extract from the opening of *The Greek Islands*. London: Faber & Faber, 1978. See page 243 for another excerpt (half page) from the same work.


Notes: Text derives from Durrell’s *Prospero’s Cell*.

Notes: Listed as having first appeared in the magazine in Oct. 1962.


gifford@uvic.ca

Notes: Contains “Unckebunck: A Biography in Little” with extensive prose, “Five Soliloquies Upon the Tomb” and “Themes Heraldic (Selections From).”

Notes: Contains a slightly variant version of the 14 sections of Durrell’s “A Soliloquy of Hamlet”

Notes: Contains variant versions of “Epitaph,” “Island Fugue,” “The Green Man, “In a Time of Crisis” (“In Crisis”) and “Letter to Seferis the Greek.”

Notes: Contains an introduction on Durrell by Kenneth Allot, as well as excerpts from “The Death of General Uncebunke” and “A Ballad of the Good Lord Nelson.” All are taken from A Private Country.

Notes: A tribute to Richard Aldington.


Notes: This interview is translated into English and reprinted in Earl Ingersoll’s Lawrence Durrell: Conversations. Cranbury, NJ: Ashgate; 1998. 63-69.

Notes: This is a “Souvenir Brochure” of a concert programme called “New Jazz and Modern Poetry,” 15 February 1968, 7:30 p.m.

Notes: Durrell writes in support of The Phoenix and its aims, which derive from the works of D.H. Lawrence.


_______. “Letter to Seferis the Greek.” Diogenes 1, no. 3 (1941): 96-100.
Notes: A slightly variant version.


gifford@uvic.ca

Notes: A variant of Durrell’s “Letters in Darkness (Belgrade).”

Notes: Eight letters from Durrell to Jean Fanchette.

Notes: Sent from various locations, the letters cover the years 1945 (approximately) to 1963.

Notes: Includes letters.

Notes: 1958-1962


Notes: Portions of this text are also available in Two Cities 9 (1964): 8-22 and Labrys 5 (1979): 34-39.

Notes: Includes letters.


Notes: Contains: “Certain Landfalls,” “Postmark,” “Picture of Geishas,” and “A Patch of Dust.”

Notes: materials drawn from Suave Qui Peut.


Ballad of the Good Lord Nelson,” “Ballad of Psychoanalysis,” and “Bitter Lemons.”

_______. “A Lyric For Nikh.” The Booster 2, no. 7 (1937): 37.
Notes: reprinted in 1968

Notes: Edited by Charles L. Sligh, with extensive annotations and discussion of the text.

Notes: Part of a special issue on poverty and hunger. Republished in Durrell’s Spirit of Place, p. 278.


Notes: A short article on Cyprus, involving black-coloured false teeth.


Notes: Reprint of “I wish one could be more like the birds: to sing unfaltering, at peace.” Réalités 120 (1960): 56-59 & 78.

Notes: A polemical review of Cranmer Byng and Alan Watts’ The Persian Mystics and Arthur Waley’s Three Ways of Thought in Ancient China.

_______. “Mythology: I.” View 3, no. 3 (1943): 83.
Notes: Variant version of “Coptic Poem.” View is an arts magazine edited by Charles Henri Ford.

_______. “Mythology: II.” View 3, no. 3 (1943): 83.
Notes: Slightly variant version of “Mythology.” View is an arts magazine edited by Charles Henri Ford.

Notes: Contains a brief introduction and poetry from 1963 selected by Lawrence Durrell. Particularly prominent authors include: Joan Forman, D.J. Enright, G.S. Fraser, Elizabeth Jennings, Sylvia Plath, Edith Sitwell, Ted Hughes, and others. The work demonstrates Durrell’s tastes and choices in collecting other author’s works.

_______. “No Clue to Living.” Times Literary Supplement (May 1960): 339-.
Notes: Also reprinted as “Mr. Ought and Mrs. Should.”


_______. “A Noctuary.” Poetry London 1, no. 3 (1940): 82-83.
Notes: A greatly varied version of “A Noctuary in Athens.”
gifford@uvic.ca


________. *On Seeming to Presume*. Birmingham: Delos Press.


gifford@uvic.ca


Notes: An extract from White Eagles Over Serbia.


Notes: A variant version of “Persuasions.” May contain a fourth stanza, but it is unclear whether this belongs to the poem of the advertisement on the previous page.


Notes: A variant version of Durrell’s “The Prayer-Wheel.”

Notes: Variant of poem IX in “Themes Heraldic.”


Notes: An online journal: <http://www.ralphmag.org>.

Notes: Trans. E.D Scott-Kilvert

Notes: The book is translated by “Claude”—Claude Vincedon, Durrell’s wife.


Notes: Durrell’s Preface lists Marie Aspioti as the editor of this anthology of Lear’s letters and artworks; however, the anthology of Lear’s letters appears in the 1975 Faber edition of Durrell’s Prospero’s Cell as a new chapter, “Lear’s Corfu: An Anthology Drawn from the Painter’s Letters.”


Notes: Printed by Anc. Ets Chastaniers Freres et Betrand a Nimes. Translated by F.J. Temple.


Notes: Photographs in the volume are by John Veltri and Durrell’s “Preface” focusses primarily on Veltri’s work.


Notes: Durrell’s preface is in French and was translated by Henri Robillot.

gifford@uvic.ca

Notes: While related, this is not the same as Durrell’s Hamlet letter to Miller.


Abstract: This poem is not included in the collected poems.


“Prospero’s Isle (“to Caliban”).” T’ien Hsia Monthly 9, no. 2 (September 1939): 129-39.
Notes: Focusing on Shakespeare and Corfu, this article is a forerunner to Prospero’s Cell.


Notes: Contains two poems by Durrell.

Notes: A one-page article with photo of Durrell. Primarily contains a Pursewarden poem.


Notes: Reprinted in Spirit of Place as “Oil for the Saint; Return to Corfu” 286-303.

Notes: Pages are not numbered consecutively throughout the volume, but begin again with
each book in the omnibus edition. Contains the text of both *Tunc* and *Nunquam*.


________. “Rilke.” *Poetry London* 1, no. 3 (1940): 84-85.
Notes: A review of Rainer Maria Rilke’s *Duino Elegies*.

Notes: Reprinted in *Spirit of Place* as “Across Secret Provence” 350-364.

Notes: A letter by Durrell that comments briefly on Marlowe as the “Rival Poet” controversy in Shakespeare’s sonnets.


________. “Sappho and After.” *New Saltire* 1 (Summer 1961).


Notes: “The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in ‘too Far to Hear The Singing’, *Poems by Lawrence Durrell*.

Notes: Drawn from *Sauve Qui Peut*.


Notes: A greatly altered version of “Self to Not-Self,” containing a third middle stanza.


Notes: Contains variant versions of Durrell’s poems “Sea Music” (later “Water Music”), “Tribes,”
“Pearls,” “Air to Seria,” “Heloise and Abelard,” “The Pilot” and “La Rouchefoucauld.”

    Notes: Durrell recounts his acquaintance with Dylan Thomas and The Booster journal.


    Notes: Variant of “The Sirens.” There are a number of significant differences between the published versions of the poem.

    Notes: Variant versions of “The Ego’s Own Egg,” “The Hanged Man,” “Father Nicholas His Death,” “The Poet, I,” “A Small Scripture To Nancy,” & “Adam”

———. *Six Poems From the Greek of Sekilianos and Seferis*. Rhodes: Privately Printed, 1946.
    Notes: Durrell’s own free translation of 6 poems each by Sekilianos and Seferis, as well as a brief introduction.


    Notes: Reprint of the Antrobus story of the same title.

    Notes: The volume collects poets works based on selections made by their family. This collection reproduce’s Francoise Kestman Durrell’s selections in *too Far to Hear The Singing*, *Poems by Lawrence Durrell*.


    Notes: Contains “A Smircher Smirched,” which does not appear in the Faber edition, but does not contain “La Valise” and “Cry Wolf.”

Dutton edition adds the story “A Smircher Smirched.”

Notes: Originally published in Horizon 20 (July 1949): 45-61.


Notes: Durrell is also briefly discussed by Ridler in her introduction to the volume.


Notes: Later appears in a modified form as a chapter from Reflections on a Marine Venus, “The Little Summer of Saint Demetrius.”


Notes: Contains Durrell’s “The Hanged Man,” “Three Carols and A Soliloquy from Uncebuncke,” “In Crisis,” “Father Nicolas His Death,” “Sermon of One,” “The Three Sons to Leslie Gerald, my brothers,” and “Fangbrand (A biography).” Some are slight variants. The introduction lists the poems as deriving from the unpublished manuscript of A Private Country.

Notes: Review of T.S. Eliot’s The Family Reunion by L.G.D.


Notes: Poems selected and prefaced by Francoise Kestman Durrell.


Notes: Contains “Blind Homer” and “Rodini.”

gifford@uvic.ca

Notes: Contains variant editions of “Aphrodite” and “A Persian Lady.”


Notes: Durrell’s review of A.J.J. Ratcliff’s *The Nature of Dreams* and R.L. Megroz’s *The Dream World*.


Notes: An Antrobus story from *Stiff Upper Lip* (in the Faber edition only).

Notes: The text is of Pursewarden’s vampire story from *Balthazar*.


Notes: Durrell is also briefly discussed by Ridler in her introduction to the volume.


Notes: Reprinted in *Spirit of Place* as “Three Roses of Grenoble” 378-388.

Notes: Early version, without dedication to Miller/Nin or the ‘letters from Nietzsche.’


Notes: Reprint of “Zero” and “Asylum in the Snow.” Dustjacket advertises Circle as having already printed Durrell’s *The Black Book*. This edition has not been found, but all other listed books are extant.

Notes: Edited by George Wickes. This issue also contains the first appearance of Malcolm Lowry’s “Lunar Caustic.”

Notes: reprinted in 1968

Notes: Setting by Southam of Durrell’s poem “In Arcadia” for soprano and piano.

Notes: Setting by Southam of Durrell’s poem “Nemea” for soprano and piano.

Notes: Setting by Southam of Durrell’s poem “Echo” for soprano and piano.


Notes: An edited selection of Sappho Durrell’s journals and letters, as held by Barbara Robson. No citations of Lawrence Durrell’s side of the correspondence appear in the text, through they are summarized editorially.


Notes: Durrell is cited and discussed briefly.


Notes: Discusses several Egyptian authors writing about Alexandria, with frequent reference to Durrell.


Abstract: One of the main functions of contemporary mythopoesis is the recreation of ancient myths to conform with man’s needs and possibilities. As a result, contemporary writers invite their readers to interpret their experiences in the light of ancient myths. One such myth is that of the Minotaur, the monstrous half-man, half-bull hybrid, resident of Daedalus’ artifice—the Labyrinth.

The aim of this dissertation is the study of the meanings and functions of the Minotaur and its various patterns and representations in selected works of twentieth century literature. The analysis of the myth of the Minotaur and its central figure is undertaken from a comparative point of view and is based upon Jung’s analytical psychology wherever possible and feasible. Consequently, the figure of the Minotaur is treated as an archetype, i.e., “a psychic content which has not been submitted to conscious elaboration.” (Jung) The sequence of divisions and the stadial development of ego-consciousness explored by the Jungian scholar and analyst, Erich Neumann.

As an archetype, the Minotaur is irrepresentable and undefinable except when it is filtered through consciousness and is projected as an archetypal image upon events or elements of nature. While in itself a constant, unchanging, and eternal reality, its representations are innumerable, bearing the imprint of the individual who is projecting it. As a result, the Minotaur can be conceived as a pharmakos (sacrificial victim) or repressed alter-ego as in the works of André Gide: Theseus, Julio Cortazar: Los reyes, and to a certain extent in that of Jorge Luis Borges: La casa de Asterion. It can also be projected as a recognized and assimilated alter-ego as in Nikos Kazantzakis’ Kouro, Anais Nin’s Seduction of the Minotaur, and Lawrence Durrell’s The Dark Labyrinth. The Minotaur may similarly appear as the destructive Magna Mater (Albert Camus: Le Minotaur ou la halte d’Oran) or as introjector of man’s limitations and his lack of freedom (Emilio Carballido: Theseus and Abelardo Arias: Minotauroamor.)


Notes: from The Griffin Apr. 1960, 2-9.


Notes: Reprinted from The Griffin (April 1960), 2-9.


Engels, Marian and Lawrence Durrell. “Preface.” *The Islands of Canada* Marian Engels and J. A. Kraulis, 11-12. Edmonton, AB: Hurtig Publishers, 1981. Notes: Though Durrell is credited as ‘Introducing’ the book in some bibliographic references, the introduction is by Marian Engels and only uses the first four sentences from *Reflections on a Marine Venus* to broach the idea of ‘islomania,’ which is used throughout the book. Faber & Faber is cited as granting permission for use of the text, so Durrell may or may not have been aware of it.


gifford@uvic.ca


Notes: This poem is dedicated to Durrell.


Notes: Translation of Fracet’s Interview in *Filigrane* Fall/Winter 1988.


Notes: Fedden discusses the *Personal Landscape* journal and his wartime experiences with Durrell and Spencer.

Notes: An account of the *Personal Landscape* journal with a reproduction of its first table of contents.

Notes: Durrell is listed as the editor of this volume in a number of issues of *Poetry London* published by Editions Poetry London. Contains Durrell’s “Delos” (17-18), “For a Nursery Mirror”

Notes: Contains an extensive bibliography of German materials on Durrell.


Notes: Review of Durrell’s Spirit of Place.


Abstract: This thesis traces Lawrence Durrell’s development as a novelist by examining the theme of love and the narrative structure of the novels. Beneficial love for Durrell is essentially adult, heterosexual, and procreative. It is a way to knowledge of the self and of others. Formally, Durrell’s novels show a development from modernism to postmodernism, and the form also demonstrates a concern with knowledge. The first chapter examines four apprenticeship novels: Pied Piper of Lovers (1935), Panic Spring (1937), The Black Book (1938), and The Dark Labyrinth (1947). Chapters Two and Three are on the theme and form of the Alexandria Quartet, which consists of Justine (1957), Balthazar (1958), Mountolive (1958), and Clea (1960). Chapter Four is on Tunc (1968) and Nunguam (1970), which together form The Revolt of Aphrodite. Chapters Five and Six deal with the Avignon Quintet, which consists of Monsieur: or The Prince of Darkness (1974), Livia: or Buried Alive (1978), Constance: or Solitary Practices (1982), Sebastian: or Ruling Passions (1983), and Quinx: or The Ripper’s Tale (1985). The thesis also contains an introduction and a brief conclusion.

gifford@uvic.ca


Fite, Gay Frederick. “Lawrence Durrell’s Progression Towards the Heraldic Universe.” Thes., Simon Fraser University, 1970.


Notes: An account of Cyprus with references to Durrell.


Notes: Review of Durrell’s *Livia*.


Abstract: In this dissertation I argue that in the characters in Lawrence Durrell’s *The Alexandria Quartet* there is consistently evidenced a psychological orientation towards growth. An introductory Chapter One surveys and a concluding Chapter Six summarizes the dissertation, but the body of the text is four chapters demonstrating the growth-orientation in four characters.

To begin Chapter Two, “Darley’s Growth,” I recount the plot of the Quartet relevant to the love affairs of its hero, Lawrence Darley. I then demonstrate that, in brief, the Quartet asserts that the human psyche shares with all life an orientation towards growth. Customarily, the psyche is urged by sexual instincts towards love relationships, perhaps the Quartet’s most common means of psychological development. Individual maturation is contained in and reflects a universal process, consisting of both bright and dark principles of growth. Into the psychological and universal growth processes, the artist has unique insight. In the character of Darley the psychological growth process is relatively bright, for Darley has love affairs with Melissa, Justine, and Clea, and the Quartet ends with Darley’s artistic fulfillment. To conclude Chapter Two, I represent Darley’s growth by examining four of his descriptions of landscape in which he characterizes the growth process. In one description, Darley portrays nature as mechanistically dictating human will. In another, Darley views the psyche as growing by incorporating primarily pleasurable experiences. In a third, Darley emphasizes the dark or destructive aspects of psychological behavior. Finally, in a sequence involving the wounding of Clea, Darley realizes that both positive and negative experiences further psychological growth.

In Chapter Three, “Narouz’s Evil,” I examine the darker side of the growth process. I begin the chapter by considering dark principles of growth in various characters, including Capodistria, who states that the universal process has both dark and light principles. The body of Chapter Three relates the unhappy story of Narouz, whose love for Clea is unrequited and whose life ends psychologically unfulfilled. Despite his unhappy life, I demonstrate that Narouz’s psyche is clearly oriented towards the bright principles of growth.

In my brief Chapter Four, “Justine’s Guilt,” I show how Justine’s nymphomania, associated with her having been raped as a child, is the result of a frustration of growth. Justine is freed from her guilt-ridden and compulsive mental illness by acknowledging her natural impulse towards the healthy assimilation of even undesirable experiences.

To begin Chapter Five, “Pursewarden’s Death,” I identify death as the natural resolution of the growth process. I then consider how even the suicide of Pursewarden is seen to deliberately effect psychological growth in others. Stressing his emphasis on self-autonomy, I argue that, as
a matured artist, Pursewarden is the Quartet’s primary symbol of the self; and in the concluding portion of the chapter, I show how Pursewarden’s character reflects a fulfilled psyche, formed of bright and dark principles of growth, which principles I tangentially equate with Durrell’s concept of ultimate or “heraldic reality.”

Scholars have frequently noted that Durrell portrays the psyche as variable rather than fixed. In this dissertation, I demonstrate that, besides remarkable flexibility, Durrell’s characters consistently display a psychological orientation towards growth.


Fraser, G. S. “By Courtesy of the Firm.” *New Statesman* 75, no. 12 April (1968): 483-84.


Notes: Revised edition.


Notes: See pp. 28 and 264. Durrell is discussed in more detail in the revised edition of 1964.


Notes: Represented variably as volume 2 and volume 3. Enumeration is cumulative, so it may be identified as no. 10 in either case.


Notes: Reprinted from: *Lawrence Durrell: A Study*. 
gifford@uvic.ca

Fremantle, Anne. “Three Sides of Space and One of Time.” *Commonweal* 72, no. 20 May (1960): 210-211.


Notes: Review’s Durrell’s translation of *Pope Joan*.


Notes: Durrell is discussed on pp. 84-88, but is also mentioned on pp. 5, 95, 103, and 109.

Notes: Transcript from a discussion panel moderated by Friedman. Participants include James Cowan, James Gindin, Charles Rossman, Avrom Fleishman, J. Hillis Miller and John Unterecker.

Notes: DAI 27:1365-66A


gifford@uvic.ca

Notes: Reprint of “‘Not Lost but Gone Before’: Durrell and Death.” Deus Loci: The Lawrence Durrell Quarterly 7.5

Notes: Durrell is mentioned frequently throughout the first half of the text.

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings. See Godshalk for response to this paper.


_______. “Place and Durrell’s Island Books.” Modern Fiction Studies 13, no. 3 (1967): 329-41.


Notes: Review of Durrell’s Stiff Upper Lip.

Notes: Fussell mentions Lawrence and Nancy Durrell on a number of occasions throughout the book, mainly with regard to Corfu.

Notes: Review of Durrell’s Sicilian Carousel.


gifford@uvic.ca

Notes: Gage’s portion of the text is republished as Hellas. New York: Villard Books, 1987. Durrell is mentioned in Gage’s portion of the text only.


Notes: Mistakenly lists Durrell’s death as before 1988.


Notes: Durrell’s Spirit of Place is mentioned on page 39 and footnote 9.


Notes: Originally published as an obituary in The Independent 19 November 1990.

Notes: A poem by Gascoyne about Durrell.

Notes: Gascoyne mentions Lawrence and Nancy Durrell a number of times and includes a letter to Durrell in the journal.


Notes: Pages 135-155 deal with the Alexandria Quartet.


Ghet, Monica. “La Vie En Rose Cu Lawrence Durrell Si Henry Miller.” Apostroph 9, no. 6 (1998): 18, 22.


Notes: Durrell is mentioned a number of times, especially in relationship to Corfu and Mary Stewart.


Notes: Durrell is mentioned a number of times, especially in relationship to Corfu and Mary Stewart.


“Durrell’s The Revolt of Aphrodite: Nietzschean Influences.” Mosaic: A Journal for the


“"The Unknown Is Constant": The Fiction and Literary Relationship of Lawrence Durrell and Henry Miller.” Diss., University of Alberta, 2006.


Abstract: Contemporary Western modernization in the East reifies many aspects of classic European colonialism. Modernization largely privileges Western multinational interests at the expense of local or indigenous concerns in the so-called “developing” nations of the East. The colonial history of the discourse and practices of modern development may be traced in the seminal texts of anti-colonial and postcolonial literature, such as in works by Frantz Fanon, Albert Memmi and Jean-Paul Sartre, as well as in the fiction and memoirs of Albert Camus, Lawrence Durrell, Naguib Mahfouz, Nawal El Saadawi, Assia Djebar, Gini Alhadeff, Andre Aciman and Edward Said. These authors represent in their texts the later colonial history of development (i.e., middle twentieth century) in the North African nations of Algeria and Egypt. Their works illustrate that modern development has entailed Western military violence, foreign domination and economic exploitation in the East. They provide a detailed and, as with Said, Alhadeff and Aciman, even an intimate view of a particular aspect of modernization: the privileging of a local elite class (compradors) by Western agents to the disadvantage of the impoverished, local majority in North Africa. The development and maintenance of elites in Algeria and Egypt makes apparent the intervention of foreign colonial agency; but it also belies the (fallacious) assumption that “modern development” will eventually “trickle down” from elites to the impoverished masses in the East. The critical regard of unequal, modern development provides a more complex understanding of the anti-colonial movements for sovereignty and independence in North Africa. The revolutionary nationalism and nativism which characterized the independence movements there may be seen to respond to the disparate material conditions of local society which had been engendered by Western modernization. The complexities of nativism and nationalism are evident in the works of Carnus, Saadawi and Mahfouz, and others who, in the context of the anticolonial moment of the day, thought deeply about issues of indigeneity and national identity. Ultimately, the North African authors discussed here sought to make an identity, if not also a place, for themselves in a modern East rapidly “developing” its postcolonial condition.

Notes: Contains information on Lawrence & Nancy Durrell’s time in Paris and the publication of The Black Book.


Notes: AMC Library number: Q 782.1/GLA 4 v.2


Notes: See page 42.

Notes: Quotes from Durrell’s *A Key to Modern British Poetry*. See p. 42.


Notes: DAI 36:2808A


Notes: Analyses Downson and Durrell’s discussion of Dowson in *Key to Modern Poetry*.

Graduate Journal 3, no. 1 (2004).


Notes: Contains a setting of Durrell’s “Nemea” for Tenor and orchestra.

Notes: Durrell’s “Nemea” is used as the text for one of the songs in the “Mediterranean Songs” orchestral song cycle.


Notes: Notes Durrell’s Foreword to Stephanides’ book.

Notes: See pages 55-56.


________. “Some Characters in Search of a Mirror.” Critique 8, no. 3 (1966): 79-84.

Notes: Durrell is mentioned repeatedly in a number of the essays and commentaries appearing in this volume. Exceptions from Art and Outrage, his correspondence about Miller with Alfred Perles, are also included.


Gowers, Patrick. Jupiter and Turret at the Wigmore. London: Turret Books Publishers, 1968. Notes: This is a “Souvenir Brochure” of a concert programme called “New Jazz and Modern Poetry,” 15 February 1968, 7:30 p.m. The programme features music by Wallace Southam, Erich Fried, Georg Rapp, John Tavener, George MacBeth, Patrick Gowers. The jazz consists of settings of poetic works by Durrell, Edward Lucie-Smith, Michael Baldwin, W.H. Auden, Christopher Logue, George MacBeth, Erich Fried, Georg Rapp, Christina Rossetti, and Lord Byron. Included are texts of the poems, including Durrell’s “Lesbos” and “In Arcadia.” Both settings of Durrell’s works are by Southam and have been published.


Abstract: This thesis is a study of Lawrence Durrell’s The Alexandria Quartet, based on an analysis of the role of Alexandria in the work. It proceeds from the premise that the Quartet is a bildungsroman in which the city, Alexandria, operates as a textual metaphor for what is experienced and rejected in the process of growing up.

The first sections set out to establish the major features of the Alexandrian metaphor through an analysis of imagery, characterization and narrative patterning; the city’s association with a certain type of romanticism and with Gnosticism is emphasized. There is also an examination of the internal, or psychic, dimensions of the Alexandrian metaphor, which are found to be consistent with a Freudian perspective on personality growth, despite the author’s preference for vitalist theories.

The work then proceeds to focus on the contradictory textual metaphysics which emerge from a close reading of the Quartet. Two separate and, it is argued, incompatible sets of metaphysics are identified: one associated with the development of the Alexandrian metaphor, and the other with the ‘heraldic’ theme in the work. The disruptive effect of this conflict on textual unity is identified.

The final section is an analysis of Durrell’s critical work, *The Key to Modern British Poetry* (written during the gestation period of the Quartet), including a considered study of Durrell’s supposed arguments from Einsteinian science. The Key proves to be founded, like the Quartet, on metaphysical contradictions; however, it also usefully reveals Durrell’s considerable anxiety about modernism as a literary phenomenon and a world-view. This produces the suggestion that the conflicting metaphysics within the Quartet can be understood in the light of Durrell’s
ambivalence towards modernism and its animating themes.

Hall, Tessa F. “Perspectives on Alexandria in Lawrence Durrell’s The Alexandria Quartet.” Thes., Oxford University, 1983.


Notes: This issue may also be numbered vol. 60 June (1968).


Notes: Both Lawrence and Sappho Durrell are mentioned a number of times throughout the book, with passing reference to the Alexandria Quartet and Avignon Quintet in the “Introduction” and “Intimacy and Pleasure” chapters.


Abstract: Reviews Durrell’s On Seeming to Presume (and other poets), comparing him to Vernon Watkins and Auden.

Notes: Review of Cities, Plains and People.


________. “In Greece and Galilee.” Christian Science Monitor, no. 3 November (1960): 10B.


Notes: The author describes 12 unpublished nonfiction works by 20th-century British novelists that are held in the Public Record Office at Kew. These include works by Arthur Conan Doyle, Lawrence Durrell, John Masefield, Hugh Walpole, H. G. Wells, Ian Fleming, and others.


Notes: Reviews a number of little magazines, noting Durrell’s works in three: Seven, Proems, and Transition.


Notes: DAI 26:3338-39


Heje, Johan. “*Lawrence Durrell Og Hans Spejlkabinet (Lawrence Durrell and His Toybox).*” *Vindrosen* (1960): 261-xx.


Notes: Includes a photograph on page 3.


Notes: Review of Alyn’s interview with Durrell, *The Big Supposer*.


Notes: Durrell’s *Quartet* is compared to Pynchon’s *V.* on p. 211.


gifford@uvic.ca

Notes: See page 9.

Notes: Entitled “The Alexandrians of Lawrence Durrell” in the journal index.


Notes: Contains several references to Durrell in four chapters

Notes: Hitchins refers to Durrell a number of times and makes a point of responding to Durrell’s 1987 comment in The Aegean Review condemning British policy on Cyprus.


Notes: Review of Durrell’s Nunquam.


Notes: The journal is published for The Centre for Research, S B College, Changanassery, Kerala 686 101, India.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

gifford@uvic.ca

Notes: Durrell is mentioned for *The Alexandria Quartet* and *The Revolt of Aphrodite*, which is identified only as *Tunc* and *Nunquam*. There is no reference to the *Avignon Quintet*. See p. 78.


Notes: Titled “Durrell’s Alexandria Quartet” in the journal index.

Notes: Reviews several new artsongs, including Southam’s setting of Durrell’s “Nemea.”


Notes: Translated from “Lawrence Durrell vous parle” in Réalités 178 (November 1960), 105. The original interviewer is not listed in the original, but another translation appeared as “Lawrence Durrell: An Exclusive Interview” in Réalités 125 (April 1961): 63-64 & 74.


Notes: Reviews Durrell biographies by MacNiven and Bowker, with comments on Durrell’s interviews.


gifford@uvic.ca


Notes: Durrell is mentioned on page 118 by Oe, but “Lawrence” is spelled “Laurence.”


Notes: The journal is published for The Centre for Research, S B College, Changanassery, Kerala 686 101, India.


Notes: Focuses almost exclusively on Durrell’s poetry and its relationship to Greece.


Notes: Review of Durrell’s Mountolive.


Notes: Durrell is mentioned frequently in this book about Henry Miller.


Notes: Review of Durrell’s Tunc.

Notes: Review of Ingersoll’s book of the same title.

________. “‘Bringing Him to the Lure’: Postmodern Society and the Modern Artist’s Felix Culpa in Durrell’s Tunc/Nunquam.” South Atlantic Review 59, no. 4 (1994): 63-76.


gifford@uvic.ca

Notes: Review article of Gordon Bowker’s biography.


Notes: Durrell, along with Miller, is mentioned on three occasions (available via an index). Primarily, Durrell is mentioned with regard to The Black Book and the Villa Seurat Series.


Notes: Kaplan-Maxfield recounts his developing friendship with Durrell during Durrell’s later years and his own early development as a writer.


Notes: Durrell is discussed mostly at the beginning of the chapter, and his home in Rhodes is also mentioned very briefly in the following chapter.


Notes: Contains the text of Durrell’s postcard.


Karl, Frederick R. “Lawrence Durrell: Physical and Metaphysical Love.” A Reader’s Guide to the
Notes: The 1972 edition adds a description of Tunc and Nunquam in the Postscript.

Notes: On the journal cover and index, “Durrell’s” is mis-spelled “Durrel’s”

Abstract: The current guidelines for accredited marital and family therapy programs, established by the American Association of Marriage and Family Therapy’s Commission on Accreditation (AAMFT COA), specify that students be taught the major epistemological issues in the field. While acknowledging the significance of epistemological issues, these guidelines do not specify what these issues are or how to teach them. Live supervision is most often considered the method of choice in facilitating an understanding of new epistemological concepts for family therapy graduate students. This researcher identifies a gap in the development of alternate approaches to training in the new epistemologies outside the context of live supervision. In order to address this gap, literature is proposed as one way to enhance graduate students’ abilities to understand complex ecosystemic approaches to therapeutic interaction.

This project investigates whether excerpts from a novel can be useful for conveying new epistemological concepts to family therapy doctoral students. This researcher designs a didactic module based upon passages from Lawrence Durrell’s (1961a, 1961b, 1961c, 1961d) The Alexandria Quartet for this purpose. The Quartet is chosen for the project as representative of new epistemological concepts, conveying the richness of multiple voices and a lack of certainty about predictable outcomes.

Support for the project is provided by an outline of the critical epistemological issues that influence the practice and training of family therapy practitioners, an overview of family therapy training programs, and a survey of how literary formats are used to illustrate a variety of theoretical premises in the field. In conjunction with the upsurge of interest in the new epistemologies, alternate methods for evaluation of training activities are then suggested. In-depth interviews with family therapy doctoral students who have experienced the module result in a thematic analysis and provide a narrative understanding of this particular training experience, creating an opportunity to examine a context other than live supervision for understanding new epistemological concepts. The implications of the students’ narrative themes thereby offer a basis for evaluating how literature can be useful in facilitating an epistemological shift that is frequently a challenge to family therapy graduate students and educators.

Notes: Online: http://www.nova.edu/ssss/QR/QR1-4/kaufman.html


Notes: reprinted in Friedman's *Critical Essays on Lawrence Durrell*


Notes: Durrell and Miller are both discussed on pp. 164-165.

Notes: Excerpt from Keeley’s *Inventing Paradise*.


Abstract: L’étude de l’anamorphose dans l’écriture romanesque de Lawrence Durrel propose, à partir de l’analyse détaillée de *The Alexandria Quartet* et de *The Avignon Quintet*, une clé de lecture de l’oeuvre durrellienne dans son ensemble qui permette de rendre compte tant de sa complexité que de sa diversité. La comparaison du traitement de la description dans les deux
The study of anamorphosis in Lawrence Durrell's novels probes into The Alexandria Quartet and The Avignon Quintet in order to descry Durrell's complex literary work. The compared analysis of the handling of description in both novels evinces a deliberate blurring of space and characterization, which hint to a specific mode problematic as we move from The Quartet to The Quintet, shape out our reconstruction of the pattern. The reader in search of the corrected perspective consequently discovers both the vanity of a merely mimetic representation and the delusive nature of any definite and univoc reading. Durrell's work has to be read “between the lines, between the lives”: those of The Quartet and The Quintet, as well as those of The Black Book, The Revolt of Aphrodite, An Irish Faustus or the poems. Durrell's writing is then born from these vanishing traces which keep spreading out, overlapping and migrating from one texte to the next, from one genre to another.


Notes: Review of Nin’s diary of the same title.


Notes: Review of Durrell’s books of the same title s, and includes a list of “Durrellian Travel Directives.”


Notes: Cornelia Nixon described Lawrence Durrell (in interview) as an influence on her form.


gifford@uvic.ca


gifford@uvic.ca


Kruppa, Joseph E. “Durrell’s Alexandria Quartet and the “Implosion” of the Modern Consciousness.” Modern Fiction Studies 13, no. 3 (1967): 401-16.

Notes: Durrell is discussed in an independent section of the complete work, as well as throughout the work. See pp 49-125


Notes: Durrell’s “Preface” lists Marie Aspioti as the editor of this anthology of Lear’s letters and artworks, although she is not mentioned elsewhere in the volume. In contrast, the anthology of Lear’s letters appears in the 1975 Faber edition of Durrell’s *Prospero’s Cell* as a new chapter, “Lear’s Corfu: An Anthology Drawn from the Painter’s Letters.”


Notes: An early, but annotated, bibliography of criticism on Durrell’s *Alexandria Quartet*.


Notes: DAI 37:5110-11A


gifford@uvic.ca


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


_______.“Two Thematic Applications of Einsteinian Field Structure in The Alexandria Quartet.” Deus
gifford@uvic.ca


________. “Love in Lawrence Durrell’s Alexandria Quartet.” Diss., University of Iowa, 1986. Abstract: In the Note to Balthazar, Lawrence Durrell claims that ‘the central topic’ of the Alexandria Quartet is ‘an investigation of modern love.’ Thus far, none of the major book-length studies of Durrell’s work has explored this topic nor the results. This thesis advances, love affair by love affair, through the four novels of the Quartet and focuses on the cultural, scientific, and philosophical aspects of the topic of love in Alexandria. Modern love in the
Quartet is composed of a wide range of sexual experience: from adultery, rape, child prostitution, transvestitism, homosexuality, bisexuality, incest, rape, to amorous passion and charitable affection. Each of the major characters in the Quartet embodies one or more of these aspects of love and all, in common, are trapped by notions of love that are inextricably tied to their own identities. They are caught in obsessive, self-delusive, and destructive patterns of behavior from which they must escape in order to become complete individuals. Only Clea and Darley succeed in this transformation. By the end of Clea they have become individual artists whose primary identification is not defined or restricted by their love relationship. They have achieved transcendence as artists, as well as human beings. The thesis also includes a personal interview with Lawrence Durrell who indicates the Tantric Buddhist nature of Clea and Darley's quest. Through their passion for the same person—Justine—they burn away their egos and its destructive illusions until they achieve a self-love, which is the opposite of egoism and narcissism. Only then can they engage in Tantric lovemaking, by regarding each other in a cool, detached way, and practice their separate arts. Furthermore, Durrell claims that Clea and Darley will meet again and, in fact, they are ‘preparing to make a child.’


Notes: Durrell is mentioned, but not elaborated on extensively.

Notes: Reprinted from *The Reporter*, 1963


Notes: Review of Durrell’s *Spirit of Place*.

Notes: Reviews Durrell’s *Selected Poems* edited by Porter.


Notes: Review of Botting’s book and Hughes’ book of the same titles.
gifford@uvic.ca


________. “Paths to Metamorphosis: The Quest for Whole Sight in Contemporary British Fiction.” Diss., University of Houston, 1988. Abstract: While Post-Modern man has begun to doubt whether reality has any inherent discernable order, there are many who believe that a will-to-order and a need for moral orientation is a fundamental part of the human makeup. In light of the discoveries of modern science, the quest for a coherent set of guidelines for human endeavor seems to require a metamorphosis of perception. John Fowles, Margaret Drabble, and Lawrence Durrell have followed D. H. Lawrence in seeking enlightenment in the wisdom of the past. Their quest has led them from field theory to the philosophies of Heraclitus and Empedocles. With these philosophies come the values of the ancient goddess religions of the Mediterranean which inspired them. From this expanded perspective, these writers have shaped the complex patterns of interrelationships which make up the contemporary world into fictional worlds
whose values may be used as models to guide human endeavor. The resulting vision, whole
sight, resembles the vision of McLuhan’s retribalized man. The discussion begins with a
detailed investigation of the philosophies of Empedocles and Heraclitus, their relationship to
the values of the autochthonous religions of the Mediterranean, and the historical background
which suggests that this approach provides the insight required to achieve a metamorphosis of
cultural values. Focusing on The Magus and Daniel Martin, the second chapter investigates
John Fowles’s use of the values and philosophies of the ancient world to achieve whole sight
through a re-evaluation of sexual roles. The third chapter discusses each of the novels of
Margaret Drabble as part of an evolutionary change from the values of Bunyan to those of
Heraclitus. Realms of Gold and The Radiant Way receive special attention. The final chapter
investigates Durrell’s Avignon Quincunx, especially his assessment that the continued
adherence to Aryan values in the West is psychotic. It discusses Durrell’s strategies for
attaining the metamorphosis of values which he sees as a requirement of mankind’s survival.
The dissertation concludes that Fowles, Drabble, and Durrell are attempting to turn Western
culture toward a tribal and life-centered view of the world, toward the practice of whole sight.

________. “Quantum Mechanics and the Shape of Fiction: ‘Non-Locality’ in the Avignon Quincunx.”
Notes: Also an online publication. See:

________. “Technology and Survival in the World of Self in the Fiction of Lawrence Durrell.” Lawrence
Durrell: Actes Du Colloque Pour L’Inauguration De La Bibliothèque Durrell, Ed. Corinne Alexandre-

________. “Who Is This Larry Durrell Character Anyway? The Author Fictionalized.” Thalia: Studies in


________. “Lindsay Clarke and A. S. Byatt: The Novel on the Threshold of Romance.” Deus Loci: The

________. “Sackcloth to Cloth-of-Gold: Durrell’s Alchemical Quartet.” Deus Loci: The Lawrence Durrell


gifford@uvic.ca


Notes: This interview is reprinted in Earl Ingersoll’s *Lawrence Durrell: Conversations*. Cranbury, NJ: Ashgate; 1998. 105-117.

Notes: Ruth. North.


Notes: DAI 36:880A


Notes: from

_MacDonald_, Ann Carton. “Spirit of Place: The Role of Landscape in the Poetry of Lawrence Durrell.” Thes., Carleton University. 
Abstract: This thesis interprets the central theme in Lawrence Durrell’s poetry as the relationship between landscape and the growth of the self. Chapter One outlines his theory of place as a literary criterion and indicates that through art he aims to evoke a condition of mystical one-ness he calls heraldic reality. Chapter Two illustrates that the rebellion in Durrell’s early work represents his desire to transcend the ego, chronology and reason. Chapter Three delineates his belief that the self can grow beyond ambiguity and pain. Chapter Four links personal growth and the creative process and examines the parallel between the religious dimension in Durrell’s poetry and his receptivity to landscape. Chapter Five explores the poet’s
resolution of despair and his affirmation of the healing power of love in his later poetry. The final chapter reveals that he belongs to that branch of modern literature aligned with the comic vision.


Notes: Reprinted from *Twentieth-Century* 167 (March 1960), 203-213.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings.


Notes: Review of Cardiff’s book of the same title.

Notes: While not explicitly a review, this ‘note’ discusses Paipetti’s *In the Footsteps of Lawrence Durrell and Gerald Durrell in Corfu* (1935-39).
gifford@uvic.ca

Notes: MacNiven’s editorial introductions continue throughout the book and open each time-period that the correspondence is divided into.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: The journal is published for The Centre for Research, S B College, Changanassery, Kerala 686 101, India.


Notes: Photographs only.


Notes: The journal issue also contains a photo of Durrell and the image of a letter about Nin in his hand on page 35.
gifford@uvic.ca


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

Notes: Special issues. Introductions on pp. 255-261 & 431-435


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


gifford@uvic.ca


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

Notes: The text is of a dialogue on July 4, 2000, in the Old Fortress in Corfu Town.

Notes: Durrell is mentioned and discussed at a number of other points in the volume.


Notes: Durrell is discussed briefly with regard to character and place.


Notes: Review of Jane Lagoudis Pinchin’s Alexandria Still.

Notes: reprinted in Friedman Critical Essays on Lawrence Durrell

Notes: Reprinted from: Etudes Anglaises 15.3 (1962), 248-260. Name is Mis-spelled as Manzaloui in the Friedman text.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Reviews Sertolli’s *Lawrence Durrell* (1967).


Notes: Includes letters.

Notes: Introduction to *Labrys* special issue on Durrell.


gifford@uvic.ca


Notes: Reviews Durrell’s Stiff Upper Lip.

Notes: Review of Durrell’s The Black Book.


Notes: DAI No.: DA9121734.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings. The slides are described, but actual reproductions are not included.


Notes: This interview is reprinted in Earl Ingersoll’s Lawrence Durrell: Conversations. Cranbury, NJ: Ashgate; 1998. 149-162.

Notes: This is basically an extended review article, but is interesting for its careful and positive evaluation of *Tunc* as well as the comparisons and juxtaposition it makes between Durrell and other contemporary British authors, such as William Golding and Iris Murdoch.


Notes: Musical work for Bflat Clarinet and Piano.


Notes: Durrell’s “English Death” is mentioned on p. 146 between discussions of Miller and Hemingway.


Abstract: Lawrence Durrell’s *Alexandria Quartet* has been criticized from a variety of viewpoints—mostly unfavorable ones. These viewpoints encompass blatant misreadings, and misunderstandings as well as quoting out of context and ignoring Durrell’s own statements concerning his work. When The Quartet is studied in conjunction with Durrell’s own remarks given in various interviews, one discovers that most of the unflattering critiques totally disregard what Durrell says he intends to do, and what I feel he has successfully accomplished. Once Durrell’s statements are aligned with his work, the focus of the material acquires a particular slant—that of illusion. And once illusion is introduced, Durrell’s process flows easily into the more abstract issue of determining reality and truth. Concisely stated, Durrell’s theme follows a thread from characters of contradictory traits, to illusion, to reality, and ultimately, to truth. Here the words reality and truth are not used in their traditional terms and definitions. Instead, they appear by means of continuous examples and revelations in the thoughts and actions of the characters as they interact with the world around them. Thus, reality and truth are presented on personal levels, in a particular environment, within a definite timeframe. However, Durrell’s implications strongly indicate a broader and much more encompassing scale. The work ultimately takes on a world-wide, universal connotation and its characters become prototypes for the world’s citizens. For readers and critics alike to dismiss Durrell’s *Alexandria Quartet* on grounds of partial information and segmented studies is to do the author and the work a great disservice. The work holds great value in its attempt to portray the world as it is and people as they are. For novelists, including Durrell, this is a difficult task.
But because Durrell did it and did it so well, The Quartet has value to its readers and should not die out as a result of the battering it has taken from numerous critics. It should be taken in its entirety and read in conjunction with Durrell’s own statements. It then can be evaluated for its own sake and more fairly ranked among other novels.

Notes: Mellard uses a variety of linguistic analyses to demonstrate unity in Durrell’s Alexandria Quartet. Based around an archetypal framework for reading the novels, she uses lexical accounts and collocations to show unity among the volumes, as well as the importance of the lexical groups formed around the archetypally loaded images of the mirror, circle or mask, bubble and water. This analysis is especially effective in connecting the mirror in Justine to water in Clea, as well as emphasizing death and rebirth imagery as a cohesive whole throughout the volumes.


Notes: Durrell is mentioned on p. 963.


Notes: Review of Durrell’s A Key to Modern Poetry.


Notes: reprinted in 1968
gifford@uvic.ca


Notes: reprinted in 1968


Notes: A letter by Durrell concludes the book, and Durrell is mentioned throughout.


Notes: Reprinted from Two Cities 1959.

Notes: reprinted in 1968

Notes: reprinted in 1968

Notes: reprinted in 1968

Notes: reprinted in 1968


Minassian, Daniel H. “Portrait: Lawrence Durrell - A Last Visit With the Author in Provence.”


Notes: This interview is reprinted in Earl Ingersoll’s Lawrence Durrell: Conversations. Cranbury, NJ: Associated University Presses; 1998.


Notes: Reprint of the interview from The Paris Review 22 (1960), 32-61.


Notes: Translation of Montremy’s interview in La Croix (Paris) 1 December 1984.


________. “Richard Aldington in His Last Years.” *Texas Quarterly* 6, no. 3 (1963): 60-74.


________. “’A Mirror Reference to Reality’: Justine As a Schopenhauerian Woman in *The Alexandria
gifford@uvic.ca

Notes: Response & discussion, 52-62


Abstract: Mulvihill briefly outlines similarities between Durrell’s Tunc and Conrad’s Heart of Darkness, with a particular emphasis on Sacrapant and Conrad’s accountant. He persuasively shows allusions in Durrell’s text to Conrads.


Notes: Najeeb uses Mountolive and Leila Hosnani to clarify her clinical psychoanalysis.


Notes: In German. Durrell is mentioned briefly in the conclusion of the work as well.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Includes excerpts from Nin’s diary.

Notes: Contains the transcript of a letter from Durrell to Nittis.


Notes: Review of Durrell’s *Tunc* and *Nunquam*.

Notes: Review of Durrell’s *Sicilian Carousel*.

Notes: Review of Durrell’s *Monsieur*.

Notes: Review of Durrell’s *Tunc*.

Notes: Written by Durrell and dedicated to Theodore Stephanides. Discusses Father Nicholas of *Prospero’s Cell*.

Notes: Pseudonymously written by Durrell under Charles Norden. Nancy ‘Norden’ is listed as the illustrator as well. 9 September.

Notes: Pseudonymously listed under Norden, by Durrell.


Notes: Review of Durrell’s *Monsieur*.

Notes: Review of Bowker’s *Through the Dark Labyrinth*


Olson, Danel. “Sex and Comedy in Lawrence Durrell’s *Avignon Quartet.*” *Essays on the Humor of Lawrence Durrell*

Notes: Durrell is mentioned on page 218.


Notes: A review of The Booster.

Notes: A response to Durrell rebuttal of Orwell’s review of The Booster.


Notes: DAI No.: DA9102636.


2005.


________. “From the Metropolis to the Margins: The Ethics of Expatriation From Lawrence to Ondaatje.” Diss., Rutgers, 2001. Notes: Durrell is a key focus, with D.H. Lawrence and Paul Bowles. ISBN: 0-493-56755-0 DAI: 63/02


gifford@uvic.ca

_______.


______.


_______.


______.

Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

______.

Notes: Essay based on a paper from the Fifth International D.H. Lawrence Conference held at the University of Ottawa, Canada, June 24-28, 1993.

_______.


______.


______.


_______.


______.


______.


_______.


_______.


_______.


Notes: See pp. 27-33.


Notes: Phelps mentions Durrell when explaining the relationship between Place, Writing, and Nationality.


Notes: Introduction to “London at Night” in the same volume.

Phillips-Peckosh, Claire Ellen. “Gender and Determinacy in the Space-Time Continuum: A Study of Lawrence Durrell’s *Alexandria Quartet*.” Thes., Northeast Missouri State University.
Notes: The university has since changed its name to Truman State University.
Abstract: In *The Alexandria Quartet* Lawrence Durrell creates a city and a set of characters which reflect his ideas about the modern age. Using Einstein’s theory of relativity as a metaphor for an intensely subjective world where reality depends on one’s position in space and time, Durrell posits a theory of indeterminancy which seems like Michel Foucault’s in *The History of Sexuality*. Durrell’s beliefs are, however, bound in deterministic theories about gender distinctions and inequalities from natural science and psychoanalysis. He uses post-Victorian-early modernist visions of women as femme fatales and dangerous ‘others,’ as described by Sandra Gilbert and Susan Gubar in *No Man’s Land Sex-changes*, grouping women with what post-imperialists viewed as the ‘feminized’ colonial nations of the East. His late nineteenth and early twentieth century beliefs limit his ideas about relativity and his vision of the latter half of the twentieth century as a world of infinite possibilities.


gifford@uvic.ca


Notes: Revised and published as Pinchin’s Alexandria Still.


Notes: Response and discussion, pp. 52-62.


Notes: Discusses Lawrence and Gerald Durrell on Corfu and the new Durrell School of Corfu.

Notes: Review of MacNiven’s book of the same title.


Notes: This edition is revised with a new Preface, expansion of Chapter 3, and integration of recent material.


gifford@uvic.ca


Notes: Review of *The Black Book*.

Notes: In addition to the checklist, this work marks publications that the UCLA Library holds in its Durrell collection.


Notes: SP Coll. Title essay is dedicated to Durrell and his works.

Notes: Durrell is discussed briefly, and elsewhere in the book.


Notes: A setting of Durrell’s “Water Music” for soprano solo and small ensemble (two clarinets, viola, cello, and bass). ID [#N8314].

Notes: Contains bibliographical entries drawn from the journal *Twentieth Century Literature*.

Notes: Durrell is referred to on page 877 as among the group of authors whose work is “resonant and craftsmanlike even if it is chauvenistic.”

Notes: Durrell’s home in Sommieres is shown in photographs and a biographical sketch of Durrell is given on pp. 56-63.

Notes: Review of Durrell’s Monsieur.

Notes: Frequent references are made to Durrell’s works, Key to Modern Poetry and Tree of idleness in particular.

Notes: The introduction segment of the chapter discusses Durrell. “Nemea” is also included in the poetry selections that follow.


Notes: Review of Panic Spring.


gifford@uvic.ca


Notes: Durrell is discussed briefly.


Notes: Durrell’s Quartet is compared to Updike’s poem “Reflection.”


Notes: reprinted in Friedman Critical Essays on Lawrence Durrell. Consists of three reviews.

gifford@uvic.ca

Notes: Review of Durrell’s Tunc.


Abstract: Analysis, through five chapters, of Anais Nin’s (1903-1977) three first fictional works from the point of view of the configuration of her literary theory, and with the aim of providing a new reading of these works and of reevaluating their literary value. As an introduction, in the first chapter, “Preliminary Notes”, certain aspects of Nin’s biography are discussed which are relevant to the configuration of her view of literature (“Some Biographical Considerations”), followed by information about the publication of her fictional works (“Nin’s Literary Production”). Chapter two is devoted to the study of the most important influences on the author and on her view of literature. The criteria determining the selection of these influences is the relevant place that the author herself has given them in her Diary and in her essays. These influences are: the Diary, understood both as her “other way of writing”, that is, a distinct literary genre, and, at the same time, as the work that actually brought about the public’s recognition as a consecrated writer. On the other hand, the Diary is considered as a beneficial and at the same time hindering influence, both technically and psychologically, in each of the two aforementioned aspects. In the second place, a study of the Diary is presented, in so far as it represents an influence of primary importance for the author, both in relation to her view of reality, and to her literary perspective. The most important authors are dealt with, as well as her relationship with Otto Rank, the most relevant of her analysts. Thirdly, the study focuses on the French heritage, especially on the influence of Marcel Proust, and also on that of Arthur Rimbaud and the Surrealists. In the fourth place, D. H. Lawrence’s influence is analyzed, an author on whom Nin wrote her first book. Finally, the influence of two literary personalities is analyzed, two authors whose friendship was of great importance in the personal and literary development of the author: Henry Miller and Lawrence Durrell.

The study of the first three fictional works that Nin published is undertaken, then, from the point of view of the influences previously analyzed. Therefore, the exhaustive analysis of “House of Incest” (Chapter III), “Winter of Artifice” (Chapter IV) and the collection of short stories “Under a Glass Bell” (Chapter V), is meant to reevaluate their literary importance through the clarification of the author’s aims, thematic as well as stylistic, understood as the configuration of her literary theory as the author herself enunciates them in her Diary and essays, and as a consequence of the influences previously explored.


Notes: Review of Durrell’s Justine.


Notes: Durrell is discussed most extensively in the Introduction and Conclusion.


Notes: incl. text.


Notes: Durrell is mentioned frequently throughout.


Notes: Contains a review of Durrell’s publishing career, with a particular emphasis on British editions. Contains a bibliography of book publications in the UK of Durrell’s materials, as well as a pricing guide for these works.

gifford@uvic.ca


Notes: A song cycle on Durrell’s poetry, for voice and piano. Contains “Echo,” “Lesbos,” “Nemea,” “The Unimportant Morning,” and “Water Music.”


Notes: Reprinted from Labrys 5 (1979), 155-162.

Notes: Review of Constance and The Alexandria Quartet.


Notes: Sajavaara offers a detailed study of imagery in Durrell’s works, as well as how imagery and theme interact.


Sanavio, Piero. “Retracing a Literary Passage From India; Durrell’s Himalayas (Interview With Lawrence


Notes: reprinted


Notes: Reprinted in Scholes, The Fabulators


Notes: See page 234.


Notes: Sedivy discusses a quotation from Durrell in relationship to Donald Davidson’s theory of metaphor.


Notes: DAI: DA9610235
Abstract: This study is an attempt to see how colonial and postcolonial discourses produce the social fabric of mid-twentieth-century Egypt. By examining city space in novels of the period this study aims to explore how colonial and postcolonial discourses articulate everyday practices. The theoretical thesis, derived from Henri Lefebvre’s insights into the production of space, is that attention to everyday spaces can reveal obscured social relationships.

In three chapters on three writers prominent in British colonial, Egyptian Francophone and Egyptian Arabic literary circles, I explore how space reveals the colonial-colonized encounter. Chapter One, “The Decay of Order: Late Colonial Space in Lawrence Durrell’s Alexandria Quartet” (Justine, Balthazar, Mountolive, Clea, published 1957-60) argues that the narrative depends on colonial spaces constructed according to ordering representations and colonized spaces constructed according to the dynamic interplay of forces. Chapter Two, “The Harem and the Sea: Women’s Space in Out el-Kouloub’s Le Coffret hindou, Ramza and Hefnaoui le Magnifique,” (texts published 1951-61) examines how Out el-Kouloub, an important but neglected member of Egypt’s once-thriving Francophone community, constructs gendered spaces to articulate a sophisticated critique of both traditional and Western affective practices. Chapter Three, “Space and the Malaise of the City in Naguib Mahfouz’s Midaq Alley, Cairo Trilogy and Miramar,” argues that close attention to Mahfouz’s spaces allows one to see the roles money, ideology, religion and custom play in producing Egyptian “urban malaise.”

It emerges from the analysis that colonial and postcolonial literary spaces employ different ordering schemes which channel practice differently. The major argument of the study is, therefore, that the disjunction between different spaces leads to debacle as practices corresponding to one space unwittingly exceed the limits of another. The significance of this study, beyond proposing revisionary readings of Durrell and Out el-Kouloub and providing a new perspective on Mahfouzian “urban malaise,” lies in the light it sheds on how literary spaces reveal the deployment of cultural codes. The potential for decentered space to reveal postcolonial relational discourses as opposed to reaffirming an imperious ordering of
privileged subjectivity makes space an increasingly useful tool in cultural critique.

Notes: Translated by Durrell.


Notes: Durrell’s *The Dark Labyrinth* is discussed on page 226.


Notes: Focuses on Miller, but Durrell receives much discussion with regard to *Art & Outrage*.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings

Shires, Linda M. *British Poetry of the Second World War*. Macmillan Studies in Twentieth Century
Durrell is mentioned a number of times in relation to the *Personal Landscape* poets.


Notes: Reprint of the interview from *Books and Bookmen* February 1960.

Notes: A series of poems.


Notes: Preceded by posthumous tributes to the author by Dr. Zeinab Raafat and Dr. Aleya Said.


Notes: Reviews the video “A Smile in the Mind’s Eye” and lists the video’s availability. The short film is described as biographical and rich in detail.

Notes: Review of Durrell’s *The Greek Islands*.

Notes: Review of Edmund Keeley’s *Inventing Paradise*.

Notes: Consists of one broadsheet musical setting of Durrell’s poem “Lesbos.” Carries the note: “This song is recorded (7” E.P.) on Jupiter jep O C 39 by Belle Gonzalez accompanied by a small jazz ensemble. The present adaptation for voice and piano is by Patrick Smythe.”


Notes: Durrell is mentioned several times throughout the text, but nearly exclusively in a paired reference to Henry Miller and their role as supporters of Nin.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Durrell is mentioned several times throughout the text with regard to general trends or other authors, but does not directly receive extended critical analysis.


gifford@uvic.ca


Abstract: Review of Prospero’s Cell and Reflections on a Marine Venus.

Notes: Letter to Mr. Matthews


Notes: Reprinted from Yale Review 49.4 (1960), 488-495.


gifford@uvic.ca


Notes: Both Lawrence and Gerald Durrell are mentioned a number of times throughout this work, which is introduced by Gerald Durrell.


Notes: See pages 387-390.


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Review of Durrell’s Prospero’s Cell.

Notes: Review of Durrell’s Esprit de Corps.


Notes: Durrell is discussed and quoted only once in the book, at the beginning of the first chapter; however, Sutton is careful to show the relationship between his work’s sense of history and that which Durrell discusses in Reflections on a Marine Venus. Specifically, Durrell’s sense of historic ‘plagiarism’ is juxtaposed to Santayana’s contention that if one does not know history, one will repeat it—Sutton places his critical apparatus for the book in Durrell’s sense of plagiarism, rather than repetition.

1994.
Notes: Swan describes her own visit to the White House while biographically tracing Durrell's time there. Biographical details contain many flaws, but literary echoes of Durrell's and Miller's works appear.


Notes: Source: Vander Closter


Notes: Review of Durrell's Justine.


Notes: Review of Lawrence Durrell and Henry Miller: A Private Correspondence.


Notes: Durrell is mentioned briefly.

Notes: This letter responds to G.S. Fraser’s of the same issue. The issue is represented varying as volume 2 and volume 3. Enumeration is cumulative, so it may be identified as no. 10 in either case.


gifford@uvic.ca


Notes: Illus.


Notes: Contains bibliographic information on books, prefaces, chapters, articles and other media materials by Lawrence Durrell. Also contains a bibliography of reviews and criticism.


Notes: Translated by Marie-Claire Pasquier. It is a translation of Dylan Thomas’ letters published in *Two Cities* 4 (1960): 1-5.

Notes: Five letters, with a prefatory note by Durrell.

Notes: reprinted in 1968


Notes: On Miracle Ground II: Second International Lawrence Durrell Conference Proceedings


Notes: Durrell is discussed at three points, all with regard to his poetry.

Todd, Daniel Ray. “An Annotated, Enumerative Bibliography of the Criticism of Lawrence Durrell’s *Alexandria Quartet* and His Travel Works.” Diss., Tulane University.
Notes: In addition to the bibliography, this dissertation contains a 200 page biography of Durrell, the first biography in print.

Abstract: Lawrence Durrell has written in most of the genres of literature not just in an attempt to find his metier, but in the act of satisfying his powerful creative urge. His works include fiction, criticism, and travel literature, each undertaken in various degrees of seriousness, and for various reasons, literary as well as monetary. The quality of Durrell’s work makes him suitable for critical judgment as a novelist, and for commentary on the merit of his non-fiction as well—especially his much celebrated travel recollections. Durrell’s fiction, criticism, and non-fiction often merge in matters of style and diction, but they differ in matters of tone and objectivity. This dissertation traces Durrell’s success as a writer as he moves through different genres toward his masterpiece *The Alexandria Quartet*, and beyond. The first part reviews Durrell’s contributions to literature in general, focusing on the quantity and variety of his interests and accomplishments. His chronological development as a writer, traced through his attempts to get his works published, provides the framework for this section. The second part is an extensive analytical treatment of the critical responses to Durrell’s *Quartet*. Analyses detail each author’s theme or argument, and make clear the themes, topics, faults, and the literary significance of Durrell’s work. The third part analyzes Durrell’s major travel works, and incorporates a critical discussion of the methodology he uses for travel literature, including structure, fictional attributes and intentions. The point of reference for this section is Durrell’s essay ‘Landscape and Character,’ in which he defines the ‘spirit of place’ as it affects his work. These different approaches to Durrell’s work—biographical, bibliographical, and critical—make possible a broader and better understanding of the author, his works, his accomplishments as a whole, and the significance of his canon.


Notes: Durrell is discussed throughout the volume, but has short sections dedicated to his poetry of the 1940s and his verse drama *Sappho*.


Notes: Review of *Prospero’s Cell*
gifford@uvic.ca


Trail, George Y. “Durrell’s Io: A Note on Tunc and Nunquam.” Notes on Contemporary Literature 5, no. 3 (1975): 9-12.


gifford@uvic.ca


Notes: Review of Durrell’s Spirit of Place.


Notes: Accuses Wispelaere of plagiarizing Durrell.

Notes: Durrell is discussed on page 173.

Vander Closter, Susan. “Body Parts: A Reading of Tunc and Nunquam.” Lawrence Durrell Revisited:


gifford@uvic.ca


___. “Art, Artist, Ans Aesthetics In Lawrence Durrell’s *Alexandria Quartet.*” diss., York University.
Abstract: Lawrence Durrell’s Alexandria Quartet is a Kunstlerroman in which the protagonist and narrator, L. G. Darley, engages in a quest for selfhood and artisthood. Darley seeks self-understanding through an examination of his Alexandrian past in Justine, Balthazar, Mountolive, and Clea. By exercising his art he learns the lessons of love and life as he gains deeper insight into his relationships with the three women in his life: Melissa (love as compassion); Justine (love as passion); and Clea (love as sharing). Darley learns the lessons of art primarily through his own experience as an apprentice artist and his association with the successful novelist, Pursewarden, who becomes his model and mentor.

Darley writes Justine in an attempt to understand the significance of his affair with Justine Hosnani. The subject is personal and leads to a subjective account of his past which borders on solipsism. Balthazar’s Interlinear enables Darley to put people and events in perspective and precipitates a second effort, Balthazar, which emphasizes the importance of relative point of view. In Mountolive, Darley takes an objective stance while seeking to portray the public and political counterpart to his private Alexandria. With Clea, he returns to a more tempered subjective standpoint and while maintaining the validity of relativity introduces a hint of mysticism into his world view.

Durrell employs the narrative device of Darley’s artistic apprenticeship as a framework within which he is free to work out his own aesthetic system. Primarily through the characters of Darley and Pursewarden, Durrell puts forward his views about art, the artist, and aesthetics.

Durrell sees the artist as a healer of the psyche, one who is capable of presenting his own special vision of reality to an audience and thus enriching lives by bringing greater meaning and understanding into them. The function of art is to create values, to help men make sense of themselves and the world around them, to enable them to make responsible ethical and moral decisions. Art is freedom and should affirm life. Art yields a special kind of truth which utilizes reason and intuition via the imagination to achieve an analogue of truth, the artifact. Art may give form to intuitive knowledge or abstract concepts by transforming feeling into form and communicating thought via symbols. Art reflects reality through the consciousness of the artist
and displays truth in the very process of “coming to know.” Durrell offers a new means of approaching “reality”—a composite of appearances enlightened by imagination. He resolves the conflict between appearance and reality by using the former to depict the latter. Form should reflect content in a true work of art. Durrell attempts to give artistic form to the scientific concept of space-time, an essential element of perspective or point of view, one of Durrell’s major concerns within The Quartet. The artist’s position in space and time relative to his subject determines where he falls on a continuum of perception which has subjectivity at one end and objectivity at the other. Psychological time, memory acting upon the present moment yielding one continuous present, is the time most appropriate to the literary artist.

Durrell has extended the tradition of the Kunstlerroman to the bounds of the self-begetting reflexive novel. His main achievement lies in having managed to sustain a prolonged discussion of aesthetics while successfully incorporating these primary artistic concerns into the basic narrative structure of his novel. Durrell, more than any other novelist, has given aesthetic theory an integral position within his fiction in The Alexandria Quartet and in so doing helped to legitimize such a combination of theory and fiction.


gifford@uvic.ca


Notes: Review of Durrell’s Tunc.


Notes: Substantially revised from the 1965 version, also published by E.P. Dutton


Notes: Durrell’s use of allusion, both extra and intra-textual, is compared primarily to Eliot among other Twentieth Century authors.

Notes: Vander Closter notes “Reviews the opera based on Durrell’s Sappho” by UCSD professor Wilbur (Will) Ogden.

Notes: Outlines the Harry Ransom Center’s resources for Durrell researchers.


Notes: Durrell is mentioned a number of times throughout the book, but primarily in this chapter.


Whiting, Brooke. “Register to the Lawrence Durrell Collection of Manuscript Material in the Department of Special Collections, Research Library, University of California, Los Angeles.” Under the Sign of Pisces: Anais Nin and Her Circle 6, no. 2 (1975): 1-10.


Notes: Review of Durrell’s Spirit of Place.


Notes: Durrell is mentioned throughout the book.

gifford@uvic.ca

Notes: DAI 32:5293A


Notes: Durrell is listed in the reference section with minor mention of his position in 20th century literature.


Notes: Review of Durrell’s Monsieur.


Notes: Reviews Durrell’s White Eagles Over Serbia.

Wordsworth, William. Wordsworth; Selected by Lawrence Durrell. Editor Lawrence Durrell. Poet to Poet.


Yarrow, Ralph. “Perception and Rites of Passage in Lawrence Durrell’s The Dark Labyrinth and Thomas Burnett Swann’s The Day of the Minotaur.” Spectrum of the Fantastic: Selected Essays From the Sixth International Conference on the Fantastic in the Arts, Ed Donald Palumbo, 165-73. Westport, CT: Greenwood, 1988.


Young, Susan Helen Elizabeth. “Quantum Fiction: Relativity and Postmodernism in Lawrence Durrell’s ‘The Alexandria Quartet’.” Diss., City University of New York, 2000. Notes: DAI No.: DA9959244


Eurocentric approach to historiography and canon formation that elides Arab elements, and an insufficient attention to the materiality of the city as it features in writings about Alexandria. In re-appraising this cosmopolitan archive, the study deconstructs the perceived consistency of “canonical” Alexandrian texts, sets western modernity against alternative modernities, analyzes genre in relation to the representation of hybridity, and maps in non-complicit, popular paradigms of cosmopolitanism.

Chapter 1 deals with the ambivalence in Constantine Cavafy’s texts effected by the tension between a binary of Greek and Barbarian and a far more cosmopolitan attitude attuned to otherness and other textualities. The discussion then turns to E. M. Forster’s Egyptian writings in Chapter 2 where I analyze a colonial complicity in the historiography and representation of space in his account of the city and its cosmopolitanism, and contrast this against his simultaneous sympathy with subalternity. In chapter 3, I dwell on the hybridity in Lawrence Durrell’s Alexandria Quartet and bring out underlying patterns that make for what the text construes as Alexandria’s threatening space, witnessed in the representation of topography and myths. Broaching the question what place cosmopolitanism has in the postcolonial Egyptian period, the study takes up, in Chapter 4, novelist Edwar al-Kharrat’s texts, which address radically different imperatives through the Alexandria archive. My analysis of al-Kharrat charts it “contrapuntally” articulated modes of inter-ethnic and inter-religious affiliation that subvert Eurocentric canonical texts, as well as tap into resources, such as orality, elided in earlier representations.

It is hoped that this study will make a contribution to two sets of debates: discussions of cosmopolitanism in the west where the Middle East nevertheless remains the “other,” and Middle Eastern bids for inter-cultural dialogue where the reclaims of Alexandria’s archive are perplexed by its colonial freighting.


--------. “The Burden Slips: The Literary Expatriate In British Fiction, Before And After World War II.” diss., The University of North Carolina at Chapel Hill.

Abstract: From Kipling on, important British writers of the modern age have taken for protagonist the Englishman outside England. Many novels of expatriation set their exiles down in lands bound to Europe by ties of imperial dominion and thus form part of what can be termed the fiction of colonial encounter, a fiction dominated by Kipling’s image of the White Man who fearlessly takes up his burden and exercises authority accepted as rightfully his. The imperial protagonist as portrayed before the winds of change began so irresistibly to blow
might be hero or adventurer, benevolent father or greedy oppressor, but, whether glorified as in T. E. Lawrence or parodied as in Evelyn Waugh, exposed as in Joyce Cary or condemned as in George Orwell, he had always to be measured against the super-human dimensions of the White Man. In the brave new world of self-determination which rose out of the ashes of World War II, the bhwna, the tuan, the sahib were no more. The White Man ruling by means of his indomitable will disappears from serious fiction as does too his anti-heroic opposite in whom failure is deemed tragic or at least shameful. No longer expected to be master of other men or of the natural world, the wandering Britons of Lawrence Durrell, Anthony Burgess, and Graham Greene merely look on as old orders crumble or passively play parts assigned them in some already devised 'scenario.' Using the post-colonial context as the stage upon which their dramas unfold and expatriate Britons as the manipulated actors, these writers effectively explore the ironies inherent in the situation of the super-annuated White Man caught unprepared by the end of Empire. No longer 'every inch an Englishman,' much less 'the man who would be king,' the expatriate protagonist of Durrell, Burgess, or Greene is a not unlikely prototype of post-modern man, helpless to control even his own destiny. The expatriate experience, however, far from ceasing to seize the imagination, may in fact be coming to dominate it—everyman in some sense an expatriate, everywhere a place of exile.


Notes: An internal, departmental publication of the University of Southern Illinois, Department of English.


Notes: Durrell’s Pope Joan is mentioned on page 1209, footnote 26.


Notes: Translation of the interview from Die Zeit (Hamburg), 27 November 1959.

Notes: DAI 34:2667A
