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PAMELA J. FRANCIS, EDITOR

SUSAN S. MACNIVEN, FOUNDING EDITOR

## The President's Column

Linda Rashidi

President, ILDS

Elected May 2014



It has been a long winter, but as I write this in mid-March, the ice is melting, the grime is all that remains of the mountains of snow, and my iris are shooting up their pale green heads. And the International Lawrence Durrell Society is awaking from its winter slumber and coming alive with ideas, actions, and the excitement of the year to come. February is always a time of renewal for us Durrellians, as we meet in Louisville for the scholarly exchange of ideas, good company with colleagues old and new, plenty of fine food and wine (and beer), and discussion of where the Society is, where we want to be, and how we will achieve those goals.

The Executive Board met on the last Saturday of February at the Brown Hotel in Louisville. Our meeting began with breakfast and ended with lunch. In between, we had a full plate on our agenda. Beginning at the end, after lively and thoughtful discussion, we decided on a site for OMG XIX: Crete in late June or early July, 2016. Anna Lillios is the Conference Coordinator and is already hard at work setting up sub-committees, contacting various speakers and 'people of interest,' making arrangements to visit Crete in May, and organizing the numerous ideas and suggestions that have been flooding in. A Program Sub-Committee has been set

up—Anne Zahlan, James Clawson, James Gifford, and Charles Sligh—but if others are interested, please contact one of the above members. As other sub-committees or working groups are formed, there will be room for others to participate, so send me or Anna an email of your interests or expertise. The more folks involved, the better.

Perhaps the most pervasive item on our agenda was communication, in all its varied forms, both hard and virtual. Though the Society's online presence is now front and center—Facebook, Twitter, the Listserve, webpage ability to join the ILDS and subscribe to *Deus Loci*, online *Herald*—Board members felt it was still important to keep up communication in the old-fashioned way with snail-mail letters from the President and Secretary-Treasurer, the option of hard copies of the *Herald*, the Membership Directory, and subscription and membership letters. So we continue to communicate in as many ways as possible to as many people as possible. Any feedback on communication forms of the Society would be appreciated. What works for you?

Though our biennial On Miracle Ground conference is the most prominent way we promote Durrell scholarship, it is not the only way. One focus of the Executive Board meeting was discussion of ways to encourage membership and participation in the Society. Toward this end, the Board is encouraging present members to sponsor new members. These might be graduate students or just folks that you know have an interest in Durrell. These gift memberships will be for two years and include subscription to *Deus Loci* for that period of time. There will soon be directions on the website on

how to do this; this option will also appear on your renewal letter from Paul Lorenz in the Fall.

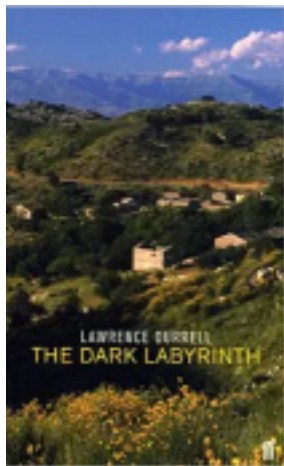
The ILDS also promotes Durrell scholarship and interest in Durrell studies by maintaining an online bibliography, which is now on Zotera and administered by James Clawson, James Gifford, and Pamela Francis. Anyone can access this through the Bibliography tab on the website. If you have additions or updates, please contact one of the three administrators. We are also working on a second way of foregrounding work on Durrell and related authors: establishing an archive and assisting in translation of Durrell scholarship in and to languages other than English. This is in the formative stages but hopefully will involve both making available translations on a database on the website and setting up a resource list of people willing to help with translation and/or editing. If you have interest in assisting with this project, let me know.

I continue to be amazed at the depth and breadth of scholarship that continues in and around Durrell's work. In Louisville on February 27, the ILDS once again shone with two great panels, organized by James Clawson. The theme this year was "Literary Retrospectives." The first panel consisted of: Anna Lillios, "Clea Badaro: Lawrence Durrell's Minor Muse in *The Alexandria Quartet*"; Dianne Vipond, "Form as Content in Lawrence Durrell's *Avignon Quintet*"; and Samuel J. Kessler (graduate student at University of North Carolina), "The Story in Future Retrospect: *Monsieur* and the Idealization of Memory in Lawrence Durrell's *Avignon Quintet*." Panel 2 consisted of: James Clawson, "Romance in Retrospect: Lanark and

Scottish Independence”; Pamela Francis, “The Broken Road of Memory: A Phenomenological Reading of Patrick Leigh Fermor’s *The Broken Road*”; and Linda Rashidi, “Durrell as Political Creature: An Examination of *Judith* and the *Alexandria Quartet*.” Perhaps even better than the actual presentations was the discussion that followed, which is as it should be. If you have presented or written on Durrell or a related author in the past few months, write up something and send it on to Pamela Francis for the next (Fall 2015) edition of the *Herald*. James Clawson will once again organize one or two panels for the 2016 Louisville Conference on Literature and Culture since 1900 to be held in February 2016. Watch for the CFP around September and consider submitting an abstract and/or joining us!

Finally, Durrell as poet: The next White Mice Poetry Contest is up and running, so begin musing on Drink today and pass this along to anyone you know who is verse inclined. Details are included on p. 13 here and on the website.

As we move into 2015, I can feel the palpable energy that Durrell continues to generate. It is this time of year that I always delve back into a Durrell book, and this year I am reading (for the 10th time or so!) *The Dark Labyrinth*, a book that Larry himself panned, but that I have taught with great success and continue to find worth exploring.



## A letter from your editor...

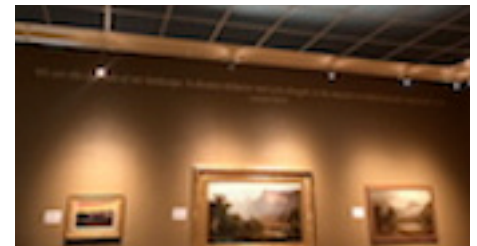
Pamela J. Francis, editor

It is quite clear that T.S. Eliot never taught teenagers, because April is a walk in the park compared to the tortures of May...

By mid-May, everything that has to be done is done--at least for the students. Finals have been completed, and for the first time since they arrived here in August, the kids have a little down time. And if there's anything that's harder on the nerves than high-achieving high school students stressing out about their grades, it's high-achieving high school students with nothing immediate to study. So, the American History teacher and I, in an effort to give the residential staff a break, loaded up a couple of vans with kids and headed out to a World War I poster exhibit at the Norton Art Gallery in Shreveport.

After stopping for a second breakfast (teenagers don't think in terms of breakfast, lunch, or supper; they just think FOOD), we arrived at the Norton. I grew up in Shreveport, and remember fondly school trips to the museum; even though the huge collection of C.M. Russell and Frederic Remington had never really been my "thing" I could certainly enjoy the fair collection of Hudson School paintings, as well as a rather substantial collection of Piranesi prints (before Escher, there

was Piranesi...). But there wasn't much else, and quite frankly, I hadn't returned in over 30 years. So, I was pleased and surprised to see that the museum had had a makeover that included not only adding substantially to the collections, but also inscribing appropriate



YOU CAN'T SEE IT THAT WELL,  
BUT IT SAYS:

"WE ARE THE CHILDREN OF  
OUR LANDSCAPE; IT DICTATES  
BEHAVIOR AND EVEN THOUGHT  
IN THE MEASURE TO WHICH WE  
ARE RESPONSIVE TO IT."

-LAWRENCE DURRELL

AT THE NORTON ART GALLERY,  
SHREVEPORT, LOUISIANA

quotes in the various galleries. Still, I was delighted to find that an entire gallery of landscape paintings was headed by a quote from our very own Lawrence Durrell!

Ahhhh....what a perfect teaching moment! I explained to the students who Larry was and why he is important, and of course, made suggestions for reading (his travel work, anyway; I don't think that many sixteen and seventeen year olds, no matter how academically advanced, are quite ready for some of the passages in *Constance...*).

So Larry has made it to the walls of the Norton Art Gallery! It is, to me, just another indication that (Cont'd. p.4)

## On Miracle Ground XVIV

The ILDS Executive Board has chosen Crete as the next conference site. The conference, which will take place at the end of June 2016, will be hosted by the University of Crete in Rethymnon. The university currently enrolls 16,000 undergraduate students and 2500 graduates on campuses in Rethymnon and Herakleion (<http://www.en.uoc.gr>).

The island of Crete provided sanctuary to Lawrence Durrell after he escaped from Corfu just ahead of the invading Italians in World War II. He stopped briefly on Crete on his way to Alexandria. He knew the British writers, such as Patrick Leigh Fermor, Stanley Moss, and Ian Fielding, who stayed in Crete to join the resistance against the Nazis. Fermor and Moss famously kidnapped the Nazi general on Crete and sent him on a boat to British authorities in Egypt. Thus, one of the conference themes will focus on the literary works that British and Cretan authors wrote in response to the war.

Excursions will likely include a tour of Knossos and Phaestos, as well as a tour of Herakleion's National Archaeological Museum and Kazantzakis's grave site above Herakleion.

Please let me know if you have any recommendations for conference guest speakers.

Anna Lillios [Anna@ucf.edu](mailto:Anna@ucf.edu)

## ...from your editor, cont'd from p. 2

his name does circulate amongst thinkers, writers, and other artists. Lawrence Durrell is not a household name, and it's doubtful it will ever be, but for those of us for whom the name conjures sultry Alexandrian heat and the romantic and political intrigue of wartime Avignon, the occasional "find" is deeply gratifying.

This issue of the *Herald* delivers news and notices that I hope will be both entertaining and informative. As you read in our President's column, On Miracle Ground will be held in Crete next summer, and I, for one, am VERY excited! I look forward to posting more details on what is bound to be an exceptional OMG.

In this issue we also say *au revoir* to longtime Durrellian and dear friend, Bill Godshalk. He was greatly missed in Louisville this February, and we were all heartbroken a few days later to receive the news that he had passed on to that great archive in the sky. I miss you, Bill...I know we all do.

And of course our regular columns are here: Anne Zahlan's reminder of past Heraldic glories, and Grove Koger's ever thoughtful reflections on books relevant to the Society's interests. Peter Baldwin has written on a recent trip to the British Library, and his observations are fascinating! Finally, I've included some news on new publications and translations, as well as an extensive review on one of James Gifford's latest. Yes, that's "one of..." The guy just doesn't take a break!

Please remember that this is the Society's newsletter, and we like to report on any Durrellian (and

friends!) related activities. Please send notes, photos, CFPs and any other related information to me at [pamelajofrancis@gmail.com](mailto:pamelajofrancis@gmail.com). I look forward to hearing from you!

## Durrell at MSA 16, Pittsburgh, PA November 2014

James Clawson and James Gifford organized the "Coherent Fragments and the 'Big Books' of Modernism" seminar at the sixteenth conference of the Modernist Studies Association, held



The Omni William Penn Hotel in Pittsburgh. The unoccupied 22nd and 23rd floors are said to be haunted.

in Pittsburgh 6-9 November, 2014. The conference was in the historic Omni William Penn hotel in downtown Pittsburgh, and the seminar was full to bursting with papers on everything from Durrell to Joyce and magazines to novels in sequence. Each contributor discussed how modernist "big books"—including chapter-by-chapter, poem-by-poem, volume-by-volume, piece-by-piece works in sequence—pro-

voke readers to understand fragmentation as a key part of modernity's aesthetic manifestation, as well as fragmentation itself as a product of the vital commercial pressures running from Mudie's Lending Library to the paperback pulp trilogy. Or even a Quartet or Quintet as smart choices better for a writer's bank balance than a single volume... Apart from Clawson's and Gifford's Durrelliana, Stephen Ross from the University of Victoria and Nicole Peeler from Seton Hill University participated as special guests.

While the weather wasn't quite the same as a rooftop garden in Corfu Town or a spectral tour of New Orleans, these Pittsburgh haunts gave great discussion and productive work, and even more fun. The next MSA will be in Boston, 19-22 November 2015. -James Gifford--





In issue 30 of the *Herald* I discussed some of the artists who've illustrated various editions of Lawrence Durrell's works—Paul Hogarth, Jim McMullan (my favorite), David Gentleman, and so on. Now Greek artist Andreas Giordiadis has created a series of wonderfully evocative pen and ink drawings of characters and settings from *The Alexandria Quartet*. The works have been displayed at the Biblioteca Alexandrina in Alexandria itself, at the Ianos Art Gallery in Athens, and most recently at the Hellenic Centre in London. See <http://ageorgiadis.gr/works/collection/14> for the series (see also p. 17).

About two and a half years after Durrell moved to Cyprus in early 1953, the British government outlawed EOKA, a Greek Cypriot organization fighting with increasing violence for British withdrawal and union with Greece. Within another year Durrell had left the island, and within another year still he had published *Bitter Lemons*, his account of his troubled sojourn there. David French examines the struggle in detail in *Fighting EOKA: The British Counter-Insurgency Campaign on Cyprus, 1955-1959*, from Oxford University Press.

Two newly formed groups are sure to be of interest to members of the ILDS. The first, American Friends of Durrell, is a nonprofit organization formed to assist the trust (now known as the Durrell Wildlife Conservation Trust) that Gerald Durrell founded in 1963. At the moment the American group is funding a training program for animal keepers involved in tamarin monkey conservation, an effort aimed at reducing threats to amphibians in the Caribbean, and a project to save the Madagascar pochard duck from extinction. Had he lived, Gerald Durrell would have been 90 on January 7th.

The Patrick Leigh Fermor Society has been created to promote the life and works of the late writer and to contribute to the maintenance of the stone house that he and his wife, Joan, built at Kardamyli on the coast of the Mani Peninsula. Details are available at <http://www.patrickleighfermorsociety.org/>.



On the heels of the new Penguin edition of Richard Aldington's novel of World War I, *Death of a Hero*, comes Vivien Whelpton's *Richard Aldington*. Subtitled *Poet, Soldier and Lover, 1911-1929*, the book charts the author's eventful life from the year that he met poet Hilda Doolittle (H.D.) to the year he published *Hero*. The biography comes from Lutterworth Press, which also publishes *Imagist Dialogues: Letters between Aldington, Flint and Others*, edited by Michael Copp.

I can't determine whether *Slaves in Their Chains* is the first novel set on Corfu, but it does seem to be the earliest that has appeared in English. Written by Konstantinos Theotokis in demotic Greek and originally published in 1922, the book traces the decline of a noble, debt-ridden Corfiot family in the years leading up to World War I. Theotokis's ancestors had settled on Corfu in the fifteenth century, after the fall of Constantinople, and he himself was born and died on the island. He was also involved in the publication of the journal *Corfiot Anthology*. *Slaves in Their Chains* has been translated by J.M.Q. Davies and is published by Angel Books of London.

Although archaeologists searching the seabed off the Greek island of Antikythera this fall didn't find any more pieces of the mechanism that has made the tiny island famous, they brought up a number of other important artifacts, including a bronze spear that would presumably have been held by a life-size statue of a warrior. Recovered more than a century ago, the Antikythera Mechanism has since been identified as a computer capable of tracking movements of the sun, the moon, and the five planets known to the ancients. Recent calculations suggest that the device, which science fiction writer Arthur C. Clarke called "one of the greatest basic mechanical inventions of all time," may date to the third century BCE. Archaeologists hope to resume their search this spring. If you want to follow their progress, the site *Return to Antikythera* at <http://antikythera.who.edu/> carries the details.

## The Chart Room, cont'd

In reading Alan Furst's 2014 novel *Midnight in Europe*, I ran across a passage in which Furst's protagonist is walking home through cold, damp Paris to his apartment, where he "would settle by the coal-burning fireplace, would read—Robert Byron's *The Road to Oxiana*—drink the bottle of wine, and smoke Gitanes, a blanket pulled tight around his shoulders." There are surely worse ways to spend an evening ...

I first ran across Byron's name in Paul Fussell's *Abroad: British Literary Traveling between the Wars*. Fussell maintains that "what *Ulysses* is to the novel between the wars and what *The Waste Land* is to poetry, *The Road to Oxiana* is to the travel book." Byron took three years writing his masterpiece, which describes in frequently antic detail and seemingly spontaneous form his failed attempt, in the company of fellow author Christopher Sykes, to reach the Amu Darya, or Oxus River, in Central Asia.

The Oxford University Press edition of *The Road to Oxiana* includes an introduction by Fussell himself. And if you aren't familiar with Fussell's own book, you have several enjoyable evenings of reading to look forward to yourself. It's no exaggeration to say that what *The Road to Oxiana* is to the travel book, *Abroad* is to the history of the travel book.



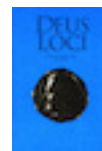
The Antikythera Mechanism: a computer-generated model (left) and the recovered item (below).

For more information, see <http://www.antikythera-mechanism.gr/>



## SPECIAL:

**Deus Loci** back issues (Nos.1-7 and 9-13, excluding No.8) are now on sale for \$5 plus postage (\$2.50 domestic; \$10 international) per copy. See the ILDS website [www.lawrencedurrell.org](http://www.lawrencedurrell.org) to order!



# WILLIAM LEIGH GODSHALK, 1937-2015

"Well," says Jurgen, "I am willing to taste any drink once."

— James Branch Cabell, *Jurgen: A Comedy of Justice* (1919)



**WILLIAM LEIGH GODSHALK**  
—always and forever Bill to those of us who knew, loved, and traveled down these roads with him—was a man of appetite and laughter. The chapters in his storied and adventurous life beggar description.

Motorcycle enthusiast; a husband and father; raconteur and a fellow of infinite jest; an eminent Shakespearean; a watchful caretaker of cats, domesticated and feral; a keen bibliographer and bibliophile (as appropriate for a man who could tell you just a few stories about LOVE); a strapping quarryman who spent his youth working in the slate belt of Pennsylvania; an excellent scholar of the writings of Lawrence Durrell, Walker Percy, and James Branch Cabell; and a lifelong lover of a good joke, excellent gin, and the charms of beautiful women.

To be sure, Bill was especially at his best when he found himself in closest proximity to those last three ingredients.

We were all lucky to be witnesses to Willy Leigh and his ways.

**I sometimes think that I learned more from studying him than I did from studying philosophy. His exquisite balance of irony and tenderness would have put him among the saints had he been a religious man.**

— Lawrence Durrell, *Justine: A Novel* (1957)

More than anything else, Bill had a twinkle in his eye, the spirit of laughter and tenderness that Lawrence Durrell championed in his writings. And that spirit was Bill's gift.

One for the record: Bill loved to tell the tale of that time when he stumbled into an early-morning conference session, determined to battle his way forward, despite bleary vision and wincing hangover, and read his paper on the Avignon Quintet. Bill pulled himself together and started that paper, only to find his concentration shattered by raucous laughter coming from some rascal in the back row. That rascal was soon revealed to be none other than Lawrence Durrell, himself. The novelist obviously recognized (and understood) the all-too-human comedy unfolding in front of him.

Bill would laugh and howl as he told that story. I can still hear him laughing now.

**Yon rising Moon that looks for us again—**

**How oft hereafter will she wax and wane;**

**How oft hereafter rising look for us**

**Through this same Garden—and for one in vain!**

**And when like her, oh Sáki, you shall pass**

**Among the Guests Star-scatter'd on the Grass,**

**And in your blissful errand reach the spot**

**Where I made One—turn down an empty Glass!**

— Edward FitzGerald, *The Rubáiyát of Omar Khayyam* (1859)

Again and again, Bill succeeded in emptying life's glass and in sharing his laughter and tenderness—succeeded in expanding the compass of loving-kindness and good humor just a bit more against the surrounding darkness. We will always hold him dear for his gift of good spirits and his laughter. He was a friend of mine.

— Charles Sligh, Chattanooga, 1 April 2015

**He was a man, take him for all in all,**

**I shall not look upon his like again.**

**--Hamlet (1600)**

# A FLAMBEAUX FOR BILL GODSHALK

Come,

Let's haue one other gawdy night:  
Call to me

All my sad Captaines, fill our Bowles  
once more:

Let's mocke the midnight Bell.

— *Antony & Cleopatra* (1607)

It is a tall order, to attempt to sum up William L. Godshalk in a paragraph or two! Dear Bill! I knew him well, Horatio, a fellow of infinite jest! But Bill was so much more than Yorick. In fact, it is appropriate to invoke Shakespeare in talking about Bill, since he was known to the world outside Durrell studies as a specialist in the Bard. In 1991 I found myself at the Thomason College of Civil Engineering in Roorkee in the Punjab. A librarian introduced me to a colleague who produced a photocopy of the title page of the First Folio of 1623. The actual book was in his home, he said, and he wanted it authenticated (the rare times that the title has been offered at auction, it fetches in the millions). I wrote to Bill, and instead of the incredulous skepticism with which, I confess, I had greeted the claim, I received a reasoned and detailed response, which I relayed to my Indian acquaintance.

Bill the jester came in two forms, verbal and physical. Describing Clea's underwater accident, Bill once wrote, "Clea loses her hand in her brush" — Bill interrupted his statement to add a parenthetic "bad pun" — "with death."

Then it was at the 1986 OMG at Penn State University in State College. Larry himself was in attendance. Several of us were in a restaurant, and someone suggested the advisability of burning the Visa receipts to prevent identity theft. When the fire in the ashtray — this was back in smoking days — seemed to be getting out of hand, Bill leaned over to blow out the flames. Being Bill, he blew too hard. The entire flaming mass landed in the — er — lap of the man across from Bill, the man pitched over backwards, waiters came running. No one was injured, but by common consent, thereafter we avoided that particular restaurant.

Like the ghost in *Hamlet*, Bill was not always easy to pin down in the flesh. In 1982 the second of all Durrell conferences was being held in Baltimore, and Bill was scheduled



BILL

to present a response to an excellent paper by Alan Warren Friedman, "Not Lost but Gone Before": Durrell and Death." Bill did not but mailed his response with a profuse apology. Bill finds himself in basic agreement with his colleague's essay, but he notes that Durrell implies an important distinction that Friedman

virtually ignores: "The distinction is quite obvious: fictional death can be reversed fictionally but real death is for keeps. Durrell, like all of us, is aware of this difference. Da Capo's death is a fiction. In the fictive reality of the Quartet, he is not dead; someone else has died in his place. But Pursewarden is really dead after his suicide . . ."



As I reread Bill, I seem to hear his voice, the sheer brilliance, the serious impact breaking through the humor, and I realize how much I miss him already, how much we must all miss him. I suspect that many of us will find occasion to resurrect him in our imaginations, hear again his manic laughter, his friendly concern, to recall him in the world of Da Capo, Pursewarden, Scobie, Sutcliffe — and Larry Durrell.

Ian S. MacNiven,  
Athens, NY, 1 April 2015



# Conversations with Another Ass, or a View from Pudding Island

by Peter Baldwin

Sebastian Carter, the editor of *Parenthesis, the Journal of the Fine Press Book Association*, has asked me to write a two part illustrated essay on what can be broadly described as Lawrence Durrell's privately printed books. For the purposes of my essay for *Parenthesis*, I have defined 'privately printed' as referring to a book available only for limited distribution. I will apply this as broadly as possible with a view to including all of Durrell's work printed for such circulation, whether commercially by a third party or at Durrell's own instance. I want to include the slim early volumes of Durrell's pre-Faber poetry as well as some of the other curiosities he published such as *Bromo Bombastes* and the pamphlets (*Zero and Asylum in the Snow; Parthenon* etc) published when Durrell had direct access to printing presses when he was on Rhodes.

Part one will cover the years 1931 until and including 1955, after which Durrell's fame was

established with the publication of *Justine*; part two will cover the rest of his career.

One very slim book I was keen to inspect again was published in just six copies, all typed, so probably only just within the definition of a book. This was *Premature Epitaphs and All*, Durrell's' verse squibs on compatriots he knew in Alexandria. I recall handling a copy during one of my visits to Alan G Thomas in the late 1980's. Alan's collection of Durrell's books was bequeathed by him to the British Library and so I hoped to find that copy in the BL archive. A careful inspection of the BL archive gave no clue as to in which folder I might find *Premature Epitaphs*; knowing that it was published in 1944, I was hoping that Add Ms 73094B described in the BL catalogue as 'Poems 1944' might provide me with a chance to look again at a copy of this booklet.

I was disappointed in my search but delighted at what I was able to inspect during my recent visit to the Western Manuscript room of the BL. In addition to Add Ms 73094B, I ordered up three other lots and for a couple of hours felt myself much removed from the hushed and revered rooms of the BL and ushered instead into the physical (Cyprus, Rhodes) and emotional worlds (Eve, Ghislaine) of Lawrence Durrell.

Looking through my notes made during this visit, I realise now how I underestimated the task of a researcher, failing, for

example, to take a ruler with me to measure dimensions. But here are my notes with immediate impressions of what I looked at in the BL Western Manuscript reading room that day:

Add Ms 73099A – Three notebooks being what I assume to be early drafts of *Justine*. The one which first demands attention is the largest, a large quarto notebook marked by LD on the front 'Justine – Rough Draft'.

I have had some difficulty in establishing the date of that inscription by Durrell and suspect it might have been applied at a later date [see below]. Also on the cover is one of several ink 'doodles' that can be found throughout Durrell's holograph note books. A typical abstract example can be found at illustration 43 of Ian MacNiven's biography of Durrell.

The notebook is dated 'Begun in Venice 21st January 1954 on notes from '46 – '47....Kyrenia. 6 months with S(appho) alone. Terribly happy – dog tired'.

Following Brewster Chamberlin's *A Chronology of the Life and Times of Lawrence Durrell*, Durrell was in Venice in January 1953, but, presumably not in 1954 for which year there is no similar entry in Chamberlin's work. It was not until later in 1953 that the name 'Justine' started to feature as a working title of what Durrell had hitherto referred to as 'The Book of the Dead'. I think that the

(Cont'd p. 14)

# Thirty Years Ago in the *Herald*

Selected by Anne Zahlan

The fourth issue of The Lawrence Durrell Society Herald, edited by Gregory Dickson, Susan MacNiven, and Lawrence Markert, and dated 15 February 1985, named two new members, Candace Fertile and Anna Lillios, as well as welcoming back from a year in China “long-time member” H.R. Stoneback. The big news of the issue came in Greg Dickson’s “Society Notices”:

Miraculously, Lawrence Durrell has accepted Michael Begnal’s invitation to attend **OMG IV: The Fourth International Lawrence Durrell Conference** to be held in 1986 at Pennsylvania State University! In his letter to Begnal, Durrell stated: “I’ll speak if you wish, explain everything!”

In “Recent Publications by or Concerning Lawrence Durrell,” Susan S. MacNiven announced Gallimard’s October 1984 release of *Constance, ou Les Pratiques solitaires*,

translated from the English by Paula Guivarch.” Among items noted about Durrell was Corinne Alexandre-Garner’s book *Le Quatuor d’Alexandrie: Fragmentation et écriture* expected out soon thereafter from Peter Lang. Included also was Corinne’s interview in the 4 January 1985 *Le Nouvel Observateur*, evoked by Susan as follows:

In this fascinating interview, “Lawrence Durrell: ‘Je vais devenir une nonne tibétaine . . .,’” Durrell talks about painting, women, his second wife Eve, Freud and Lacan, his character Constance, androgyny, children, Buddhism, and the termination of his novel writing. With the article is a haunting photograph of Durrell.

This February 1985 issue included also a column by Peter Baldwin, the first of many to come. In the following excerpt from his inaugural “Conversations with Another Ass, or Views from Pudding Island,” Peter notes the “rather mixed” critical response in the U.K. to volumes of the *Quintet*. He goes on to muse on the awareness in the nuclear age of the “inability of the individual to change world events”:

We see and can react only to the aesthetic culture we perceive around us since we at least have some chance of influencing that. Although Durrell never preaches, he is proposing religious ideas which, because such ideas are at once contradictory to our aestheticism, are fated to be of limited appeal to the usual novel reader, who, after all, is really looking for at best a good yarn. Whilst to many readers an interest in Eastern religions is still seen as trendy or esoteric, Durrell, I think, urges us toward a view of increasing interest—a synthesis of Oriental and Occidental beliefs. It is through his use of the occult that we are forced into an awareness of materialism (and its relationship to aestheticism) and thence can break its limitations and move into the metaphysical domain where we start our search for wholeness.

# New and Noteworthy



## THE PATRICK LEIGH FERMOR SOCIETY

We are pleased to share the news that the Patrick Leigh Fermor Society has officially formed.

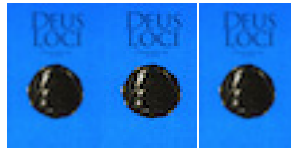
Lawrence Durrell and Patrick Leigh Fermor enjoyed a close and lively friendship, lasting from their first meeting in wartime Egypt right up until Durrell's death in 1990. Fully in the spirit of that friendship, the ILDS congratulates the PLFS on their incorporation, and we look forward to the possibility of collaborating on inter-society events and conferences in the near future.

For more information on PLFS membership, special events, and publications, please visit the official PLFS website:

www.

patrickleighfermorsociety.org

## *Deus Loci*



*Deus Loci XIV* is the centenary issue which celebrates the literary achievements of Lawrence Durrell. The issue will appear late spring and feature not only a retrospective view of Durrell's work but also an exploration of the more obscure Durrell, beginning with an article by Ian MacNiven entitled, "Found on the Cutting Room Floor: Left Out of the Biography." After writing 801 pages of the biography, Ian makes the intriguing remark: "I'm still not sure that I caught the essence, the encompassing spirit of Lawrence Durrell." Richard Pine discusses another little-known aspect of Durrell's work—his unpublished novel *Judith*, recently published by the Durrell School of Corfu in 2012. David Roessel addresses another obscure Durrell text, "Village of Turtle-doves," in his article, "A Tale of Two Villages: Lawrence Durrell, Hassan Fathy and the Story of Gourna." Roessel shows how Hassan Fathy's construction of Gourna in the Valley of the Kings inspired Durrell to create the character of Caradoc in *The Revolt of Aphrodite*. Other articles include James Clawson's "Unhomely, Uncanny, Unmodern? Finding a Home for The Avignon Quintet"; Isabelle Keller-Privat's "'It is not meaning that we need but sight': A Study of Lawrence Durrell's Red Limbo Lingo as a Poetic Quest for Freedom"; Paul Lorenz's "The Metamorphosis of London in the Writing of Lawrence Durrell"; and Dianne Vipond's "Ghosts and Shape-shifting Doppelgängers: Exploring the Uncanny in Lawrence Durrell's Avignon Quintet." The issue closes appropriately with Corinne Alexandre-

Garner's retrospective article, "End-game: From the Closure of Texts to the Ending of a Lifetime's Oeuvre."

The issue also includes a memoir by Peter Baldwin entitled "Sweet undiscovered ends': A Memoir of Collecting and Publishing Lawrence Durrell." You'll also be able to read poems by our White Mice-winning poets, book reviews, and Grove Koger's extension of the bibliography to 2002.

After this issue is published, I will be seeking articles, poems, notes, and reviews for the next issue; I encourage you to send your work to the journal.  
-Anna Lillios, editor

## FROM PROSPERO'S CELL...

A recent email from Richard Pine asked that I remind readers that while the Durrell School of Corfu has closed, the Durrell Library of Corfu has been established. Richard and others are working on a new website which he hopes will be ready in early June, which will feature matters Lawrentian and Geraldian, and texts such as Pine's *Mindscape* and Brewster Chamberlin's *LD Chronology*. More details will be announced once the website is operational. (Cont'd p. 15)



# New Research

## *Personal Modernisms*

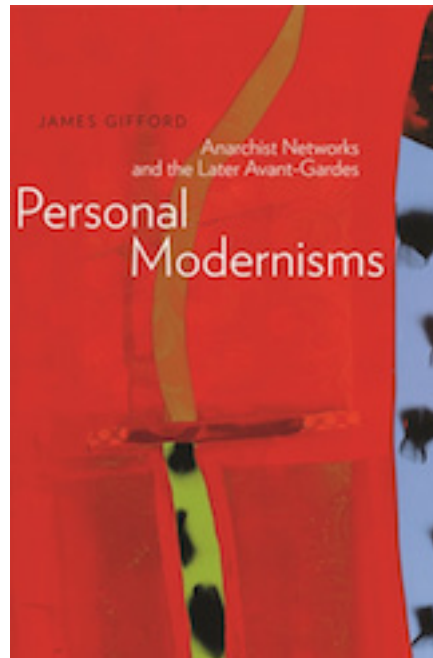
Reviewed by Sheena Jary

**Gifford, James. *Personal Modernisms: Anarchist Networks and the Later Avant-Gardes*. Edmonton, AB: U of Alberta P, 2014, xx + 294 pp. Print.**

James Gifford's *Personal Modernisms* is the first in-depth account of the personalist English literary network in the pre- and post-World War II "gap" (xvii). Gifford illuminates the interbellum period, where he argues that artists like Henry Miller, Lawrence Durrell, David Gascoyne, Elizabeth Smart, and Alfred Perlès merit significantly more scholarly attention and readership. Emphasizing the relevance of English literature outside the British Isles, Gifford examines a movement which he calls "Personalism," and underscores the profound impact that this less renown network made on generations of writers to follow. Gifford links the artistic production of this trans-continental literary group with a common thread: that of an anti-authoritarian outtake on life, and on art.

Gifford explains that personalist writers are consistently under-recognized in their role of shaping and impacting the writers of the 1950s and 60s, and he designates the term "antiauthoritarian" as the "broad premise" of the personalist mentality towards government rule (xiii). The anarchist politics of the 1930s and 40s share

substance with varying paradigms of Marxism, but Gifford emphasizes the personalist belief in pure anarchism with especial focus on self-governance and self-possession. Gifford outlines the twentieth-century literary and political history prior to Personalism, and proceeds to introduce the central figures of his study. To follow, Gifford moves into his two most critical points of



discussion: anarchist or antiauthoritarian orientation, and the personalist endeavour to own one's self.

In his second chapter, "Narrative Itinerary," Gifford highlights the uniqueness of personalist writers by underscoring their differences from the more renown literary circles, such as the Auden group and the Angry Young Men. Gifford's historical chronology captures the mentalities shared by certain writers, which led to the formation of the trans-continental personalist network. Many personalists were affiliated with the Villa Seurat, where writers like Durrell, Miller, and Anaïs Nin challenged the Orwellian-type expectation that

the artist must aid the construction of social opinions concerning international politics. Critical to Gifford's argument is his definition of "antiauthoritarianism," which is less an "opposition" to government rule (xiii), and more a focus on owning one's self, or self-possession of the Ego. While personalists were critiqued from the outside by writers such as Orwell, who labeled Miller a "quietist," the cause behind personalist disengagement from the political sphere was realistic in that "the revolutionary potential [is] terribly limited" (34).

The personalists' antiauthoritarian approach both to art and life is manifest in their texts, where the authorial voice which aims to lead readers to the author's "meaning" is missing. The personalist sense of individuality is what Gifford aims to highlight, and through his extensive archival research and exhaustive close readings of primary texts, he draws distinct parallels between the personalist antiauthoritarian mentality, and the ownership of the Ego.

The final chapter, "Reading and Recasting," offers deeper analysis of primary texts by Miller, Durrell, Smart, and Duncan. Gifford presents a potential framework for reading and rereading texts in ways that will aid new research, and enlighten classroom discussion.

With a plethora of detail and history, which contextualizes the personalist network, Gifford's *Personal Modernisms* offers something of value to a wide range of readers, from those hoping to discover more about these understudied writers, to others interested in the literary milieu of the 1930s and 40s.

(Cont'd p. 15)

"No, you should have picked one from a poem  
 Being written softly with a brush—  
 The breathless ideogram for love we writers hunt."

—Lawrence Durrell, "A Bowl of Roses"

## A Call for Poems on DRINK

### The White Mice Poetry Contest

**First Prize:** \$100. **Second Prize:** \$50. **Honorable Mentions:** Publication.

The winning poems will be published in *Deus Loci*, the journal of the International Lawrence Durrell Society.

**Deadline:** October 1, 2015. Submit one to three poems on "Drink"—beverages, libations, imbibing rituals—and a brief biography. Submissions must be previously unpublished and not to be published during the course of the contest. All poems will be considered for publication. Include complete contact information, including email address. Manuscripts cannot be returned.

**Reading Fee:** \$10. **Special Subscription Offer:** \$15. This includes the reading fee plus a one-year subscription to *Deus Loci* (normally \$10).

Send entries (and checks payable to *Deus Loci*) to:

*Deus Loci* White Mice Poetry Contest  
 David Radavich  
 6216 Glenridge Road  
 Charlotte, NC 28211  
 radavich@earthlink.net

"Words I carry in my pocket,  
 where they breed like white mice."

—Lawrence Durrell to Henry Miller



## Pudding Island cont'd from p. 9

1954 dating was applied later, although the comment about the happy mood Durrell was enjoying at the time may have been contemporary to the draft itself.

Within this folder are two other smaller notebooks the texts of which resemble more the final version of *the Alexandria Quartet* – ‘The wind is high today...’ resembling the opening of *Justine*; ‘The sea is high again today.’ These notebooks are again liberally illustrated with pen and ink ‘doodles’, many reflecting what I assume to be imaginary Greek landscapes dotted with peasant houses.

Add Ms 74094B – contains four notebooks where I had hoped to find a copy of *Premature Epitaphs*. Two of the notebooks are rather nondescript with nothing to excite the eye but the other two are real treasures of which I had not been aware.

One is a cheap paper-covered note book, approx. 6 ½ x 5 inches approx. 15 pages, marked in holograph (as is all the writing in this notebook) on its title page, ‘Suite for Gypsy Cohen by Larry Durrell written in 1944 – this manuscript by the author to its begetter in exile and in love. Alexandria 1944’. This and other pages in this notebook are lavishly decorated in what I assume to be watercolours (not gouache) by Durrell and contains a significant collection of holograph poems, none of which I recognise, all written in red ink, it is fair to assume, as poems for Eve. This little treasure is quite stunning – and ample evidence of Durrell’s

powerful feelings for Eve.

The would-be dedicatee of the final gem in this folder is not specified, nor is its provenance, but it is dated on its title page 1951. Again lavishly illustrated with watercolours (?) and the pages each bearing some sort of aphorism, some by other writers such as Stendhall, some by Durrell, the book is entitled in Durrell’s own hand ‘Divers observations upon Several Sundry Subjects.’

With the recent relaxation by the BL of restrictions on photographing manuscript items, I think that an illustrated review of these two items would be a good feature for either *Herald* or *Deus Loci*, bearing in mind that colour reproduction of some of the pages should be part of such a review to give the reader the best impression of the gorgeous colours used by Durrell – imagine one of his best descriptive passages created in watercolour and you have a good impression of what can be seen in these notebooks.

Add Ms 74259 – This looks like Gwyn Williams’ own archive. Williams (1904 – 1990) was a poet, translator and critic who met and knew Durrell in Alexandria. The primary item in this folder is a proof copy, bound in wrappers (probably not the publisher’s), of Durrell’s 1946 Faber collection of poems *Cities, Plains and People*. For a full description in the BL online catalogue simply search 74259.

Durrell has inscribed the front wrapper to Williams; here is an extract from the BL catalogue entry: “Revise (sic) proofs of Durrell’s second major collection of poems *Cities, Plains and People*

(1946) annotated by Durrell and T. S. Eliot; 1945. In pale green wrappers stamped with an Olympian head. The cover bears the autograph inscription ‘To good Master Williams of Alexandria authority on Shakespeare --and Dark Ladies --Larry Durrell’ and below ‘Gwyn I thought you might like to have this for Christmas. -- It contains everything except ‘8 aspects of Melissa’ some little poems for Eve [Cohen] which are being added before the book goes to press in January’.

Also in this folder is extensive correspondence between Durrell (his side) and Williams. The earliest date from Durrell’s time on Rhodes and continue throughout Durrell’s career. As one would expect with the additional demands on his time after the success of *Justine*, the pre-*Justine* letters [typed] are longish, with vivid descriptions of Durrell’s life on Rhodes.

Add Ms 88972/5 – This is one of several folders in an archive of correspondence between Durrell and his fourth wife, Ghyslaine (*sic* in the BL catalogue). I chose this folder from the several in the BL archive from this source (Ghyslaine’s own collection) as being representative, I hoped, of this collection. The papers I viewed reflected a sad aspect of this marriage – Durrell and his wife were often apart, I think because Ghyslaine’s work required her to be in Paris. There are a couple of poignant letters where Durrell expresses the hope that he and Ghyslaine can be reconciled, the marriage obviously by then in trouble, one written in French (otherwise Durrell wrote in English) to avoid misunderstanding. (Cont’d next page)

By now, Durrell was using Papermate felt tip pens, his preferred hand-writing instrument, and many of the items are hastily dashed off notes.

For the scholar seeking a dissertation project, a fuller examination of this part of the archive would pay off with great rewards of a better understanding of Durrell's emotional response to this marriage, mostly overlooked in favour of his earlier marriages.

I hope these snippets of my notes from this all too short visit to the BL might persuade even the serious reader of Durrell who has no immediate academic interest, that a planned day in the BL with a reader's ticket might be as interesting as a ride on the London Eye!



## Personal

### Modernisms,

(Cont'd from p. 12)

While Gifford rescues anarchism from its negative connotation, he overlooks legitimate claims to social responsibility raised by anarchists affiliated with the Villa Seurat and Personalism. For example, Read's "politics of the unpolitical" inspire Gifford's book, but with such significant focus on Miller's nihilism, Gifford does not do justice to Read's politics, which are integral to his argument.

In terms of the personalist network, it appears that the reason behind such sparse aca-

demical scholarship and limited readership is due to the status of the writers: their outsider position is what fuels their work, but it also excludes them from canonical Modernist literature. Gifford introduces their talent and energetic fervour, unveiling the intrinsic literary value of personalist writing. Most of all, Gifford presents a network of writers whose art is rich in content, yet void of the authoritative voice that seeks to inform the reader of a specific truth—a "message." Though as one finds in personalist writing, there is no truth, no message, and the reader is invited to engage actively with the text in a way that he or she finds valuable. This "freedom to" mentality is central to Gifford's study. What is most dynamic, most intriguing and effective, is that Gifford holds true to the personalist values of freedom and individualism, in that his research provides readers with an expansive collection of data, but the choice of where one might take such information is in the hands of his readers.

## FROM PROSPERO'S CELL...

(Cont'd from p. 11)

Richard further noted two recent translations of interest, both from the English to the Slovenian. Gerald Durrell's *My Family and Other Animals* and Lawrence Durrell's *The Dark Labyrinth* have been translated by

Marjeta (Meta) Gostincar Cerar and are published by Mondrijan.

- 1) G Durrell: Moja družina in druge zivali
- 2) L Durrell: Temni labirint

(Editor's note: I apologize for lack of proper diacritical marks, etc.)

## More on translations...

Always on the lookout for good resources, Anne Zahlan recently forwarded me this note from James Gifford:

I remember someone asking quite a while ago if there was an Arabic translation of the Alexandria Quartet. Well, look no more!

<http://www.worldcat.org/title/rubaiyat-al-iskandariyah-riwayah-3-mawint-ulif/oclc/824469555>

The link is only to Mountolive, but the translator's name calls up the other 3.

Durrell, Lawrence. /Rubaiyat al-Iskandariyya/. 1992. Trans. Fakhri Labib. al-Qahirah: Dar al-Shuruq, 2009.

I think it's been put out in four volume in a bundle or separated, like the USA Penguin edition.

All best, James





## LOUISVILLE, FEBRUARY 2015

FROM TOP LEFT, CLOCKWISE: ILDS PRESIDENT LINDA RASHIDI PRESENTING ON JUDITH; DAVID RADOVICH AND ANNE ZAHLAN, ALWAYS READY WITH A COMMENT; JIMMY CLAWSON AND DURRELL NEWBIE AND UNC GRAD STUDENT SAMUEL KESSLER LISTEN TO DIANNE VIPOND; A HERALDIC DINNER AT SAFFRON, A PERSIAN RESTAURANT; JIMMY CLAWSON SPEAKING ON SCOTTISH LITERATURE.



## INVITATION

The Hellenic Centre have the pleasure to invite you to the opening of the Art Exhibition

### Andreas Georgiadis - «The Alexandria Quartet»

based on the novel by Lawrence Durrell

OPENING: Friday 13 March 2015, 6.30 P.M.

DURATION: 13 TO 15 MARCH 2015

OPENING HOURS: FRIDAY 6.30 - 8.30 P.M., SATURDAY - SUNDAY 10.30 A.M. - 6.30 P.M.



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## **William Leigh Godshalk**

**Born: 12/13 July 1937, Pen Argyl, Pennsylvania**

**Died: 1 March 2015, Cincinnati, Ohio**

### Education:

Non-graduating student, University of St. Andrews, Scotland, 1957-58. B.A., Ursinus College, 1959. M.A., Harvard University, 1960. Ph.D., Harvard University, 1964.

### Career:

Assistant Professor, College of William and Mary, 1964-67. Associate Professor, University of Cincinnati, 1967-72. Full Professor, University of Cincinnati, 1972- 2014.

**Memorial gifts may be made in the name of Bill Godshalk to:**

**Cincinnati Shakespeare Company**

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**(Project 38)**

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