



Welcome to the 42nd volume of The Herald – the 3rd in this new format. We are still experimenting a little with some of formatting and layout so this issue is an evolution in style from the previous volume. The first noticeable inclusion in this volume is the addition of a clickable table of contents, an idea presented to us by a reader and which was immediately put into the ‘Why didn’t we think of that?’ category of things to be immediately implemented. We have also changed the font a little, hoping it is a bit easier to read.

We are pleased to include, as part of our ‘A Private Country’ series, an article by a young scholar from Italy. We hope that this series will be more academic or scholarly in nature. Essays in this series may be perhaps a brief analysis of one of Durrell’s poems; perhaps of one of his books; or an exploration on a theme of interest to scholars and others who enjoy thoughtful pieces about Durrell. Please email the editors if you are interested in writing for this column ([newsletter.ilds@gmail.com](mailto:newsletter.ilds@gmail.com))

We would also like to thank Ian MacNiven, Lawrence Durrell’s authorized biographer, for providing us with this volume’s entry in the ‘Looking Back’ series. ‘Looking Back’ will feature contributions from those who read and are enthusiastic for Larry Durrell’s work. Contributors are asked to write in approximately 500 words about how they first came to know Larry’s work – perhaps a chance encounter with one of his novels; perhaps a recommendation from a friend; perhaps in the course of a visit to one of the places so evocatively described by Durrell in his books; perhaps by way of personal encounter. Please email the editors if you would like to contribute to this column ([newsletter.ilds@gmail.com](mailto:newsletter.ilds@gmail.com)).

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## Memorials of Sleep: Setting Lawrence Durrell to Music

by Anthony Powers

### *Editors' Introduction:*

*Some years ago, one of your editors became aware of this song cycle written by Anthony Powers. Mr Powers generously has responded to our request to write about the song-cycle.*

In 1997 a friend commissioned me to write a piece to celebrate her husband's 50<sup>th</sup> birthday. I could write for the tenor John-Mark Ainsley, who would be singing Britten's *Serenade*, and the Britten-Pears Orchestra. The new work would be performed in a special concert at Snape Maltings the following summer: all in all, a tempting prospect!

Earlier I had already set Lawrence Durrell's magical *Water Music* for soprano and a small instrumental ensemble, calling this single song *The Swing of the Sea*:

*Wrap your sulky beauty up,  
From sea-fever, from winterfall  
Out of the swing of the  
Swing of the sea.*

Such lines are a gift to a composer: a simple but subtle metre, a 'music' already latent in the sound of the words, and a concision that allows for the expansion in time which a song requires from its text. All this is what drew me to Durrell's poetry: it's what composers often mean by a poem being "settable".

The commissioner and her husband were both passionate Hellenophiles, so it was an easy decision to return to Durrell, and to add six new settings to a re-working of *The Swing of the Sea*. I called the resulting cycle *Memorials of Sleep*, again taking an image, this time from *Bitter Lemons* – though that poem didn't eventually 'make the cut':

*Let the old sea-nurses keep  
Their memorials of sleep*

The cycle sets these seven representative poems from Durrell's 1980 revisions to his *Collected Poems*:

<i>Echoes I</i>	<i>Lesbos</i>	<i>A Water-Colour of Venice</i>
<i>Aphrodite</i>	<i>Water Music</i>	<i>Nemea</i>
<i>Finis</i>		

At the London premiere of *Memorials of Sleep* early in 1999, I was delighted to meet Durrell's daughter Penelope, a living link to the author's world and his inspiring poetry. Unknown to one another, perhaps fittingly, it turned out we were almost neighbours in Herefordshire!

*Anthony Powers (b.1953) is a composer whose output includes two symphonies, several concertos, a large corpus of chamber music, instrumental, vocal, choral and orchestral works. Powers' music has been widely performed in the UK and overseas. Memorials of Sleep, settings of seven Lawrence Durrell poems, was first performed by John-Mark Ainsley with the Britten-Pears Orchestra conducted by Sian Edwards at Snape Maltings in 1998.*

## On Miracle Ground XXI

May 28 - 30, 2020

### Mysticisms, Heresies and Heterotopias in Lawrence Durrell's work

The next biennial conference organized by the International Lawrence Durrell Society will take place in Toulouse, France on the above dates with the above working title.

As well as being a gathering for scholars and the presentation of serious research papers about Lawrence Durrell and associated writers and artists, there will be much for the delight of the reader of Durrell's work who wants to explore more about Durrell's writing as well as about Durrell's generation of writers. Attendees will also have the chance to meet other readers of Durrell's work to share each other's enthusiasm for his writing.

The ILDS president, Dr Isabelle Keller-Privat, is the coordinator for the 2020 conference.

A call for papers has been published on the ILDS website and in this volume of *The Herald*. Registrations for attendance will begin in January, 2020.

#### OMG XXI Keynote Speakers include:

- Philippe Hoffman (directeur d'études de la section des Sciences Religieuses à l'École Pratique des Hautes Etudes à Paris) who will give a talk on Plotinus and the mystic tradition
- Laurent Macé (FRAMESPA, professeur à l'Université Toulouse Jean Jaurès) who will present on Catharisme in the mirror of fiction

#### Other Activities Include:

- An evening of poetry at the local Cave Poésie ([www.cave-poesie.com](http://www.cave-poesie.com)) on March 28th at 7 p.m. Six poets from the 2019 ILDS White Mice poetry contest (three awardees and 3 honorable mentions) have been invited to read their submissions.
- A visit to the Musée Saint Raymond ([www.saintraymond.toulouse.fr/](http://www.saintraymond.toulouse.fr/))
- A day trip to the Cathar castles
- A Conference celebratory dinner.

## On Miracle Ground XXI – Call for Papers

“Mysticisms, Heresies and Heterotopias in the Works of Lawrence Durrell”

Toulouse, France: 28 – 30 May 2020

The International Lawrence Durrell Society, dedicated to promote the work of the British author Lawrence Durrell (1912-1990), invites proposals for papers to be presented at a May 2020 conference in Toulouse, France.

From his early years as a writer, Durrell steeped himself in the works and ideas of Plato, Virgil, Ovid and other classical writers. He was equally interested in the worlds of the mystics as reflected in the works of Plotinus and the Kabbala, as well as the cultures of the ancient Egyptians and Copts. Not surprisingly, having settled in 1957 in the south of France where he lived until his death, Durrell’s interests came to include the ideas of the Gnostics and the Cathars and their alleged influence on the Order of the Knights Templar.

As Durrell developed his ideas from their foundations in the thinking of the ancient Egyptians, Greeks and Romans whose influence on his tetralogy, *The Alexandria Quartet*, is evident, so the ideas of Buddhism and the Gnostics permeate his later novel sequence, *The Avignon Quintet*.

Durrell’s works—travel books, fiction and poetry—reflect the ideas of the mystics and of all those prepared to challenge conventional thinking through the heresies that have permeated the Western world from its earliest recorded writings.

The various forms of Western and Eastern mysticism that underlie Durrell’s fiction and poetry question the pre-established, orthodox patterns of thought and undermine the oneness of truth, offering readers a heterotopia from which to re-examine the relationships between history and the art of writing.

Convening at the Université Toulouse – Jean Jaurès, a city whose culture reflects many of the themes and ideas found in Durrell’s writings, the Durrell Society seeks to promote discussion of twentieth-century writers who share Durrell’s ideas. Although papers on any aspect of Durrell’s writing are welcome, the conference organizers particularly encourage consideration of writers contemporary to Durrell including novelists, philosophers and thinkers with whom Durrell might have been sympathetic.

Topics for papers might include, but are not limited to the following:

- The impact of the ideas of Deleuze and Guattari on critical views of Durrell;
- The mystery of the ‘unknown’ as expounded by Yves Bonnefoy and as applied to the poetry of Durrell;
- The relationship of Durrell to the wider canon of twentieth-century novelists and poets, such as D. H. Lawrence, Joseph Conrad, E. M. Forster, Robert Graves, David Gascoyne, etc.;
- Influences on fiction and criticism of Foucault’s concept of heterotopia.

Early response deadline for submissions is 6th January 2020 (please indicate in this case if you need an official acceptance letter for administrative purposes).

Extended deadline for submissions is 2nd March 2020.

Registration will open by 10th February 2020. A direct link will be given to participants for on-line registration.

Current information can be found at the ILDS website: [www.lawrencedurrell.org](http://www.lawrencedurrell.org)

## “Useful Fictions, Necessary Illusions”: Lawrence Durrell and Neuro Humanities

by Bartolo Casiraghi

Back in 2015 Joshua Landy produced a brilliant essay for Lisa Zunshine’s state of the art *The Oxford Handbook of Cognitive Literary Study*. The title of the essay was “Mental Calisthenics and Self Reflexive Fictions”.

Landy’s starting premise is that certain literary artifacts do not leave the reader entirely wrapped in the cocoons of illusion building up during the reading process; on the contrary, they sometimes seem to be designed to stimulate the residues of awareness that what we are reading is not real. By so doing, literature offers us the chance to train a specific mental muscle that allows us to step back from our own beliefs. Landy carefully lists several eminent authors and writers – Calvino, the Huxley of *Point Counter Point* and Genet among others – where this breaking of the fourth wall is explicitly rendered in the text. The imaginary wall that stands between books and readership crumbles down, and texts call attention to their own fictionality. Landy’s main case in point is however a film, Federico Fellini’s celebrated “8½”. The convoluted narrative of the film oscillates between the emotional engagement of the viewer and the self-undermining of its own fictitious nature, without causing either of the two pushes to overcome the other. The overall effect, Landy argues – is that in 8 ½ “Everything we believe is subject to doubt—but everything we doubt can, conversely, become something to believe”.

I imagine that such situation will ring familiar to Durrell’s aficionados, with thoughts probably going to the *Quartet* and *Quintet* (and that is why I have always thought Antonioni or Fellini would have done a better job than Cukor for a cinematic *Justine*). The atmosphere gets even more Durrellian when Landy further elaborates his point: critics (inside the film and outside) might wish to think this strategy the carrier of some sort of ultimate message, persuaded that formal features must in the end *mean* something. Rather, such fictions are more concerned with being contagious than didactic. In fact, self-reflexive fictions give us the chance to entertain an illusion *while knowing* it for an illusion. Which is not far, one presumes, from the poetical truth that Darley only gradually attains through the four volumes of the *Quartet*. What is suggestive in Landy’s essay is the element of biological usefulness stressed for this kind of behavior. While he remarks that Nietzsche himself held a good degree of self-deception pivotal for human flourishing, it is also made very clear that keeping two contradictory mental states about a set of affairs (an ability we have thank to something called “informational encapsulation”) has been a winning move in terms of species evolution – and it is arguably also beneficent in terms of psychological health. In this light, if we consider the *Quartet* like its author did, “an experiment in the education of the psyche” (77), Durrell’s career in the neuro humanities could be just beginning.

### Works Cited:

Durrell, Lawrence. *Lawrence Durrell: Conversations*. Edited by Carl G. Ingersoll, Associated UP, 1998, p. 77.

Landy, Joshua. “Mental Calisthenics and Self-Reflexive Fiction”. *The Oxford Handbook of Cognitive Literary Studies*, edited by Lisa Zunshine, Oxford University Press, 2015, pp. 559-580.

*Bartolo Casiraghi is a post-graduate student at the faculty of European and extra-European cultures and languages, University of Milan, Italy. His main interests lie with comparative approaches to contemporary literature and modern literary theory. He became familiar with the work of Lawrence Durrell while studying at Cambridge and obtained his master’s degree with a research on form and readership in The Alexandria Quartet. He is currently seeking to continue his research on the link between Durrell and Cognitive Literary interests at the PhD level.*

## On First Reading Durrell

By Ian MacNiven

*As a contribution to our regular feature 'Looking Back' where we feature contributions from those who read and are enthusiastic for Larry Durrell's work, Ian MacNiven, Lawrence Durrell's authorized biographer has written the following. We are grateful to Ian for these memories.*

It must have been in 1961. I had graduated the year before from the University of Michigan, after spending four years in the College of Engineering, and was working as a specialist in quality control. My ambition, however, was to become a competitive bicycle racer — the national champion lived some score of miles away. Every day after work I drove to the Northbrook velodrome to ride about 45 miles with my fellow competitors. I had an hour to wait until the other cyclists arrived, and Susan, my wife, said, "Here's a book you might like — *The Alexandria Quartet*. It is about some *weird* people in Egypt. In fact, they sound rather like those characters you describe in your native Suriname." The rich and varied language, the scenes of desert, Nile, monuments, carnival, beggars, and violent death became part of our lives. I enrolled part-time in graduate classes in English.

A few years passed. After watching the back end of the national champion pull away from me in race after race, I decided that I would never become a top cyclist. And I was bored by engineering. I continued graduate work in literature. Envisioning my proximate starvation, my poor father said, "There's a good engineer gone wrong!" (To a Scot, engineering was a respectable profession, whereas teaching English...!) My parents retired in high dudgeon to Montserrat in the West Indies. A half-dozen miles to the west a rocky islet rose 850 feet from the sea: Redonda. It was a destination, and Susan and I went there. We swam ashore from an island trading sloop and climbed to the summit. Back at Southern Illinois University and now a full-time student, as my dissertation I began to catalogue the recently acquired Durrell Archive. I discovered that Lawrence Durrell styled himself "Don Cervantes Pequeña de Redonda," a title he had been given by his friend John Gawsworth.

I wrote to Durrell, enclosing some photographs I had taken of his dukedom. He wrote back that he had shared the photographs with another duke, his brother Gerry.

A few years later I finished my catalogue of Larry Durrell's archive. Susan and I bicycled to Sommières to hand a copy of my dissertation to him. We met for lunch at the Hotel Pont Roman in Sommières. Larry was sitting in front of an opened bottle of wine. His first words are branded into my memory: "Have you ever had the vin nouveau de Provence?" He held the bottle somewhat doubtfully up to the light. "It looks all right. If it's not, we'll all die of cholera!" By the time lunch was over, five empty bottles were lined up like sentinels on the table. It was pouring rain and Larry dropped my dissertation twice on his way to his Microbus.

Five years later Larry asked me to become his authorized biographer.

*Ian MacNiven's book 'Lawrence Durrell: a Biography' was published in 1998. It is dedicated to Ian's late wife, Susan Steier MacNiven 'equal sharer in all that matters'.*



Ian and Susan MacNiven  
during a visit to the UK in 1984

## Review: *The Durrell Log – a chronology of the life and times of Lawrence Durrell*

By Brewster Chamberlin – 3<sup>rd</sup> edition – London, Colenso Books. 2019  
230 pages. Price: £15.50

This is the third edition of Chamberlin's carefully researched chronology of Durrell's life, the first being published in 2006 under the auspices of The Durrell School of Corfu and the second an on-line version published by The Durrell Library of Corfu in 2016. The Colenso edition is much more than a reprint and expands the first edition considerably. As Brewster says in his Preface: 'This is not a biography.....It is a list of events related to [Durrell's] life and the history of his times.'

Those with more than a passing interest in Durrell's life – and it is hard to separate his life from his writing as speculation is ever present as to the truth of the experiences behind the narratives of his novels and 'travel' books – have been well served by biographers with not only the publication of significant collections of letters written by Durrell but also two sizeable biographies. That written by Gordon Bowker<sup>1</sup> is now seen as the less reliable in terms of dating of events, although, to this reviewer, Bowker sought a deeper psychological portrait of Durrell than Ian MacNiven in his 1998 biography, '*Lawrence Durrell: A Biography*'; MacNiven's book is seen as the essential guide to Durrell's life to the reader wanting a seriously written guide to Durrell's life.

As you would expect of a chronology, this book is, essentially, a list of dates and events. Where he disagrees with the dating of events as recorded by Bowker and/or MacNiven in their books, Chamberlin records such discrepancies, as he does other discrepancies worthy of note. He starts in 331BCE, with the founding of the city of Alexandria and then skips to 1851 to record the birth of Durrell's paternal grandfather. He quickly gets to the real meat of Durrell's life with Durrell's birth in 1912, proceeding, as you would expect, to record relevant dates in Durrell's life, interspersed with the dates of contemporaneous significant historical dates and of significant literary events, such as the publication of books which are seen as relevant to the canon, as we might see it, of twentieth century western literature.

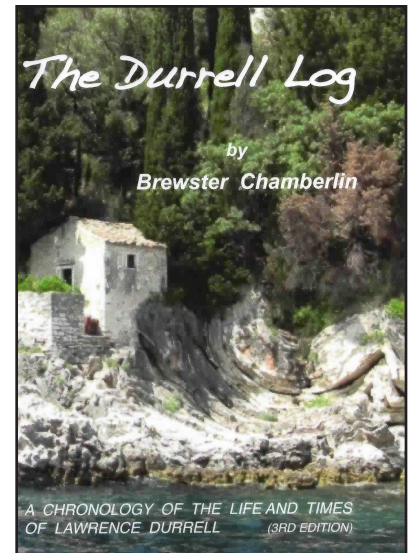
Occasionally and in only modest ways, do Chamberlin's own views about Durrell's life seep into the narrative in this Chronology; Chamberlin also offers us snippets of light humor. In December 1937, Durrell travels to London with the painter Buffie Johnson, 'hoping to get Buffie in the buff in bed'. Thus Chamberlin in his entry for early July 1957: 'The wily LD writes the obscurantist nonsense that constitutes the introductory Note to *Balthazar* intended to buffalo the critics and intrigue the reader, dating it 'Ascona 1957'. Chamberlin's footnote to this entry takes us the Bowker who calls 'Ascona' a 'fictional place...'

I cannot claim to have good recall of the events in Durrell's life about which I have been reading for over 40 years, but I have marked in my copy of this book very few dates which I would seek to challenge. A comprehensive index of names has been provided, so adding to this book as an essential tool to anyone seeking to place their reading of or research about Durrell in its chronological context. I would have welcomed an index of publications – those written by Durrell or to which he contributed, but that is a minor quibble about this book. This book is highly recommended.

<sup>1</sup> Through the Dark Labyrinth: A Biography of Lawrence Durrell. London, Sinclair Stevenson. 1996

To order a copy of *The Durrell Log*, email the publisher at [colensobooks@gmail.com](mailto:colensobooks@gmail.com), or online at Amazon.

**The publisher kindly offers a 20% discount to Herald readers ordering via Colenso Books.**



## Review: *Divagabondages*

by Frédéric Jacques Temple

Arles, Actes Sud. 2018. 372pp plus contents page. Euros 23.

Frédéric Jacques Temple [b 1921] was a friend of Lawrence Durrell from 1957 until Durrell's death in 1990. The French Wikipedia entry for Temple lists Temple's 'activités' as: journalist, poet, translator, biographer, writer, radio producer<sup>1</sup>. He was also a senior radio/ television executive from 1954 until 1986. Ian MacNiven calls Richard Aldington's introduction of Temple to Durrell as 'an inestimable gift', as Temple 'stood ready to help Larry with anything from mundane housing details to publicity for his books.'<sup>2</sup>

I was able to visit Jacques, as he is known to friends, last June [2019] and found him in excellent health and spirits at the age of 98. Jacques has kindly given his permission for his photo taken in Sommières in 1959 of Larry with [left to right] Richard Aldington, Henry Miller and Temple himself to be used in *The Herald*.

Temple's bibliography in his Wikipedia entry covers three pages and covers poetry [he is still an actively published poet with Éditions Bruno Doucey; a collection of his poems is due to be published next January, 2020, in the Poésie/ Gallimard series], novels, essays, translations and TV and radio credits to his name. I have been enjoying some of his most recent poetry and find much of it, like the essays in *Divagabondages*, infused with the spirit of the Languedoc to which Temple has remained loyal through his life.

In his Preface to the Capricorn Press bilingual edition of Temple's poems, *Foghorn*, Durrell describes Temple as 'a pure poet, devoted to poetic intuition and not to any chimerical abstractions, any religious or political affiliations.'<sup>3</sup>

Temple now lives in a little village just a few kilometers from Sommières.

To paraphrase the cover blurb of and Temple's own prefatory note in *Divagabondages*, the short essays and texts in this book collect writings from magazines, newspapers reviews and catalogs written from 1945 until 2017. Subjects covered by these writings include Lawrence Durrell, Piet Mondrian, Richard Aldington, Henry Miller, D.H. Lawrence, Blaise Cendrars and many others. As well as many passing references to Lawrence Durrell in several of the essays in this collection, there are two essays by Temple devoted to Durrell: 'How to construct a dry-stone wall' and 'Sommières, Larry's Greece' (my translations of the titles).

Both these texts have seen the light of day elsewhere but this collection is well worth-while for the sake of the many accounts of other writers, artists and musicians with whom Temple has had encounters. The landscape of the south of France is rarely far away from Temple's imagination and is amply reflected in this collection [as well as much of his other writing]. Temple's vocabulary is broad indeed and there were just a few passages which beat my own secondary school, higher level, French.

Peter Baldwin

See footnotes, next page



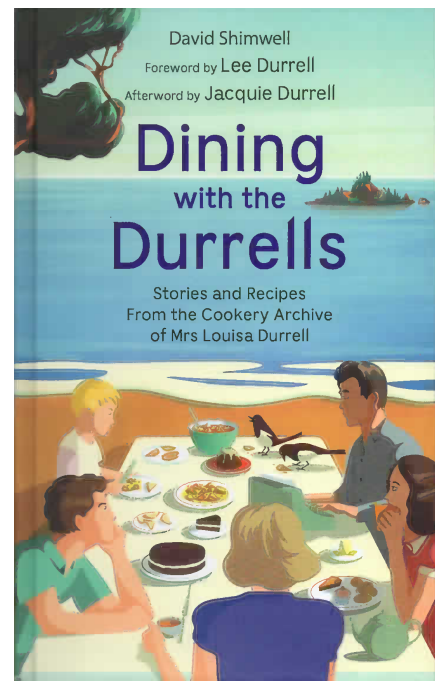
Richard Aldington, Lawrence Durrell, Henry Miller and Frédéric Jacques Temple in Sommières, 1959.

Photo courtesy F. -J. Temple

- <sup>1</sup> [https://fr.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric\\_Jacques\\_Temple](https://fr.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric_Jacques_Temple) ; see also the English version [https://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric\\_Jacques\\_Temple](https://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric_Jacques_Temple)
- <sup>2</sup> Ian MacNiven: Lawrence Durrell: A Biography. London, Faber and Faber. 1998. P 455
- <sup>3</sup> F.J. Temple: Foghorn. Santa Barbara, Capricorn Press. 1971.

## **Book review: Dining with the Durrell's: Stories and Recipes From the Cookery Archive of Mrs. Louisa Durrell**

By David Shimwell  
Pub Hodder and Stoughton  
pp 255; £16.99  
ISBN: 9781529337532



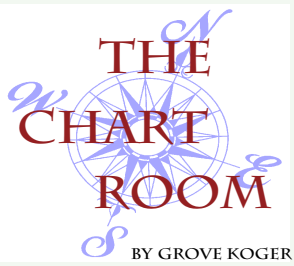
I approached this book with great skepticism as an attempt to cash in on the huge success of the UK television series *The Durrells*. Of course, the book owes its existence to the TV series and whilst I did not approach it as a useful cookbook [the author admits to not trying the recipes], I found myself back in the imagined world of the Durrell family's stay in Corfu from 1935 until 1939.

The book claims no original research into the Durrell family history but relies, for example [and there is a detailed bibliography of sources in the book], on *My Family and Other Animals* and its related books published in a single volume as *The Corfu Trilogy* as reliable source material for Gerry's account of his time on Corfu. And why not? This book is not aimed at correcting the fabrications Gerry created to make his books about Corfu entertaining. Shimwell has been given access by Lee Durrell to Louisa's cookbooks [well used to the point of near destruction] and her written recipe notes and from that material, preserved at Les Augres Manor, home of The Jersey Zoo, and builds an account of the culinary life of the family on Corfu.

The author puts his back-ground as a botanist and expert in vegetation ecology to good use, describing much of the flora and fauna used in Louisa's execution of her recipes. There is much about Larry but I advise you not to buy this book for any accounts of Larry's life which we do not know already but for the sake of the pure pleasure of imagining the life of the family on what has become a sort of paradise in the memory since Larry' and Gerry's books about Corfu have been published.

By all accounts, Gerry was appalled at the mass tourist invasion when he revisited Corfu in later years for the first time since leaving in '39. He felt depressed [literally] that his books were responsible for, as some would see it, this invasion. Shimwell rather dodges any account of the loss of this paradise relying on Gerry's account published in the UK magazine *The Punch* where the mood of the family's return is more one of reunions and nostalgia than of the desperate loss of so much unspoiled and near-Homeric beauty in the island.

Peter Baldwin.



A substantial selection of Lawrence Durrell's shorter works, many of them previously unpublished or uncollected, appear in the two volumes of Lawrence Durrell's *Endpapers and Inklings, 1933-1988*. The first volume (which includes *The Magnetic Island*, reviewed by Peter Baldwin in the previous issue of *The Herald*) is subtitled *Autobiographies, Fictions, Spirit of Place*, while the second is subtitled *Dramas, Screenplays, Essays, Incurigibilia*. The two books have been edited by Richard Pine, founder and Director of the Durrell Library of Corfu, and are published by Cambridge Scholars.

Adam Gotch has printed thirty copies of a new and expanded edition of his father Paul's book *Three Caravan Cities: Petra, Jerash, Baalbek, and St. Catherine's Monastery, Sinai*. The book was originally published by Whitehead Morris in 1945 in Alexandria and carried an introduction by Durrell. Michael Haag has written twice about the book in his blog at <http://michaelhaag.blogspot.com/>. See his post for March 1, 2014, to learn more about the poignant circumstances under which Durrell wrote the introduction, and his post for August 13, 2019, for his comments about the new edition.

Noted Swiss writer Gemma Salem has been interviewed by Stéphane Héaume about her ten years as Durrell's neighbor in Sommières for *Larry: Une amitié avec Lawrence Durrell*. The book also includes unpublished letters, photographs, and drawings by Durrell, and is published by Éditions Baker Street.

"L'esprit des lieux dans Le Quatuor d'Alexandrie de Lawrence Durrell; une approche géocritique" by Aziza Awad appears on pages 375-394 of *Voyager d'Égypte vers l'Europe et inversement: Parcours croisés (1830-1950)*. The collection is edited by Randa Sabry and is published by Classiques Garnier.

Michel Déon's essay "Lawrence Durrell, témoin du réveil méditerranéen" is included in *Une amitié vagabonde* by Déon and Pierre Joannon, published by Éditions Thébaïde.

Paul Herron has edited *Father Letters: Correspondence between Anaïs Nin and Joaquin Nin, 1933-1940*, to be published by his Sky Blue Press in collaboration with Ohio University Press in 2020. Other projects include *The Diary of Others: The Unexpurgated Diary of Anais Nin, 1955-1966*, which Herron expects to publish in 2020 or 2021, and, possibly, a collection of Nin's letters to Durrell.

## 2019 White Mice Poetry Contest

The winners of the 2019 White Mice Poetry Contest have been announced! The judges received some 102 poems and experienced great difficulty in selecting winners. This year's theme was "The Heavens," in honor of Toulouse, France, the aerospace capital of France, where the 2020 International Lawrence Durrell Society Conference will be held in May 2020. The winning poets have been invited to read at Cave Poésie, Toulouse, on May 28, 2020, as part of the Conference. Thanks to all the poets who contributed their work to our contest. We appreciate your talent and dedication.

Go to [www.lawrencedurrell.org/wp\\_durrell/white-mice](http://www.lawrencedurrell.org/wp_durrell/white-mice) where a list of the winners and the winning poems can be found.

Special thanks to judges Julia Hardie Kaczvinsky, Julie Kane, and Dianne Vipond for reading and rating over 100 poems!

The six winners have been invited to attend the conference reading we will have in Toulouse on May 28 2020.

## Profile – Colenso Books

The works of Lawrence Durrell are one of the key features of the Colenso Books catalogue. In addition to publishing *The Placebo*, which features early versions of Durrell's novels which were later published as the 'double-decker' novels *Tunc* and *Nunquam*, Colenso published last year *The Fruitful Discontent of the Word: a further collection of Lawrence Durrell's poems*. Most recently, Colenso has published *The Durrell Log*, the third edition of Brewster Chamberlin's chronology of the life and times of Lawrence Durrell.

Anthony Hirst, the proprietor and principal editor of Colenso Books, graduated in 1966 from Cambridge University, England, with a degree in Theology and English. After a twenty-six year career in (sequentially) furniture making, building contracting and architectural design, he undertook post-graduate studies at King's College London, culminating in 1999 in a doctorate in Modern Greek Literature. After a brief career in academia (1999–2009) as a research fellow at Princeton and then at Queen's University Belfast (where he was later a lecturer), Anthony continues to be the Director of the annual International Byzantine Greek Summer School which now takes place at Trinity College, Dublin.

Anthony divides his time between homes in London and Central France.

Click [here](#) for a current catalogue of Colenso titles.

Anthony has kindly answered some questions for The Herald.

## Interview – Anthony Hirst

The Herald: Anthony, readers of this interview are most likely to be most interested in your interest in Lawrence Durrell. Tell us how you discovered Durrell's work?

Anthony Hirst: That I remember very clearly! One day in my first term in Cambridge, autumn 1963, I picked up *Justine* in a bookshop. I read a few pages, bought it, and took it back to my lodgings. It was the first time in my life that I stayed up all night reading a book, missing college supper and finishing in time to get college breakfast before my 9.00 a.m. Hebrew class (I was studying Theology then). The experience changed my view of the world and of the nature of being alive.

TH: That was over 45 years ago? What strengths do you see in Durrell's work which has made him continue to interest you?

AH: I have read all of Durrell's fiction, but most of it only once. *The Alexandria Quartet* I have read at least eight times. I think that Darley, the vulnerable narrator of *Justine*, *Balthazar* and *Clea* is Durrell's most important character. I find the narrators in the later novels pretentious, self-important bores in comparison. I was from the start primarily intrigued by the tension between the frame story of Darley's life on the island where he writes (which merges into the main narrative in *Clea*) and his recollections of his past in Alexandria — intrigued by the notion of "afterwards", a secure place from which to look back. After the *Quartet*, it is Durrell's poetry that I value most.

TH: You also edited the Greek text for the Oxford World's Classics collection of the poetry of Cavafy. Can you tell us about your interest in Cavafy?

AH: I discovered Cavafy the day that I discovered Durrell: I first encountered him in the pages of *Justine*. This was before my knowledge of New Testament Greek extended to the modern language. Once I was able to read the Greek of Cavafy I started to translate him, spurred on by dissatisfaction with the then existing translations; and much later to *de-edit* the text of his poems, restoring the spelling and

punctuation to the state in which he left it in his privately printed collections, before Greek editors began to normalize his language to a certain degree.

TH: Moving from being an enthusiast of and academic writer about an author to being a publisher is a major step. What influenced your decision in that respect?

AH: My life has always been more about doing things that came to hand than about decisions and plans! My first experience of publishing was in my brief time as Director of the Durrell School of Corfu where I took Stephanides' *Autumn Gleanings: Corfu Memoirs and Poems* (2011) through the last stages of production, and then undertook from start to finish the production of Durrell's *Judith: A Novel*, edited by Richard Pine (2012). Apart from a new edition of a Byzantine liturgical text (2014), the first Colenso Books publications came out in late 2015.

TH: Your list features a lot of what might be generally called 'modern' Greek authors. Please tell us about your choice of authors as reflected in your catalogue?

AH: The choice was not really mine. It was a question of working with translators that I knew who had already selected the authors that most appealed to them: J. M. Q. Davies with the novelist Konstantinos Theotokis, Marjorie Chambers with the playwright Iakovos Kambanellis and Yannis Ritsos and other twentieth-century poets.

TH: I understand that you do your own typography; another bold step. Please tell us a bit more about that and your production methods.

AH: Design had played a big part in my earlier career and the shift sideways into book design came easily. My choice of fonts has been fairly restricted because I wanted a house-style for Colenso Books. My preferred font is Garamond, better spaced, slightly rounder and easier on the eye than Times New Roman, which I have also used. For page numbers and running heads I use small-size Helvetica. I use InDesign for the covers and work in Word for the interior of the books, converting to PDF/X-1a for upload to the digital printers, Lightning Source of Milton Keynes, the UK branch of US-based Ingram Industries.

TH: What is your favorite line or passage from Durrell's work in the Colenso list?

AH: It's the poem "The Rhône at Beaucaire" (a tribute to Françoise Kestelman), from *The Fruitful Discontent of the Word*, and especially these lines referring to the writing of poetry:

*The word which flows on stanchless as human need,  
Or the river, rhythms of memory traced in blood  
So graphic yet so untranslatable to others [...].*

TH: Focusing on what will be of most interest to readers of The Herald, please tell us of the future plans for Colenso Books.

AH: Two further Durrell volumes are under discussion with colleagues: the full version of *Reflections on a Marine Venus* (about one-third longer than the published version that was edited by Anne Ridler for Faber), and a reissue of Durrell's major achievement as a critic, *Key to Modern Poetry* (with amended title, and all the references which the original editions lacked). My main personal project is the publication or republication of the entire life's work of Lawrence and Gerald Durrell's mentor, Theodore Stephanides — translations of Greek poetry; original stories, poetry and verse dramas in English; memoirs; and his scientific writings), with two books published and six more in an advanced state of preparation.

## Exploring the Christmas Eve Menu in Lawrence Durrell's *Avignon Quintet*

by Merrienne Timko

Towards the end of the first chapter of *Monsieur* in the *Avignon Quintet*, Lawrence Durrell describes a nostalgic Christmas Eve during the late 1920s or early 1930s at the old chateau of Verfeuille. The menu served for the traditional supper launched my research into the various dishes served, including the Provençal fish dish *raïto*. In the course of my research, I discovered Durrell's primary source for the menu and numerous descriptive details regarding the Christmas Eve celebration, also known as *le gros souper*. Durrell borrowed heavily, at times almost word for word, from the book *The Christmas Kalends of Provence* published in 1903 by the now largely forgotten American writer Thomas Janvier (1849–1913). Janvier had lived in southern France for many years around the turn of the twentieth century, and through his friendship with Frédéric Mistral, promoted Provence's history, culture, and cuisine to American and English readers.

Interestingly, Janvier and Mistral—and Durrell—also enjoyed cooking. Although Durrell essentially borrowed Janvier's Christmas Eve menu for *Monsieur*, he added a unique touch to the traditional meatless Christmas Eve menu by including Chicken flamed in Cognac. A recipe for this dish later published in a small book on herbs by Durrell's friend Ludo Chardenon suggests that Ludo might have been the inspiration for Durrell's inclusion of this dish on the Verfeuille menu.

The full results of my research may be found in my article "Exploring the Christmas Eve Menu in Lawrence Durrell's *Avignon Quintet*" published in *Gastronomica: The Journal of Critical Food Studies* 18: (Spring 2018). However, due to JSTOR's three-year moving wall, the article will only be accessible in January 2022; the article is currently available for purchase from *Gastronomica's* website. As always, I appreciate feedback from other ILDS members whose research and insights I value as I continue researching the culinary side of Durrell. I can be reached at [timlot@comcast.net](mailto:timlot@comcast.net).

ILDS member Harry Stoneback tells about:

### **XI International Aldington Society Conference**

**and**

### **VII International Imagism Conference**

June 20–22, 2020

Chavignol/Sury-En-Vaux, France

The XI International Aldington Society and VII International Imagism Conference will be held in Chavignol, France, near Sancerre and Sury-En-Vaux, the village where Aldington spent the last few years of his life. The International Richard Aldington Society was co-founded by Catha Aldington, and its first conference was held in her home in Les Saintes-Maries-de-la-Mer in the summer of 2000. Since that time, the conference has been held biennially.

For more information and to read the Call For Papers, please visit: [www.nclsn.wordpress.com](http://www.nclsn.wordpress.com)

## Book Announcement: Lawrence Durrell's Endpapers and Inklings 1933 – 1988

Edited by Richard Pine. Cambridge Scholars Publishing.

Vol 1: Autobiographies, Fictions, Spirit of Place – 452pp

Webpage: <http://www.cambridgescholars.com/lawrence-durrells-endpapers-and-inklins-1933-1988-volume-one>

Vol 2: Dramas, Screenplays, Essays, Incorrigibilia – 430pp

Webpage: <http://www.cambridgescholars.com/lawrence-durrells-endpapers-and-inklins-1933-1988-volume-two>

Price: £76.99 each volume.

DISCOUNT of 25% when ordered via the publisher's website

Apply discount code Endpapers25.

These two volumes comprise a huge compendium of unpublished and ephemeral material by Lawrence Durrell and written throughout his long career. To quote the cover blurb, these collections illustrate 'the diversity, candour, depths of interests and humanity, humour, philosophical imagination and critical and aesthetic vision of one of the twentieth-century's leading poets and novelists.'(sic)

Included in the books are a generous selection of photographs and illustrations of Durrell's work.

Again to quote the books' covers, this collection will provide 'the general reader, the specialist and the book collector with an unprecedented insight into Durrell's creativity and literary craftsmanship.'

For a list of contents, see: [durrelllibrarycorfu.wordpress.com/new-lawrence-durrell-publication/](http://durrelllibrarycorfu.wordpress.com/new-lawrence-durrell-publication/)

Lawrence Durrell's  
Endpapers and Inklings  
1933-1988, Volume One



*Autobiographies, Fictions, Spirit of Place*

Edited by Richard Pine

Lawrence Durrell's  
Endpapers and Inklings  
1933-1988, Volume Two



*Dramas, Screenplays, Essays, Incorrigibilia*

Edited by Richard Pine

The International Lawrence Durrell Society would like to honor a long-time member, John Sloan Dickey Jr, who passed away on October 9, 2019. Mr. Dickey was an accomplished scientist who was a member of the team that analyzed the first moon rocks returned from the Apollo 11 mission. A poet in his own right, he published two books of poetry: *Quebradillas* (AuthorHouse, 2011), lyric poems about rural life, and *Adrift Among the Stars* (JoSara, 2017), an epic poem about the Earth and solar system and a PenCraft Award 1<sup>st</sup> Place winner.

## Book Announcement: Larry: une Amitié avec Lawrence Durrell

by Gemma Saleem

Éditions Baker Street, Paris.

Website: <https://editionsbakerstreet.com/>

Publication date – September 2019. 186pp. Price: Euros 18

At the time of writing this notice, the book is yet to appear on the publisher's website. However, it can be found at [amazon.fr](https://amazon.fr) where the title is given as 'Larry Ou le Prince Charmant'.

We plan to review this book in the next Herald as well as carry an interview with Gemma Saleem. In the meantime, with the permission of the publishers, here is our translation, slightly adapted, of extracts from the 'blurb' on the back cover of the book.

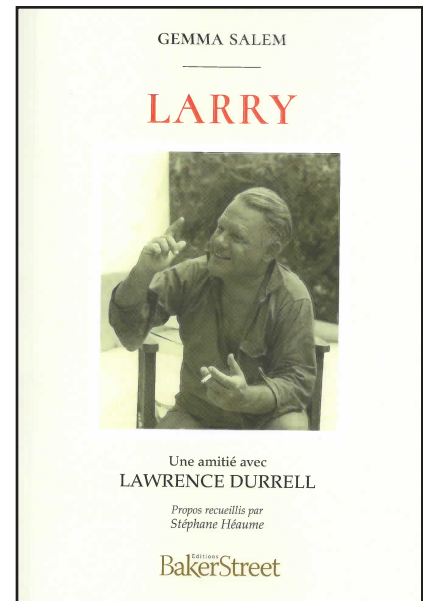
*Storytelling, laughter, seduction, traveling. Throughout his life, Lawrence Durrell.....has embraced his passions with panache. If the correspondence from 1935 between Durrell and Henry Miller right up to Miller's death in 1980 is anything to go by, readers know little about the final ten years of the author of The Alexandria Quartet.*

*When Gemma Saleem first met Durrell in 1979 in Sommières, it was the start of a ten-year friendship, a friendship between neighbors, characterized by humor and collusion.....*

*With 'Larry' – a collection enhanced with a mixture of letters, photos and unpublished drawings by Lawrence Durrell – we read of a little known period which Gemma Saleem invites us to discover. In her usual relaxed style, she tells of their escapades, providing a very personal portrait, full of affection and an unfailing admiration for this British writer.*

*Here we find a kaleidoscope of memories and feelings, evocative, sincere, full of charm which we can enjoy with Gemma and Larry, as if we were overhearing their conversations.*

*Gemma Saleem – is of Swiss origin, born in Antioch in 1943. Multi-talented, her acclaimed first novel, Le Roman de Monsieur Boulgakov, published in 1982, was written when she was Lawrence Durrell's near-neighbor in the Gard in southern France. Her subsequent novel, 'La Passion de Giulia' (Paris, Mercure de France. 1984), uses Lawrence Durrell's house in Sommières as one of its settings. She has since written numerous novels, essays and plays. She won The Schiller Prize for her novel L'Artiste, an homage to Thomas Bernhard.*



## Call for papers: Borders and Borderlands

CORFU, GREECE – 20-24 MAY 2020

Presented by: Durrell Library of Corfu

The Durrell Library of Corfu invites submissions on the themes of

IDENTITY – MEANING – INCLUSION – EXCLUSION – DIFFERENCE

The vulnerability, mutability and even the existence of borders in politics, cultural identity, cybernetics, psychology and linguistics are increasingly under scrutiny. This symposium will convene experts in these fields on an island in the Balkans on the cusp of many histories, many identities, many futures.

The principal topics are:

- Geographical borders, the nation-state
- Psychological borders and identity: self and others
- Sexual identity and transition
- The “writer-as-exile”
- Translation and linguistic boundaries

For the full CFP visit <http://www.durrelllibrarycorfu.org/> and click on *Borders and Borderlands*.

### ***The Herald - editorial guidelines and publication dates***

*The Herald* is the newsletter of the International Lawrence Durrell Society [ILDS] – see: [www.lawrencedurrell.org/](http://www.lawrencedurrell.org/). It will be emailed as a matter of course to all members of the ILDS. It will also be uploaded to [www.lawrencedurrell.org/](http://www.lawrencedurrell.org/) for free access to any interested reader.

Should a member wish to receive a printed version of *The Herald*, they may contact the editors at [newsletter.ilds@gmail.com](mailto:newsletter.ilds@gmail.com) to make the change.

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Readers are invited to contribute articles, news items, events and details of new publications by or about Lawrence Durrell for future publication in *The Herald*. Articles and contributions should, in the first instance, be limited to no more than 300 words. Unpublished photos or illustrations which may be of interest to readers of *The Herald* will also be welcome provided the editors are satisfied that appropriate copyright consents have been obtained.

Would-be contributors are advised to email the editors ([newsletter.ilds@gmail.com](mailto:newsletter.ilds@gmail.com)) to discuss the scope of their contribution and its suitability for *The Herald*.

All inquiries about *The Herald* should be sent to [newsletter.ilds@gmail.com](mailto:newsletter.ilds@gmail.com)

Copy date for the next edition of *The Herald* [NS] is March 15, 2020 for publication by April 15, 2020.

The views and opinions expressed in *The Herald* are those of the authors and do not necessarily reflect the official policy or position of the International Lawrence Durrell Society.