



The International Lawrence Durrell Society

The Herald

Volume 48; Spring 2022 [NS-9]

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Frédéric Jacques Temple – Exhibition – Rencontre: ses peintres

We have received an announcement of this exhibition of paintings from Temple's collection at Espace Dominique Bagouet in Montpellier, France. The dates are 2 March until 17 April, 2022.

Temple (1921 – 2020) was a long-standing friend of Lawrence Durrell – see the obituary in *The Herald*, Vol 45, November 2020.

Details should be available also on www.montpellier.fr/espace-dominique-bagouet although no posting is on that site as we went to press.



The Herald - Editorial

We have delayed this edition of *The Herald* to allow time for arrangements for two exciting events to be firmed up. Here is, in date order, and for your diaries:

Lawrence Durrell reading meeting by Zoom – Saturday 26 March 2022

As already announced via Facebook, there will be another time to share by Zoom your favourite readings by or about Lawrence Durrell. We understand that contributions will be sought lasting a maximum of 5 minutes where participants will read their chosen piece. If you would like to take part, you must, in the first instance, email the ILDS Facebook administrator, Pamela Francis via the Herald email address newsletter.ilds@gmail.com. Please tell her what you will be reading. It may be necessary for Pamela to choose some readings above others should the meeting be oversubscribed.

Even if you do not want to read, we hope that you will join the meeting as part of the virtual audience. Pamela plans the meeting be in similar form as that held so successfully by Zoom in February, 2021. Please note that the plan is to record the Zoom meeting with a view to its being made available in due course via the ILDS website. Your participating in this event will be taken as a consent to such a recording.

Pamela will email the relevant Zoom link to all those who have expressed an interest in participating.

On Miracle Ground XXI – 9 to 11 June 2022

Since 1980, the ILDS has organized a biennial conference focusing on the work of Lawrence Durrell and his peers. The title, *On Miracle Ground*, is a quotation from one of Durrell's poems about Greece – 'On Ithaca Standing'. For reasons which do not need repeating here, the conference scheduled for Toulouse in 2020 was postponed, but the good news is that the conference will go ahead next June, albeit virtually (see the letter from ILDS President Isabelle Keller-Privat following this article).

ILDS call for nominations to the Executive Board of the ILDS.

At the virtual International Lawrence Durrell Society Conference in June 2022, new officers and Executive Board members will be elected by the membership in attendance for a two-year term running from 2022 to 2024. Officers include President, Vice President, and Secretary-Treasurer. Three to five at-large Executive Board members will also be elected. We encourage the nominations of candidates from diverse backgrounds, locations, and perspectives.

Please send nominations for all positions to David Radavich at radavich@earthlink.net by March 15, 2022. Self-nominations are encouraged. The Nominations Committee will present a slate of nominees for approval at the June 2022 ILDS business meeting, which will include an opportunity for nominations "from the floor."

Our experience has shown that, if there is one, the upside of the recent pandemic is that it has provided us with a great chance to meet other Durrellians, albeit on screen.

On to their own miracle grounds

We are sorry to report the passing of three eminent supporters of the work of Lawrence Durrell. The lives of Harry R. Stoneback and Edmund Keeley are recalled in this edition of *The Herald*. We hope to recall the life of Julius ("Jack") Raper in a future edition of this newsletter.

6th March 2022

Dear Durrellians,

In the light of uncertainties in public health, potential difficulties in air travel, and the instability of the Ukraine situation, the ILDS Executive Board has decided to recast the conference “On Miracle Ground XXI: Mysticisms, Heresies and Heterotopias in the Works of Lawrence Durrell” as an online event to be held at the originally scheduled time, 9-11 June, 2022. We are very sad not to be able to welcome you in Toulouse and truly sorry for the disappointment.

Participation in the virtual conference for speakers and listeners will be by Zoom. All those wishing to attend the online conference should write to Isabelle Keller-Privat (isabelle.keller-privat@univ-tlse2.fr). A registration link for the conference will be sent to confirmed participants by the beginning of April.

Although there will be no live broadcast/streaming of the conference other than through the Zoom meeting link, each presentation (but not the Q&A) will be recorded by technicians from the University of Toulouse, and some may later be made available on the ILDS website.

We are looking forward to welcoming you in Digital Toulouse.

Kind regards,



Isabelle KELLER-PRIVAT

Isabelle Keller-Privat
President of the International Lawrence Durrell Society

James Decker, ILDS vice-president, reports from the 49th annual Louisville Conference on Literature and Culture since 1900, held over the weekend of 24 - 26 February 2022:

On February 25, 2022, The International Lawrence Durrell Society hosted a panel at the 49th annual Louisville Conference on Literature and Culture since 1900. Titled “Everything miasmatic’: Modernist Bodies in Sickness and Health,” the panel included three presenters, including **Saskia Barnard**, who participated from London via Zoom. Saskia engaged the audience with her discussion of Baroness Elsa von Freytag-Loringhoven’s “ready-to-wear” poetry. **Kevin Wolke** followed with an intriguing comparison of “existentialist corporeality” in Henry Miller and Hubert Selby, Jr. **James Decker** rounded out the panel with an examination of Lawrence Durrell’s influence on Miller’s *Tropic of Capricorn*. Afterward, those Durrellians who attended in person met for dinner, drinks, and Durrellian discourse, not necessarily in that order.



We asked Canadian broadcaster and writer Carmelo Militano to tell us how he discovered the work of Lawrence Durrell. This is what he wrote:

Lawrence Durrell, *Bitter Lemons* and I

By Carmelo Militano

Let me begin by saying I came to Durrell later than most people who are his avid fans or even scholars. Of course, I knew of him as a writer and friend of Henry Miller. Many of his readers know Durrell as a young man was smitten by *Tropic of Cancer* and his letter of admiration to Miller initiated a lifelong friendship, as evidenced by their published correspondence in *The Durrell – Miller letters, 1935 – 80* (ed Ian MacNiven. London, 1988).

When I started out as a writer I knew, however, very little about their friendship except scraps of information often tossed out over drinks and cigarettes by other writers in the making: ‘Did you know Durrell set up Miller’s first visit to Greece? The pre-war vacation that turned into Miller’s travel book *The Colossus of Maroussi*.’ Or sometime later someone would say out of hand ‘Anais Nin slept with Durrell and Miller you know, but not at the same time.’ Or on another occasion - or perhaps it was the same conversation only now fused in my memory; something I am certain Durrell would appreciate as a writer who ruminates about memory - ‘Durrell is also a poet.’

These juicy tidbits lead me to the oblivious conclusion that at some point I must get around to reading Durrell; any writing friend of Miller’s must be interesting, colourful, and sexually frank. And then there was the intriguing fact he was both a poet and a prose writer and one of the first (along with D.H.Lawrence and Norman Douglas) to champion in the mid-20th century the Mediterranean landscape, sea and sun, food, and people.

Years passed and I got on with my writing career and my day job and in the process left Miller behind as an influence and in tandem forgot about Durrell until I came across a faded yellow and black Faber cover of *Bitter Lemons* (published in the 50’s) in Red River Bookshop, a local Winnipeg chaotic bookstore that resembles what remains in a large dusty and abandoned studio after a squadron of bears discovered berries and honey on the top bookshelves.

There is much to admire in *Bitter Lemons*. His conversations with the local Cypriots are both comical and, much later as the political situation changes, sad. He is also very good at evoking light as say it cracks through the clouds on a solitary car drive over and across a mountain range. The way the sea sighs and heaves in the evening. The way vines droop and nestle around the local taverna. Although Durrell’s personal circumstances were difficult - his wife Eve at the time was undergoing mental health treatments and he was left in charge of their young daughter Sappho - none of this shows up in the book. Nor do any of his financial difficulties appear except he takes a job as a school teacher (later he works as an Information Officer for the British government) to pay his bills including the purchasing and remodeling of an old home. Instead, he serves up a heady mixture of poetic prose, careful observation and a personal lament as the political situation on the island goes from bad to worse.

Bitter Lemons was my first introduction to Durrell and what immediately jumps off the page is his ability to describe poetically the landscape of Cyprus. He also has an endearing ability to enter into a sympathetic interplay between himself and the people of Cyprus. He knows he is both observer and being observed. This dual quality (perhaps an unconscious approach) is something I later tried

myself as I wrote my first book *The Fate of Olives*. It is to see and understand you are both an actor and observer of the story you are telling, the events you describe as they unfold.

Durrell was not shy at expressing his disapproval of the bombings by locals in their quest for independence nor of the bungling of the political situation by the British government. *Bitter Lemons* from this point of view is interesting as a historical eye witness report. His political perspective however, is not what stands out for me. He is, after D.H. Lawrence's travel books *Twilight in Italy*, *Etruscan Places* and *Sea and Sardinia*, a writer who can evoke both the landscape and the ancient rhythms as well as the characters of the Mediterranean with poetic prose and insightful sympathy. As a young writer looking for models and ways to express my own Mediterranean heritage, Durrell implicitly gives permission to write about what many considered a backwater compared to the glories of say Athens or Crete.

Lastly, in terms of making the Eastern Mediterranean present in popular culture, I think there is a direct line to the wonderful early 60's films *Zorba the Greek* and *Never on a Sunday*, both set in Greece, and much later the evocative and moody labyrinth novel *The Magus* by John Fowles – in terms of influence, my view is that all can be traced back to *Bitter Lemons* and *Prospero's Cell*.

Carmelo Militano is a Canadian writer born in Italy. He immigrated to Canada with his parents at an early age. Militano is the author of three books of poetry: Morning After You, The Stone Mason's Notebook & Archeologia Eros and four books of prose: The Fate of Olives, Sebastiano's Vine, Lost Aria, & Catching Desire. Visit his webpage for more information: carmelomilitano.com

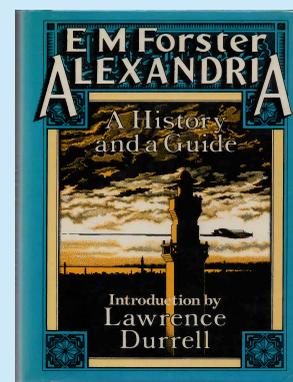
Announcement: 'The Young Larry' by Michael Haag

Mark Ellingham, who was Michael's editor at Profile Books emails us:

As I think you know, Michael left his long-researched biography of Lawrence Durrell unfinished. However, it turned out that he had more or less final chapters for the book up to Larry leaving Alexandria. As this was perhaps the most interesting part of Larry's life, including as it does all the material for his Quartet, I suggested to Yale that I do minor edits on this and they could publish a 'Young Larry' book. They declined, so I pitched the idea to Profile, who will publish in January 2023.

This is splendid news indeed. Mark's obituary of Michael was published in The Herald NS 4, April 2020. A substantial hardback book is planned for 'The Young Larry'.

For Michael's back list with Profile, see:
<https://profilebooks.com/?s=michael+haag>



Front cover of *Alexandria: A History and a Guide* by E.M. Forster, published by Michael Haag Ltd in 1992.



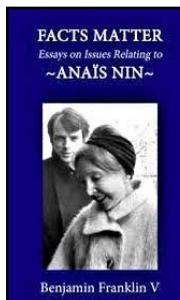
THE CHART ROOM

Editors' note; As ever. We are grateful to Grove for his attention to the Durrell bibliography. We like to publish the copy Grove sends us, although some of the listings are duplicated in this edition of The Herald.

In “Lawrence Durrell’s *Odyssey of Greek Islands* a Travel Masterpiece,” Patrick Garner calls *The Greek Islands* “a marvelous launching place for learning about Greek history, its unique islands and its lovely people.” The article appeared on August 21, 2021, in *Greek Reporter*, which also featured “Henry Miller and the ‘Light of Greece’” by Philip Chrysopoulos on September 30, 2021.

Writing in the *New Statesman* for December 8, 2021, Ian McEwan discusses the diametrically opposed worldviews of George Orwell and Henry Miller in “George Orwell outside the Whale.” McEwan opens with a description of the writers’ first meeting, on December 23, 1936, in Montparnasse—an occasion in which Miller gave his corduroy jacket to Orwell, who was then on his way to fight in the Spanish Civil War. Orwell had reviewed *Tropic of Cancer* in *The New English Weekly*, and would later discuss it in greater detail in his 1940 essay “Inside the Whale,” writing that, in his opinion, Miller was “the only imaginative prose-writer of the slightest value who has appeared among the English-speaking races for some years past.”

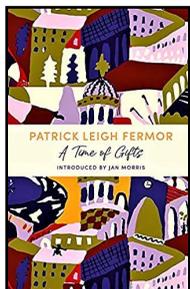
Edmund Keeley, whom David Yezzi called “the definitive translator of 20th-century Greek poetry into English,” has died at the age of 94. Among his many other accomplishments, Keeley was the author of the lively 1999 volume *Inventing Paradise: The Greek Journey, 1937-47*, which deals with Durrell, Henry Miller, George Seferis, and George Katsimbalis.



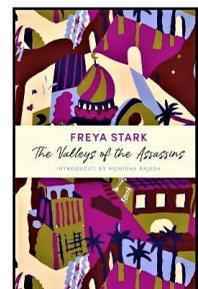
Sky Blue Press has announced the publication on February 21 of *Facts Matter: Essays on Issues Relating to Anaïs Nin* by Benjamin Franklin V. The publication date is Nin’s 119th birthday. Last year Sky Blue published *The Quotable Anaïs Nin, Volume 2: 365 Quotations with Citations*.

Nin is also the subject of a new graphic novel by Swiss writer and artist Léonie Bischoff, *Anaïs Nin: Im meer der Lügen* [Anaïs Nin: in the sea of lies]. The book is published by Splitter-Verlag of Bielefeld, Germany.

Edward Lear’s sketches and landscape drawings are the subjects of “Edward Lear: Moment to Moment.” Featuring about five dozen works and spanning the artist’s career, the exhibition runs from September 9 through November 13, 2022 at Ikon Gallery in Birmingham. According to the gallery, “Moment to Moment” deals with Lear’s “fascination with the creative process and is especially concerned with how his work came into being—through experimental methods of composition, successive drafts, doodlings and written marginalia. It also offers a study of the momentary and explores how Lear’s sense of the present was shot through and saturated by other moments.”



Publisher John Murray is reissuing five travel classics in the series “John Murray Journeys,” including *A Time of Gifts* by Durrell’s good friend Patrick Leigh Fermor. As Murray’s Senior Editor Kate Craigie points out, “In the last decade or so travel writing saw a bit of a decline. I think because people were just able to go to places, there was perhaps less of a demand to read other people’s journeys. But now we all find ourselves in a position where the only way



to travel is to do that classic armchair traveling that readers used to do.” The series also includes *The Valleys of the Assassins* by Durrell’s friend Freya Stark. Durrell, you’ll remember, wrote the foreword to Stark’s 1988 collection *The Journey’s Echo*. In it, he called her “one of the most remarkable women of our age—a poet of travel whose Muse has been wholly Arabian in plumage.” The books feature attractive new covers by Istanbul-based designer Laris Alara Kilimci.

John Craxton’s biographer Ian Collins has organized a centenary exhibition of the artist’s work. The show is set to open on April 12, 2022 in Athens’ Benaki Museum, where it will remain until September 11, after which it will open in the Municipal Art Gallery in Chania, Crete, on October 3—which would have been Craxton’s 100th birthday. For more information, see www.johncraxton.org. And to read Peter Baldwin’s review of Collins’ book, see *The Herald* for Fall 2021.

The restoration of portions of Corfu’s “New Fortress” will soon be underway. Greece’s Central Archaeological Committee (KAS) has approved plans for the work, which will involve restoring collapsed portions of the southern wall of the Epta Anemoi, or Bastion of the Seven Winds.

Greeks and philhellenes alike will be delighted to learn that six Greek traditional practices and customs have been added to the country’s National Index of Intangible Cultural Heritage. The list includes *melekouni*, a sweet made on Rhodes from sesame seeds, thyme honey, cinnamon, and nutmeg.

Alexandria Adieu : A Personal History 1939 - 60 by Adel Darwish

Adel Darwish is a British author, historian and political commentator who was born in Alexandria. In this book, which we hope to review more fully in a future edition of *The Herald*, he looks back at how Alexandria has changed since he was brought up there as a child. There are numerous, and we think, sympathetic references to Lawrence Durrell’s *The Alexandria Quartet*.

To quote the publisher’s blurb:

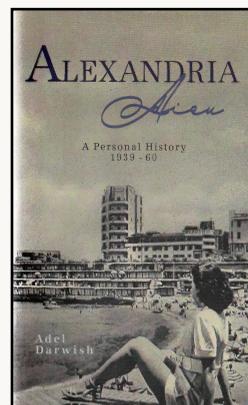
In Alexandria Adieu, Darwish shares an eyewitness account of life in this uniquely cosmopolitan and ancient city between the Second World War and 1960. Over the course of this period, he witnessed the exodus of over 100,000 Alexandrians dispersed worldwide and the sad demise of many of the city’s great institutions and traditions. This book tells that story and captures the lost charm, drawing not only on his own personal experiences in the city of his birth, but also on the rich historical background and the deep literary heritage.

Discussions are in hand with a view to Darwish speaking at the June 2022, OMG conference.

The book is published by Nomad Publishing, a house we had not heard of before, which specializes in books about the Middle East – worth checking out their website.

The book is hardback, 458 pages, price £27.50 (£24.75 if ordered via the publisher’s website – see this link: www.nomad-publishing.com/alexandria-adieu.html

We are grateful to the publisher for allowing us to get a flavour of this book by reproducing here, in full, the foreword by Sir Michael Binyon:



Foreword

What a magnificent portrait of a city! Adel Darwish has given us an achingly nostalgic memoir of his native Alexandria – a bustling port that since Greek and Roman times has been a beacon of learning, culture and religious inspiration, the cosmopolitan capital of the eastern Mediterranean. Once a flourishing international centre, the city has seen better days. The Jews, Greeks, Europeans and hotchpotch of nationalities proudly identifying as Alexandrians have been expelled or drifted away; the patisseries and cake shops, the salons and ballrooms where sophisticated society and intellectuals gossiped by day and danced by night have closed; the tramways that ran along the coast, linking monuments, public gardens and elegant villas, are dilapidated; and the public buildings, former emblems of civic pride, are now drab, neglected and decaying.

Adel grew up in the prosperous middle class of Alexandria in its heyday – the late 40s and the 1950s – and cannot but regret the uglification of his city, the expulsion of so many people who gave it life and soul and the cultural and economic vandalism that followed Colonel Nasser's seizure of power. He blames the Arab nationalists of the 1960s for spurning Alexandria's colourful past as an international melting pot. And he fears that today's climate of puritanical Islamism and extremism has made it harder not only to drink, dance, flirt and enjoy life, but to continue quaint, age-old traditions that so vividly shaped his boyhood.

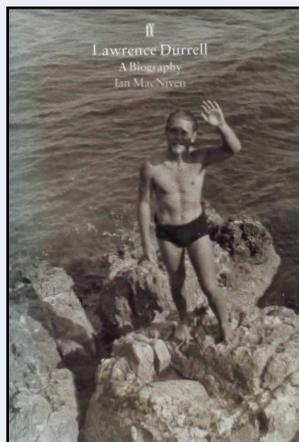
But his book is more than regret. It is also a celebration of a city made famous by the writers E.M. Forster and Lawrence Durrell and the Greek poet Constantine Cavafy. He remembers in detail all the buildings, street signs and shops, with an encyclopaedic explanation of each name, family and quirky incident stamped on the city's memory. He recalls the dedicated physicians and the quacks, the nicknames for the trams and the railway that ran on coffee beans, the snacks in the evening breeze of sea urchins and cold Stella beer, the flower parades and society beauties as well as the girls he dated in his lusty youth.

He brings also sharp political judgments, formed from many return visits as a British journalist and commentator, on Egypt's challenges and politicians, the venal as well as the venerated. In short, he gives us a rich travelogue and unrivalled biography of himself and his beloved Alexandria, a city the world deserves to know better.

© Sir Michael Binyon¹ January 2022

1 Sir Michael Roger Binyon OBE is a well-known international British foreign correspondent who served in Berlin, Washington, Moscow as well as several Africa and Middle East capitals. He was for a long time leader writer of *The Times* and is widely respected for his insights on world affairs. He was rewarded and OBE by HM the Queen for his service to international journalism; and was given to British Press Awards in 1979 & 1980.

For the bibliophile – news of publications and events of interest to our readers:



Ian MacNiven reports to the editors and we are keen to tell you, belatedly and with apologies for not announcing this sooner, that Ian's magnificent biography of Lawrence Durrell, first published by Faber and Faber in 1998, is now available as an audio book from Open Road Integrated Media - see

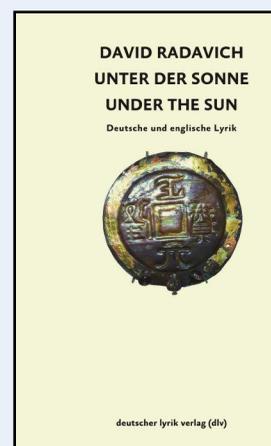
<https://openroadmedia.com/ebook/lawrence-durrell/9781504063104>

Many will know that Open Road have a very extensive catalogue of Lawrence Durrell's books in audio form.

We are keen to learn of any writings by or about Larry Durrell or writings by enthusiasts of Larry's work.

David Radavich, long-standing ILDS member and moderator of the Society's 'White Mice' poetry competition reports:

I am writing to let you know about my new dual-language lyric collection, Unter der Sonne / Under the Sun, which features my German poems with English translations, along with four English poems translated into German by leading scholars and writers. The first of three sections focuses on Stuttgart and Southwest Germany, where I taught as a visiting Fulbright professor. The second section explores literature and history, while the third concentrates on travel to new realms. The poems exhibit a kinship with German writers such as Friedrich Hölderlin, Rainer Maria Rilke, and Hilde Domin, whom I knew personally. This collection represents a departure from my earlier work—into another language, another lyric sensibility, and a dual perspective that opens readers to a literary tradition beyond American shores. The book is available from www.amazon.com or from me. (Or from www.amazon.fr!)



David has kindly given us a taster of this book:

On Reading: After R. M. Rilke

Words after all
have wings
that like angels
alight in the blood.

Paul Herron of Sky Blue Press tells us of the publication by that press of:

The Diary of Others: The Unexpurgated Diary of Anais Nin.

Thus runs the cover blurb for the book:

The Diary of Others is the penultimate volume of a series of Anais Nin's unexpurgated diaries, which began with Henry & June (1986).

When The Diary of Others opens, Nin, at age fifty-two, has recently entered into a bigamous marriage with the handsome forest ranger Rupert Pole in California, while her legal husband of thirty years, the faithful banker Hugh (Hugo) Guiler is unaware in New York. The first part of the diary, which is called “The Trapeze Life,” details Nin’s complicated efforts to keep each husband unaware of the other as she jettied between them, a process she likened to a bicoastal “trapeze.” At the same time, few publishers were interested in her feminine and introspective fiction, and she considered herself a failed writer. However, she was keeping a diary she had begun at age eleven, and she began to realize that the diary itself was her most important work—but she wondered how she could publish it when it included numerous lovers, incest, and abortion without harming those she loved, which is the subject of the second portion of this volume, called “Others.” The Diary of Others ends with the publication of the first volume of The Diary of Anaïs Nin, which propelled Nin to critical and cultural fame at the age of sixty-three.

Paul directs us to Amazon to order and see more about this book. Further, the ‘Look Inside’ facility to sample the book via the Amazon link I used gives a good flavour of this book.

French publisher Le Bruit du temps has recently published *Journées 1925-1944* by Georges Seferis.

See <https://www.lebruitdutemps.fr/boutique/produit/journees-1925-1944-155>

We have been sent a review copy and will report more in due course. The index to the book shows several references to Lawrence Durrell.

Richard Pine of The Durrell Library of Corfu updates us:

The major topic from the Durrell Library is the continued health of the “Durrell Studies” series:

- no. 4, “The Heraldic World of Lawrence Durrell: the Man, His Circle and His Art” by Bruce Redwine, will be out within the month.
- It is followed by no. 5, “Nikolaos Mantzaros, the Emergence of a Greek Composer” by Konstantinos Kardamis (publication in May) and
- later this year by no. 6, a new edition of Gail Holst-Warhaft’s magisterial study “Mikis Theodorakis: Music and Politics” (originally published in 1980 and brought completely up to date).

Having with the greatest reluctance canceled the symposium “East, West, Greece” scheduled for July 2022 (due to the continuing uncertainties relating to Covid) we are planning the publication of a book:

East, West, Greece: the State and the People in Culture, Philosophy and Geopolitics

which will feature contributions from (among others) Roderick Beaton, Ian MacNiven, Neni Panourgia, John Mazis, Roy Foster, Stratis Myrogiannis, Richard Stoneman, James Pettifer, Kapka Kassabova, Christy Lefteri, Gail Holst-Warhaft, Sophia Kalantzakos and the editors (Richard Pine and Vera Konidari).

All to be published with Cambridge Scholars Publishing: https://www.cambridgescholars.com/pages/search?search_type=full_search&search=durrell+studies

The passing of Harry R Stoneback

Last December, 2021, Pamela Francis brought us news of the passing of long-standing Durrell enthusiast Harry R Stoneback. Have a look at this obituary:

<https://www.poughkeepsiejournal.com/obituaries/pjo069016>



Dr. H.R. Stoneback Obituary - Poughkeepsie Journal

Dr. H.R. Stoneback, Highland – Dr. H. R. Stoneback, 80, died Wednesday, December 22 at his home in Highland, N Y. A Distinguished Professor at the State University of New York at New Paltz, he ...

www.poughkeepsiejournal.com

Pamela adds:

I love the picture. It really captures spirit. I only saw him in person once--but few people have really captured my heart like he did. What an amazing spirit. What an amazing life. I don't know about you all, but my world seems a bit less sparkly right now. I'll recapture it, of course, but I'm really, really sad right now.

Lawrence Durrell's biographer, Ian MacNiven, adds his own remembrance:

And Stoney Met Larry...

Many years before Harry Robert Stoneback came to the SUNY Maritime College in The Bronx in 1980 for the very first ILDS *On Miracle Ground* conference, he was already an avid reader of Lawrence Durrell. Stoney told me it happened this way: he had come out of the Marine Corps, equipped himself with an assortment of Larry's books, and teamed up with the country and folk singer Jerry Jeff Walker. They started in Richmond, Virginia, and sang around America, hitting every point of the compass. Stoney travelled light, but he toted along his Durrell collection. Walker put it into a song called "Stoney":

*He had a gray pillowcase full of books by Durréll
He had an old concertina, all beat up, played like hell.*

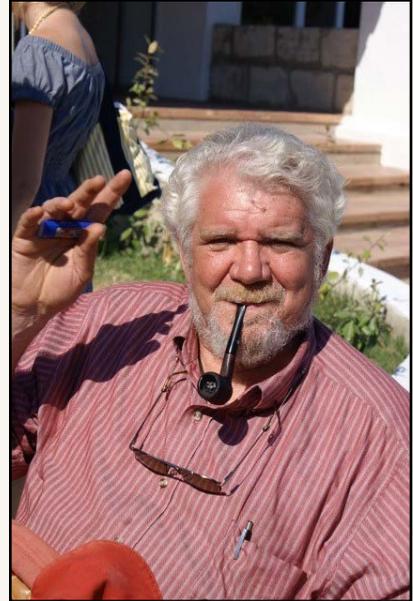
And Stoney told endless stories. Whatever he said, Walker continued, "It was just the way he told things, and you never want to doubt him."

Carol Peirce and I, the coordinators of that *On Miracle Ground* conference, sent out a Call for Papers, and based on the responses, planned a one-day conference. But we ended up with twenty-two presenters and we brashly crowded all of them into that one day. At the conference, Stoney spoke about "The Triumph of Place in Lawrence Durrell and William Faulkner." Nobody questioned a word he said, although someone suggested timidly that Larry's last name was accented on the *first* syllable. "Well, that's not the way Jerry Jeff Walker sang it," Stoney said, "Durréll."

It was ten on that spring evening when the first OMG ended, and most of the presenters crowded into the tiny bungalow that my late wife Susan MacNiven and I lived in, almost at the gates of the college. Stoney had to duck to get through our doorway. We opened a bottle of Jack Daniels and he talked on and on. Stoney had not long before crossed the Soviet Union on the Trans-Siberian Railway and he told story after story about the trip. He had struck up a friendship with an English-speaking Russian and the two of them talked, sang, and drank vodka endlessly. Finally, Stoney said, "Back in America I teach English. What do

you do?” “I’m KGB,” said the Russian with a grin. “I watch you!” I was to learn that everybody watched Stoney!

Sometime after the Bronx OMG, Stoney and Sparrow, his wife, drove to Sommières to meet Larry Durrell. Over bottles of the cheap local *pétillant blanc* that was then Larry’s house wine, the three of them sat around Larry’s long black Pleyel grand piano and sang song after song, Sparrow’s wonderful Appalachian voice ringing out over Larry’s soft tenor and Stoney’s baritone. Eventually Sparrow called it quits and went out to the garden, to curl up asleep on the back seat of their car. Larry and Stoney talked on into the night... So I like to think of them.



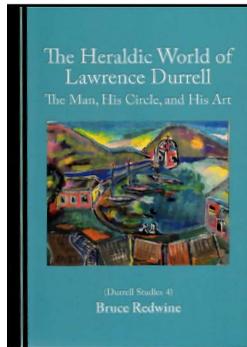
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Just as we were closing for press on this edition of *The Herald*, Richard Pine sent us more details of the following book:

The Heraldic World of Lawrence Durrell: The Man, His Circle and His Art

By Bruce Redwine.

This is the cover blurb:



Lawrence Durrell’s position as one of the twentieth century’s leading novelists is continually being enlarged and revised. This book presents unusual and unorthodox explorations of Alexandria, the city at the heart of Durrell’s writing, his family relationships, his biographer Michael Haag, and his affinity with such diverse writers as Rilke and Virgil. In particular, it offers an insight into Durrell’s emotions and sensibilities in elaborating his *Sicilian Carousel* and a penetrating and totally unique reading of Durrell’s *Alexandria Quartet* in the light of the art and landscape of ancient Egypt.

The author: Bruce Redwine writes fiction and literary criticism. He has published widely on Lawrence Durrell and has participated on two digs at Tel Dor, Israel.

A full review of this book will appear in a future edition of *The Herald*.

Edmund Keeley: A Personal Reminiscence

(by Ian MacNiven)

Edmund “Mike” Leroy Keeley (5 Feb 1928-23 Feb 2022) died the day before the Russian forces entered Ukraine, a bookend to the fact that several years of his early education had taken place at a German school for boys in Thessaloniki, where his father was the American Consul. Keeley was one of four non-Germans at the school, two of them Christians, two Jews. The four of them banded together, and as a special dispensation they were excused from membership in the Hitler-Jugend. His was to be a life bracketed by both attempts to destroy democracy, our legacy from ancient Greece.

People attempting to describe the essence of Mike Keeley — he preferred to be called by his adopted name, Mike — will find themselves in the position of the blind men of Indian legend attempting to describe an elephant, each one having touched only one part of the creature. Find yourself encountering Keeley’s reportage, *The Salonika Bay Murders*, a brilliant whodunnit about the cold-war era killing of the American radio reporter George Polk, and you might well conclude that Keeley had gone from his international and diplomatic heritage to make a career of geopolitical revelation. But this was just a byway in a literary career in multiple languages.

Keeley was born in Damascus, educated at Princeton (where he spent his teaching career) and at Oxford, and divided his time between Greece and New Jersey. When Keeley began to teach at Princeton in 1954, modern Greek poetry was virtually unknown although it already was an interest of his, and he probably knew that in 1948 Durrell had collaborated on a translation of Seferis’s *The King of Asine*. Then, on loan from Princeton, Mike was asked to set up a “workshop in translation” at Iowa. Mike was said to have asked the director of the Writer’s Workshop, Paul Engle, “What’s that?,” to which Engle replied, “I don’t know — make it up.” Suddenly, modern translation was off and running as an academic discipline. Keeley would ultimately translate or collaborate in the translation of at least a dozen volumes of modern Greek poetry, often in collaboration with the classicist Philip Sherrard (Mike’s Oxford doctorate was in comparative literature, not the classics).

Mike Keeley’s accomplishments in the translation of Greek poets; in his own poetry and prose; in his novels; in his book-length essays on recent Greek history, on translation, on Cavafy; and in the many honors awarded him (including the American Academy of Arts and Letters Award in Literature, the Landon Prize in Translation, and the Rome Prize for Fiction) — these are more than sufficient to ensure him a distinguished place in the literature of the twentieth century and on into the present one. He was mentor to an extensive tally of students, concerning himself with their progress and their careers; and the establishment of the Seeger Center for Hellenic Studies at Princeton was very much his doing. But all these accolades and accomplishments do not sum up the quality of the *man*.

And it is his interest in Lawrence Durrell that most concerns *Herald* readers. For many years Mary and Mike Keeley kept an apartment in Athens, and he was very pleased when the 2000 Durrell conference, On Miracle Ground XI, was to be on Corfu. Both were in attendance, and Mike was one of the leaders in the open discussion with which the conference closed. Then some fifty of us set out for the little fisherman’s shrine on the water south of Kalami — about which, of course, Larry Durrell had written in *Prospero’s Cell*, “St. Arsenius guards our bathing.” Mike seemed to have shed ten years once he stood on the deck of the large kaiki. We anchored fifty yards out from the shrine, and he dove at once from the high deck, followed feet first by Mary. It was then that I saw Mike as Odysseus reborn, bronzed by the sun, his beard wet with the salty Ionian.

Anna Lillios had brought a paper bag of ripe cherries, so that we could all imitate Larry and Nancy Durrell diving to fetch them up from the sea floor in our lips. Then most of us climbed up to the shrine itself.

Getting Mary back on board meant that she had to climb the high hull of the kaiki, which was beyond the strength of her arms. One of the crew plunged overboard and pushed her from below, while two others tugged from above, until she stood laughing on the deck. Mary and Mike were a partnership of love, laughter, and adventure.

When Rhodes was announced for the 2004 Durrell conference, OMG XIII, Mike said, “I’ll come to any conference you hold in Greece — why don’t you have *all* your Durrell conferences there?” He was featured in “An Evening with Edmund Keeley,” with David Roessel, his friend of years standing, as Respondent.

Mary died in 2012, after over sixty years of marriage, and Mike gave up the Athens apartment. There were no children. Before long he wrote *Requiem for Mary*, a small collection of poems that are among Keeley’s finest, sharp in image, moving without the indulgence of sentiment.

Sometimes our meetings with Mike were at the Mediterra on Hulfish Street in Princeton, for fish and a good white wine. When I asked, “Would you like another glass of wine?” He would say, “Yes, but I . . .” He would pause, looking reflectively at me. Then, “Well, we could have one more glass, and split it.” The stories kept coming: about the taverna owner who had such faith in the powers of a famous Greek poet that he asked the man to see if he could bring back his wife, lying dead upstairs; solemnly the poet agreed, but soon returned: “I am sorry, but no, she is beyond my help.” Or about an evening at the Platanos with Nikos Gatsos and Odysseus Elytis . . . And on and on.

Mike never stopped writing poetry. On 30 December 2021 he sent us as a holiday greeting a signed copy of his poem “Daylight,” just published by *The Hudson Review*. He had felt deeply the pain of being restricted to the confines of Windrow, his retirement community just outside the town limits of Princeton, and for two years we had planned and schemed for a way to resume our meetings. When he said that only relatives were being admitted — and he had no living close relations — I said, “Tell them I’m your Scottish cousin.” We took this poem to be by way of a response:

Our plague has various names
None as blunt as the Black Death
Of the Middle Ages yet still as dark

Mike began the poem. After suggesting, “leave it all to Nemesis,” he closed with the glorious rising of daylight and love, a plea to remember

From those lighter years in open spaces
That shore beside an endless sea
The white mornings to lie in wonder
After the beautiful dark passages
Of nightlong loving and the dividends
Of having held another beyond
Any belief that it could possibly end.

Beyond all this, Mike Keeley was a *presence*, but one in which I never felt the intrusion of ego. Many intellectual and artistic lions can be much of what Mike Keeley was, without rising to his quality as a human being. Somehow, I felt this, without being able baldly to sum up the presence that he embodied. It was my wife, Peggy Fox, who first met Mike less than twenty years ago when she immediately noticed his quality of being intensely *there* in the moment. One had his full attention, without the distraction of small talk. Peggy was a publisher, and within minutes he had initiated a discussion that led to their discovering a host of common friends. Mike responded to what *you* said, rather than using your words as a springboard for discoursing on some subject of his own preoccupation.

That said, for the past decade at least, Mike was losing an increasing number of old friends to death, and I had a number of conversations with him that began, “So-and-so just died, he was one of my closest friends at Princeton.” Mike himself was utterly steadfast in gazing toward his own mortality, and when I mentioned that I was past eighty, he shot back, “That’s young — wait till you’re ninety!” He inscribed to us a copy of his volume of translations from the Greek Anthology, *Nakedness Is My End*. Many of the short poems speak to us of our endings, and among my favorites are his lines from Callimachus:

When I heard you were dead, Heraclitus,
tears came, and I remembered how often
you and I had talked the sun to bed.

I have just reread his inscription to us in that volume: “For Ian and Peggy, faithful companions on the Greek journey, ancient and modern! Mike.”

We shall all miss him sorely!

The Herald - editorial guidelines and publication dates

The Herald is the newsletter of the International Lawrence Durrell Society [ILDS] – see: 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/ 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 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) 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

Copy date for the next edition of *The Herald* [NS] is Aug. 15, 2022 for publication in September, 2022.

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