JUSTINE: NOVEL TO BALLET

Reading Justine inspired former New York City Ballet soloist Wilhelmina Frankfurt, choreographer and artist in residence at SUNY Ulster County Community College, "to visually portray the meaning of [Lawrence Durrell's] words." The result was the première performance of Frankfurt's ballet Justine on 8 March 2001.

The idea of interpreting The Alexandria Quartet in dance form is most interesting and I wish Wilhelmina Frankfurt every success in her project.

Penelope Durrell Hope

REVIEW OF JUSTINE: BALLET IN ONE ACT
Pauline Uchmanowicz

Justine, a one-act ballet choreographed by Wilhelmina Frankfurt with music by composer John Roggie, captures the fleeting and ephemeral "realms of matter, space and time" at the heart of Lawrence Durrell's Alexandria Quartet. The multi-media piece world premiered in March of 2001 at Ulster County Community College in Stone Ridge, New York, featuring the regional Djamboulat Dance Theatre, a name director Frankfurt created from a list of characters at a party in Balthazar.

Frankfurt, a member and soloist in the New York City Ballet under the direction of George Balanchine and Jerome Robbins for fourteen years, boasts an extensive choreography career with projects ranging from multi-media opera to classical full-length ballets and avant-garde theatre. A teacher and lecturer on dance throughout America and abroad, she conceived of Justine in homage to Durrell's poetic language as well as to the ubiquity of dance references gracing the novel.

"Words dance off the page the way thought processes constantly roll through a performer's mind," the choreographer states in describing the rhythmic hum of cadences that flow in the author's descriptions of Alexandria, Egypt. As Durrell biographer Ian MacNiven notes, during the slow genesis of the Quartet the author studied Greek dances, learning to perform expertly. In Frankfurt's Justine, the barefoot cast melds basic Middle Eastern dance movements with modern ballet, resulting in a lyrical meditation on love's journey in the imagination.

Roggie's exciting score derives from Middle Eastern percussion sounds hailing from Egypt and Morocco, though harmonic elements are not limited to those traditions. A mix of piano and electronic music, his sound syncretism echoes the mystery and intrigue that Darley, the unnamed narrator of Justine, sees in the title's eponymous heroine, terming her "neither Greek, Syrian nor Egyptian, but a hybrid." Numbers such as "Alexandria" and "Cabal" brim with street noises reminiscent of Durrell's Justine, as in the "shriek and clang of the water-bearing Saidi, dashing his metal cups together as an advertisement" and the piercing "ululations of a burial procession."

Focusing on eight principal characters from the novel, Frankfurt's production sticks fairly close to Durrell's storyline, with chronological gaps and the absence of dramatic personae conveyed through innuendo. For instance, idiosyncratic gestures that recur, including Darley using a fingertip in imitation of writing and Clea's subtle hand
motions to suggest her artistic métier, lend realism to the plot. Sparse set design and entrances and exits of particular players reflect the time-space continuum of universal psychology pursued throughout the four novels.

Darley (UCCC student Dan Randell) appears first, consort with memory in island isolation from atop scaffolding surmounted by projected lighting that forms a Byzantine-style archway, which will later represent his "cockroach-haunted rooms" in Alexandria as well as a trynging place for the many lovers in Justine. From this vantage point his tale arises across time and memory as Melissa (Frankfurt), Clea (Christine Becker), and Balthazar (UCCC student Roxane Henrici)--all dressed in black—slowly crawl or whirl onto the stage below.

Capodistria (UCCC student Chandeen Wardell), Mnemijian (Amanda Dalmas), and Nessim (Bill Reinhart) follow, and the ensemble's tortuous motions intensify. Dressed in bright red, Justine (Anne Marie Zanchetti) suddenly explodes through their arms and limbs, and the cast performs a fast-forward sequence that culminates with Melissa's lifted body being carried from the stage. With Darley sorting through emotions that "exist for [him] like dimensionless figures flashed on a screen," video of rehearsal footage engineered by Davis Garret, head of the Video Department at UCCC, runs behind the dancers on large monitors stationed stage left and right. Following the "Overture," to suggest a café, ballroom, or boudoir, the video screens are draped with ivory curtains for the remainder of the ballet, providing the only other set besides the scaffolding.

Much of the subsequent action presents the literal and psychological pa de deux configurations permeating Justine. The relationship between Melissa and Darley is initiated with Frankfurt effecting awkwardness, the courtesan-cum-dancer's jerky, stomping motions illustrating her nightclub act in which she bears "the air of a gazelle harnessed to a water-wheel." The married couple Justine and Nessim, who in the novel Darley recalls "dancing together several times," move from a sequence in which they mirror one another's steps without touching to an embraced dance resembling a fencing match.

Love duels that ensue over the course of the ballet include Justine and Darley in a very graphic love-making number in which their entwined gyrations are enacted from supine positions. An intimate dance between Clea and Justine is gentle and heartfelt. Resembling a tug-of-war, a melee of pushing and dragging involving Justine, Nessim, Darley, and Clea occurs, as the three remaining characters huddle in conspiratorial asides, damming and dooming the relationships. As in Durrell's treatment, the affair between Melissa and Nessim is lightly touched upon, though triangulations among the four principal characters are acted out in the mechanistic mirror dance that Nessim and Justine reprise, with Darley and Melissa mimicking them in the background. Anguished, the dance partners keep forming and breaking apart, as if refusing and rejecting each other, with Clea bearing the greatest rejection.

The rising liaisons culminate in a scene executed by the entire cast, who move from imitating figures from hieroglyphics to a lock-step clockwork dance. Their movements insinuate that no matter what happens between individuals--no matter if the ankh for winding Balthazar's watch goes missing--the ways of Alexandria, the struggles and hubbub of city life go on. The action marches duly from this reminder to the murder of Capodistria, the disappearance of Justine, and the death of Melissa.

While Frankfurt's superb job of mustering the talents of the amateur Djamboulat Dance Theatre is gratifying, her own exquisite dancing, along with the genius of her adaptation, left this viewer hankering to see Justine performed by a professional company. Ultimately, director Frankfurt has created a successful project, which she plans to extend to a full-length ballet based on all four novels. The lyrical language, images, and dance sequences in Durrell's Alexandria Quartet invite such treatment resoundingly.

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If ever a book invites ballet treatment, Lawrence Durrell's Alexandria Quartet is that work. . . . The swirling movement of dance runs through the four volumes. . . It is wonderful that Wilhelmina Frankfurt has given us her own highly individualistic interpretation of Durrell's work, not of the literal events but of the core spirit, the romance-charged "investigation of modern love."

Ian S. MacNiven
THE PRESIDENT'S COLUMN
Anne Zahlan

The Society's Executive Board and Conference Organizing Committee met jointly in Canada last June to prepare for next summer's conference, "Durrell & Co.: A Multicultural Circle." We toured the campus of the University of Ottawa and were pleased with the meeting spaces (and the banquet hall). I am confident that everyone who attends the conference will find the activities stimulating and the city beautiful.

Among the cultural attractions that Ottawa has to offer are the National Gallery of Canada and the Canadian Museum of Civilization. The Museum of Civilization, located in an architecturally striking building across the Ottawa River in Quebec, is well worth a visit. Exhibits include reproductions of frontier villages and a rich and fascinating collection of artefacts of native peoples. (The museum claims "the world's largest indoor collection of totem poles.") After our many meetings were over last summer, surviving members of the Executive Board enjoyed a delicious brunch in the museum restaurant overlooking the river and across to beautiful Parliament Hill. Besides exploring Ottawa and its surroundings, you may wish also to visit Montreal, a short train ride away.

The Organizing Committee will meet on 23-24 March to put together the Ottawa program. If you are not able to make firm plans until April, May, or June, remember that you can still come to the conference. Register at the door, and join the Durrellian celebration!

This autumn has brought good news from France: The Association Lawrence Durrell en Languedoc has increased its membership and is expanding its national and international activities. The Association took part in a very successful conference held last spring at the Bibliothèque Universitaire de Nanterre. Furthermore, their exhibit, originally mounted at Sommieres to mark the tenth anniversary of Durrell's death, has been well received elsewhere in France. The exhibition catalogue is beautiful, and recent reports indicate that the Lawrence Durrell en Languedoc exhibit made a very successful appearance in Egypt. The Durrell Society Conference Committee is exploring the possibility that the Association will be able to arrange to have the exhibit on view next summer in Ottawa.

Meanwhile, we are already looking forward to Rhodes in 2004. This past summer, David Roessel and Pam Beatrice made a trip to the island where they met with Stacy and Nikitas Polemikos of the Aegean University and arranged for daytime sessions to be held at the university. David reports that we will have rooms of different sizes located in a single building (so there will be no problem getting from session to session). The building itself is new and located just outside the San Francisco Gate of the Old City. Plenary sessions and other evening programs, David suggests the Bastion of St. George in the Crusader Walls, recently renovated for lectures, and the International Center for Writers and Translators on the cliffs over the Western coast of the city. The remains of the Church of the Virgin of the Burgh in the Old City will be a wonderful location for an outdoor concert of Greek folk music.

David and Pam met also with Raphael Delstanches and Constance Rivemaille of the Hotel Andreas, who will help with hotels and excursions, including perhaps a walking tour of Durrell sites in the city. Durrell's house is now held by the municipality, David learned, and although it needs renovation, there is hope that the house could be opened during our conference. Possible excursions include a bus tour of sites on the west coast and a boat trip to Lindos on the east. David is also thinking of arranging another exhibit from the Gennadius, this one about the history of Rhodes from 1945 to 1950. Because such an exhibit would be of interest not only to Society members but also to local residents, it would provide a wonderful opportunity for those attending the conference to get to know some of the people of Rhodes.

I look forward to our meeting "On Miracle Ground XII"!

SECRETARY'S REPORT
Paul H. Lorenz

Silent Auction in Ottawa

Since the Silent Auction held at the Corfu conference was such a great success (netting the Society over $1700), we have decided to do a reprise in Ottawa this June. In Corfu, more than sixty items were donated to the auction and there was something for every budget: everything from autographed first editions of Durrell's books to inexpensive paperback editions, along with critical books about Durrell, copies of the rare first series of Deus Loci, magazines which were the original publication of some of Durrell's poems, photographs, original artwork, and novels by conference participants.
Because the conference in Ottawa will provide an easy forum for the exchange of books, articles, and other scholarly materials across continents (and because we would like to raise a little money for the Durrell Society), we will reserve space to display and offer for sale a wide variety of materials of interest to conference participants. To make this auction a success, we are asking you to donate a single copy of a book, article, or monograph you’ve written about Durrell or one of his circle, or that second copy (which you really don’t need) of a Durrell or any other title or picture or whatever that would be of interest to Durrellians. If you are coming to the conference, just bring your contribution to the auction with you. If you are unable to come to the conference but would still like to contribute something to the silent auction, just send it to me and I’ll make sure it gets to Ottawa for the auction.

In Ottawa we’ll gather all of the donations together in one place where conference participants can examine them and bid for the items they want by simply placing their names and their bids on a card which will accompany each item.

Towards the end of the conference we’ll examine the cards and sell the items to the highest bidders. The proceeds of the sale will be used to finance the activities of the Society and to build the endowment fund to ensure that the Society can continue to operate with financial security in the future.

New Members

I welcome to our Society the following eighteen new members to our heraldic band:

Ahmed T.H. Al-Ali
Fred Albuquerque
Grace Austin
Richard D. Downie
Eman El-Karmouty
Hannah Gordon
Akira Kawabata
Jelena Kiš
John T. Kvamme
Richard Mason
Chris McDonagh
Harumi Nishida
Phillip G. Prassus
Bruce Redwine
Constance Rivemale
Aurelia Smeltz
Merrianne Timko
Harmon Zeigler

Nine of these new members are listed in The International Lawrence Durrell Society Membership Directory printed 1 March 2001. The addresses of the other nine are below.

TREASURER’S REPORT
Paul H. Lorenz
20 December 2001

The Treasurer’s report which appeared in the last issue of the Herald was current through 1 November 2000. This report summarizes the Society’s income and expenses since the November report. All figures are in US dollars and have been rounded to the nearest dollar amount.

Total value of all Society accounts on 1 November 2000: $12,824 (a)
Checking Account: 7,504
Certificate of Deposit: 5,200
(a) $1000 represents restricted funds designated for the publication of Deus Loci.
Income 1 November 2000 - 20 December 2001: $11,148
Sales of Deus Loci: 2,541
White Mice contest registration fees: 1,330
Membership Dues Paid: 1,866
Interest Income: 391
University of Baltimore Contribution to Deus Loci: 2,000
Member’s contribution for the Durrell Prize for New Scholars: 500
Other Donations from Members: 2,520

Expenses 1 November 2000 - 20 December 2001: $11,274
Printing of Deus Loci #7: 6,719
2001 Durrell Prize for New Scholars: 500
OMG XI (Corfu) Exhibition Expense: 300
Printing OMG XII Call for Papers: 2,987
WEB address registrations: 50
Postage Expenses: 718

Total value of all Society accounts on 20 December 2001: $12,698
Checking Account: 7,121 (b)
Certificate of Deposit: 5,571

(b) $1000 represents restricted funds designated for the publication of Deus Loci.

The funds in the Society’s accounts are currently allocated as follows:

Endowment Fund (Certificate of Deposit): $5,570.82 (value on 26 Sep. 2001)
Checking Account 7,121.36 (value on 20 Dec. 2001)
allocated as:
Conference Fund: 398.74
Publications Fund 4,373.86
General Fund: 2,348.36

NOTICES

ON MIRACLE GROUND XII

Begin next summer with a trip to Ottawa for the Twelfth International Lawrence Durrell Conference, 20-24 June. Exchange ideas! Meet some of the people whose articles, poems, and books you have been reading! Explore Ottawa! Eat in fine restaurants! The conference will be stimulating and energizing. Join the heraldic band!

CONFERENCE ABSTRACTS

Jane Keller and her students Carol Harper and Caroline Geertz have collected abstracts of the papers presented at On Miracle Ground X, 20-24 May 1998 in Cincinnati, and are in the process of editing them. They expect to have this booklet of abstracts completed by the time of the Ottawa conference.

DEUS LOCI: THE LAWRENCE DURRELL JOURNAL

Deus Loci NS 7 came out in July, and there are still copies available at the low price of $10 per 222-page volume, plus $2 postage for overseas mailing (or $8 for air mail). Order a copy from Paul Lorenz (3201 S. Beech Street #40, Pine Bluff, AR 71603) or Susan MacNiven, and make your check payable to Deus Loci. See the
"Bibliographic Notes" section for the contents of DL 7. Get yourself a copy if you do not already have one. Support your Society!

DURRELL SCHOOL OF CORFU

Recently, the Durrell School of Corfu brochure was sent to each Society member. Since its publication, additions have been made.

On 26-27 May of the first week, Brewster Chamberlin will chair an international symposium, "Understanding Misunderstanding," with the following participants: Marwan Bishara (Lecturer in Middle Eastern Studies, American University, Paris), John Brandon (Assistant Director, Asia Foundation, Washington), Michael Scott Doran (Assistant Professor of Near Eastern Studies, Princeton), Elemen Hankiss (Director of Sociology Institute, Hungarian Academy of Sciences), Albert Memmi (Author of The Coloniser and the Colonised), Herwig Schögl (Deputy Secretary-General of OECD), and John Sewell (Currently Senior Scholar at the Woodrow Wilson Foundation).

On 3-4 June of the second week, Anthony Hirst will chair a seminar, "Modern Greek Literature in Translation" with novelists Apostolos Doxiadis, Nicholas Gage, Ersi Sotiropoulou, Yiorgos Yatromanolakis, and critics/translators Roderick Beaton, David Connolly, David Ricks.

From 4-7 June, Mario Vargas Llosa, one of the world's leading novelists and a former candidate for the presidency of his native Peru, will hold a conference on politics and literature, read from his new novel, The Feast of the Goat, and informally discuss creative writing with groups of students.

The DSC office numbers in Corfu are:

E-mail: <durrells@otenet.gr>
Other contacts:
USA: James Nichols
<nichols@enia.com>
Canada: James Gifford
<gifford@ualberta.ca>
Europe/rest of world: Hilary Paipeti
<corfiotm@otenet.gr>
Richard Pine:
<richardp@eircom.net>

THE SECOND INTERNATIONAL RICHARD ALDINGTON CONFERENCE

Sponsored by the International Richard Aldington Society, this Conference will be held in Les Saintes-Maries-de-la-Mer, France, 9-10 July 2002. Papers are invited on any aspect of the Conference theme: "Writers in Provence"--Aldington, Burgess, Campbell, Durrell, Hemingway, Mistral, Motherland, Petarch, et al.

For information contact the Conference Co-Directors: In Europe, Catherine Aldington, catherinealdington@yahoo.fr

In North America, Professors D. Kempton & H.R. Stoneback, Department of English, SUNY New Paltz, New Paltz, NY 12561.

JUSTINE IN ISTANBUL

Elif Akçalı sent the following message to Anne Zahlan: "As being lovers of the Alexandria Quartet, we have named our cafe 'Justine' and tried to give an atmosphere to the space accordingly. We will be happy to see you in our cafe if you pay a visit to Istanbul." The Justine Café is on Bekar St, No:21 Beyoğlu, Taksim, Istanbul, Turkey. Telephone: 90 212 293 1524.

NEWS FROM CYPRUS

Nora Nadjarian

Travelling Artists in Cyprus 1700-1960
(Works from the collection of Costas and Rita Severis)

This exhibition, which was held at the Nicosia Municipal Arts Centre 21 March-29 July 2001, was the result of pioneering research into an almost unknown area concerning Cyprus—namely, the impressions and observations made about the island by some 120 visitors/artists in the period 1700-1960.

The art historian Rita Severis chose over 300 works of art which illustrate panoramic landscapes and historical sites of Cyprus during Turkish and British rule. The media used vary from charcoal, pencil or ink and watercolour on paper, to oils on canvas. Most of the works were exhibited for the first time.

The paintings were mostly of landscapes: mountains, plains, the coastal regions of Cyprus. Others exquisitely illustrated the monuments from Ancient Byzantine, or Medieval times, or from the Ottoman or British period. Of particular interest were scenes from everyday life, through which one could trace the development of architecture on the island.

The artists included Luigi Mayer and David Solomon Corrodi (Italian), Louis François Cassas (French), Tristram Ellis and David Bomberg (English), Keith Henderson (Scottish), Otto von Richter (Estonian), and Basil Grigorovich Barskii (Russian).

This important exhibition not only brought to light lesser known works of European art, but placed them within their political, historical, and social context.

In her introduction to the
of the Royal Society of Literature. In 2001, she was awarded an OBE. She was a good friend of LD and helped him professionally and personally throughout his life.

In Durrellian circles, Anne Ridler is probably best known for having drastically cut LD’s manuscript of Reflections on a Marine Venus for publication by Faber in 1953. Shelley Cox, Rare Book Librarian at Southern Illinois University at Carbondale, wrote, “[w]e remember her with much fondness for selling us the manuscript of ‘The Magnetic Mountain’ in 1997.”

Chick and The Alexandria Quartet
Harold C. (Chick) Pierce died last summer in Lenox, Massachusetts, in the lovely Berkshires where he had lived for half a century. At the urging of his cousins, Carol and Brooke Peirce, he read the Quartet in 1989 and was so captivated that he joined the Society and in 1992 participated in the meetings in Avignon. A romantic at heart, like Old D himself, Chick admired Durrell for his word magic and the mystery beyond.

Brooke Peirce

Marie Aspioti
Marie Aspioti (1909–May 2000) founded modern Corfu tourism, established a kind of female scouts group before the Girl Guides appeared in Greece, did volunteer work in hospitals during the war and the occupation, and directed the Corfu branch of the British Council for a decade, making it an important cultural center; she was much admired as a Corfiot philanthropist.

In 1935 when LD went to Corfu, Marie Aspioti became a good friend of his, and, despite infrequent meetings, their friendship lasted until LD’s death. In 1965, she published Lear’s Corfu, an anthology of Edward Lear’s letters arranged and prefaced by LD. When speaking about Corfu, LD often mentioned her with affection and respect.

Thomas French
Dr. Thomas W. French died in York (England) 18 February 2001. In 1945, French, a Cambridge-educated archaeologist and an excellent photographer, was the British army officer in charge of the antiquities of the Dodecanese Islands. Based in Rhodes, he became very friendly with LD and Eve, who often accompanied him on his tours to ancient sites around the island.

French’s life-long interest in fifteenth-century architecture led to writing books on the subject, such as one on the East Window of York Minster which was published in 1995. French, his wife, Muriel, and daughter Charlotte were extremely helpful and hospitable to the MacNivens during their research for the Durrell biography.

Michael Teague
Michael Teague died in June 1999. He was present with other Society members—Brewster Chamberlin and Lynn Smith, Lawrence Gamache, Earl Ingersoll, Paul Lorenz, Ian and Susan MacNiven, David Roessel, and Gerald Vincent—at an informal meeting held during the 1996 MLA Convention in Washington, DC. It was at this gathering that the establishment of a Durrell Prize for New Scholarship was discussed, broached by Gamache who inaugurated a similar prize in the D.H. Lawrence Society of North America.

Born in Britain, educated at Harrow and Oxford, Teague was a scholar, author, historian, and photographer. After working some
years in Portugal and Brazil, he came to the US. His photographs of Portuguese eighteenth-century architecture and historic Portuguese sailing vessels were published and exhibited in cultural centers and museums around the world. He was active in the American Portuguese Society and worked to promote cultural exchange between the US and Portugal.

Teague was a third-cousin of LD. He had travelled in India looking up family sites and had worked on a family genealogy. He was most generous in sharing his information and conjectures with Ian MacNiven, as was his sister, Zelide Cowan, like her brother interested in the family past.

Bill Kinser

Bill Kinser (1931-1999) was a superb design artist who held simultaneous appointments in the departments of graphic arts at the University of Baltimore and at Pennsylvania State University at State College. Apparently fascinated by LD’s writing and empathetic to LD’s ideas, Kinser designed the calls for papers and the programs for the first four Durrell conferences, capturing LD’s feeling of mystery, of ribaldry, and of fun. Kinser’s artwork also appears on the cover of the Proceedings of On Miracle Ground I, and he designed the Proceedings of OMG II. His Isis logo was used for the Society stationery for many years and for the Herald through Number 14.

In 1986, Kinser attended the Pennsylvania Durrell conference, and, although seated near LD at the banquet, he refused to be introduced to him, explaining that he had formed his own image of LD from his books and preferred not to chance having his conception of the man upset. After the conference while the MacNivens were driving LD to New York, Durrell was humorously congratulating himself about how marvelous he must be, saying “Why everyone there came up and embraced me and told me how wonderful I am!” Susan could not resist twitting LD and corrected him, “But there was one man who did not want to meet you,” and she explained who Kinser was and why he did not want to talk to Durrell. For a few seconds Durrell was silent, and then he responded in a tone no longer jocular: “Now that is the one person I really should have met.”

In October, both participated in the cultural week on LD sponsored by the French Cultural Centre in Alexandria (See under “Notices”). And in November-December, Zeinab spent some five weeks in Beirut.

* The Dirty Goat 11 (2001), the annual journal of poetry, prose, essays, films, interviews, and visual art edited by Elzbieta Szoka and Joe W. Bratcher III, is out. It has illustrations in black-and-white and in color, and works not composed in English are presented bilingually.


* The June, July, and October 2001 numbers of the Corfiot include short stories by Constantine Theotokis translated by Panos Karagiorgos—"Face Down," "Not Yet?," and "Did He Sin?" respectively. Each number also contains a short biography of Theotokis by Panos. Panos has compiled and edited Greek Maxims and Proverbs (2001), giving their equivalents in five languages. He explains the origin of proverbs in a bilingual introduction, and discusses 300 proverbs in literature in the text.


* Patrick Quinn’s The Conning of America: The Great War and American Popular Literature has
been published by Editions Rodopi (Costerus NS 136; Amsterdam / Atlanta, GA, 2001. 261 pp. EUR 46 / US $43).
  
  
  * Last Picnic, a one-act play by David Radavich, appeared on 42nd Street in New York City on 24–26 July 2001.
  
  * David Roessel presented "Writing a Biography about Mike Gold" at the 30 November 2001 opening of the Michael Gold Archive at the University of Michigan (Ann Arbor).
  
  On 10 December, the Shakespeare Theatre Company in Washington, D.C., gave a reading of four one-act plays of Tennessee Williams that Nicholas Moschovakis and David found last summer at the Harry Ransom Humanities Research Center of the University of Texas at Austin.
  
  * At the MLA 2000 Conference in Washington, D.C., Jack Stewart spoke on "Lawrence's Ontological Vision in Etruscan Places, The Escaped Cock, and Apocalypse" during the 28 December panel on "D.H. Lawrence: The Sacred and Profane." At the business meeting of the D.H. Lawrence Society of North America at that conference, Jack was elected president of the Society.
  
  
  
  
  
  * The LDS has served again as the meeting place of compatible spirits. Helen Wussow and Brien Williams were married 27 July 2001, and enjoyed a honeymoon for eleven days in early October in the Bay of Naples area. Helen is Associate Dean for the Paul McGhee Division of the New York University School of Continuing and Professional Studies (she has a corner office overlooking Washington Square), and Brien is a Custom Engineer at Cisco Systems, Voice Technology Group. Both love NYC.
  
  
  * The following members have new addresses:

  BIBLIOPHILES' SHELF

  * Copies of Lawrence Durrell and the Greek World: Proceedings of the Conference Session of July 5, 2000, edited by Panos Karagiorgos (Corfu: Ionian University, 2000), can be purchased from Panos at the price of US $12 (postpaid). Make a check out to Panos and send it to him at Translation Department, Ionian University, Box 352, 49100 Corfu, GREECE. This is a 62-page paperback containing papers by Panos (with includes a photocopy of a 19 September 1955 letter of LD to Marie Aspioti), John Leatham, Penelope Tremayne, and Marios Byron Raizis. (See p.11 of Herald 22 for more information about this.)

  * Gordon Bowker's Through the Dark Labyrinth: A Biography of Lawrence Durrell (item #1276700) is available for $6.95 (at $3.50 postage) from Edward R. Hamilton, Falls Village, CT 06031-5000. However, you must be 21 years of age to order it! The catalogue blurb reads: "The dark and enigmatic life of the experimental writer... chronicles his childhood in India and most productive years in Greece, and his fascination with deviant sex. Adults only."
* A quote from *Prospero's Cell* beginning "...these people have so delicate a palate as to be connoisseurs of cold water," introduces the article "Watering Holes: Sissi's Spring at Gastouri" in the *Corfuot of May* 2001, p.14.


The first part of the poetry section, "Through the Lens of the Millennium: The White Mice Poets," presents the winners of the third White Mice Poetry Contest. Here are the winning entry, Eddy Malmgren's "What Will Take Place," the second-place poem, Béa Aaronson's "Tomorrow" illustrated with her line drawings, and six poems that received honorable mention: "Stone Text" by M. Minford-Meas, "February 3000" by Shahzad Kavoosii Farzad, "A Glimpse Beyond" by Judith Johnstone, "In the Year 3000" by Phyllis Hotch, "The Mediterranean Sun" by Kenneth C. Anderson, and "Eleni Plays Backgammon at Argos" by Konstantinos Bouras.

"A Quintet of Poets for L.D.," the second poetry section, contains "Zen" by Catherine Aldington, "Talking to Lawrence" by Frey娲 Enever, "Avignon" by Freddie Child, "Finger Painting" and "Between Between" by David Radavich, and "In Memoriam L.G.D." by Anthony Hirst.


Six Notes & Queries conclude this volume: "A Recently Discovered Letter of Lawrence Durrell to Marie Aspioti" by Panos Karagiorgos; "Sowerby's Fantasy: A Possible Source?" by Ian S. MacNiven; "Lawrence Durrell and Friends at the Harry Ransom Humanities Research Center, The University of Texas at Austin" by Tara Wenger; "Scobie as Tarot Charitee" by Kathleen Foran; "Durrell & Co: A Multicultural Circle [On Miracle Ground XII]" by Lawrence B. Gamahe; and "Green Coconuts: Río--A Stylistic Analysis" by C.P. Sivadasan.

*Deus Loci* NS5, which appeared in July 2001, may be ordered from Susan MacNiven, Subscription Editor, at P.O. Box 162, Athens, New York 12015-0162. It is $10 per issue, plus $2 for surface mail overseas or plus $8 for air mail; make checks payable to *Deus Loci*.


An excerpt from Robert D. Kaplan's *Balkan Ghosts: A Journey Through History* (1993), titled "Teach Me Zorba," attributes the beginning of the great explosion of Western tourists to Greece to the 1960 appearances of volume four of *The Alexandria Quartet* and Jules Dassin's movie *Never on Sunday*. "The popularity of the *Quartet* chain-reacted with *Never on Sunday*. There are probably no statistics, but someone told me that, in one year, tourism to Greece shot up 800 percent; Dassin told me" (Kaplan 53).

* In the Dogs section of the Animals category in *The Oxford Dictionary of Slang* by John Ayto
(Oxford UP, 1999), there is a quotation from LD in the following entry:

"sausage dog (1938) Jocular; applied to a dachshund; from its cylindrical shape and German connections. Lawrence Durrell: The door opened and a dapper-looking sausage-cog waddled into the room. (1958)"


ANA: FOCUS ON DURRELL

* "Top Names to Participate in Durrell School Next Year in Corfu" is a feature article in the Corfiot of November 2001 (p.1617). Richard Pine, Academic Director of the Durrell School of Corfu, says the School "will be a place where students will discourse with an international community of scholars in an atmosphere of intellectual excitement stimulated by the landscape, cuisine and customs of Corfu." David Bellamy, Douglas Bottig, Nicholas Gage, Misha Glenny, and Ian MacNiven are mentioned as part of the faculty who will give lectures and seminars from 26 May to 7 June 2002.

* Joanna Hines, the daughter of Nancy Durrell and her second husband, tells about some of her mother's experiences in Corfu in "Mother Got It Wrong—I Did Like Corfu" (Mail on Sunday, 9 September 2001). Nancy's "mistake" was "she always implied that mass tourism and development had destroyed the place she had loved," and Hines never expected to go there. Some six years ago, when Hines did visit Corfu, "It was a revelation. The island magic still existed. Corfu is spectacularly beautiful."

* In "International Society Establishes Lawrence Durrell's Place in Literature" (The Hellenic Voice, 22 August 2001), Aurelia Smeltz presents a brief history of the Society, a report of the Durrell conference on Corfu and plans for those in Ottawa in 2002 and Rhodes in 2004, and information about the opening of the Durrell School of Corfu in the summer of 2002. Aurelia also includes a capsule biography of LD, concentrating on his years in Corfu, Rhodes, and Cyprus.

* Wolfgang Zuckermann in "Happy as Larry" (The Oldie, July 2001, p.32) describes a sort of friendship that he had with LD in the 1980s. Zuckermann supposes it was LD's "staple diet," the vin mousseux that was "the cheapest sparkling wine one could get in the supermarket" that eventually killed him and states that "in those last years [LD] had had no strong will to live."

At their first meeting, LD "proudly told [Zuckermann] that he had bought a concession plot in a tiny cemetery surrounding a Roman chapel. He has also insisted on an unmarked grave, perhaps to protect the cemetery from American graduate students."

The article ends with Zuckermann's statement that LD, whose home in Sommieres was being encircled by a supermarket, a broad highway, and a housing development, "had often made it quite clear that he preferred a cool spot beneath a bramble bush in a tiny French cemetery to the world of shopping malls, superhighways, and bungalows."*

* Articles about the premiere performance of Wilhelmina Frankfurt's ballet Justine in 2001 [These are from upstate New York publications.]:

Pauline Uchmanowicz, in "Dancing Off the Page: Ulster Community College Presents Justine" (Woodstock Times, 1 March), writes: "Director George Cukor produced a stylish film version of Justine in 1969, which movie critic Leonard Maltin dubbed 'exotic kitsch' and of small value to Durrell fans. Better suited than celluloid to the British author's epic dance by nature captures the time-space continuum of universal psychology explored in the novels, which tell four versions of the same set of events."

In "Selected Fictions" (The Forecast: Mid-Hudson Event Listings' section of the Chronogram), Pauline Uchmanowicz states: "The mystery and intrigue of the city of Alexandria, Egypt along with music based on Middle Eastern rhythms and textures dictate the mood and telling of the story, which aims to provoke the audience on an instinctual level."

"Ballet Premières at UCC, March 8-9" (Blue Stone Press, 2 March) explains that "[Justine] is modern dance, incorporating Frankfurt's neo-classical background."

The 5 March Senator, the Ulster County Community College paper, carries "Ballet Performance" on page 1.

In "Sensuous and Enticing" (Poughkeepsie Journal, 5 March),
Nicole Edwards quotes Bill Reinhard, who dances the role of Nessim: "[Justine's] sensuous.... For anyone who has been in a serious, romantic, sexual relationship--those people will get the most out of it."


* From 3 to 23 September 2000 at the Espace Lawrence Durrell in Sommières, L'Association Lawrence Durrell en Languedoc presented "Lawrence Durrell en Languedoc," an exhibition marking the tenth anniversary of the death of LD. In 2001, Lawrence Durrell en Languedoc, a 34-page booklet, in color and partly bilingual (French-English), on the life and work of LD was published by L'Association to accompany its exhibition as it appears in other locations. The booklet contains articles by Corinne Alexandre-Garner, Ronnie Challoner, Frédéric Gaussen, Roch Martin, Christiane Sérès, Frédéric-Jacques Temple; excerpts from books and newspapers about LD and his work and by LD; and many photographs of LD and his family and friends, including a collection of LD photos with commentary by Carlos Freire.

"Lawrence Durrell en Languedoc." [For information about the booklet Lawrence Durrell en Languedoc, which describes this exhibition, see this title under Ana: Focus on Durrell.] During this period, LD was featured also in a seminar, a debate, a workshop, and a film.

From 24 April to 7 May 2001, Corinne Alexandre-Garner at the Bibliothèque Universitaire, Université Paris X Nanterre with the cooperation of L'Association Lawrence Durrell in Languedoc hosted the exhibition; to accompany it, a seminar and two round tables were held to discuss LD and his work and a new film on LD--"Lawrence Durrell; april 1965"--by Michel Aberlen was presented.

The exhibition next travelled to Montpellier for a 15-25 May showing. During this period there were two seminars considering LD and his contributions.

The exhibition was housed at the French Cultural Center in Alexandria from 10 October to 10 November, and special DL events were held between 13 and 17 October. Dr. Galal Aref gave a guided tour of the places in Alexandria described in the Quarte; there were a round-table discussion and two lectures on LD, and the Durrell celebration concluded with a literary evening at Pastroudis.

RECORD & FILM

* "Lawrence Durrell" is a song on an Australian album that was very popular there in the summer of 2001. Mick Thomas & the Sure Thing--Dust on My Shoes can be ordered from Croxton Records online: <http://www.croxtonrecords.com/>.

With postage, it costs about $33 Australian, or about $17 US.

* Last April, Peter Harrison discovered that the BBC issued a two-cassette video set of their program My Family and Other Animals--but only in the US. The film series was made in 1989 and issued as a video set in 1990, and all ten episodes were made in Corfu. This is available from <Amazon.com> for about $22 plus shipping.

ANA: REFERENCE TO LD


Edmund Keeley's comment on the dust jacket begins: "David Roessel's In Byron's Shadow seems to me not only the most comprehensive, astute, and objective survey we have of Anglo-American literary evocations of Greece during the past two centuries. It also offers an unusually broad perspective on the political attitudes that influenced these evocations, or that were influenced by them, on the persistent mythology that they sometimes created, and on the pertinent history that they either illuminated or obscured."

wide reading, David Roessel's study provides an astute, convincing and unsentimental survey of the ways in which anglophone writers' reactions to Greece have changed over the years: 'to show,' as he puts it, 'that modern Greece is more than a transitory moment of writing in English but a place worth stopping in and pondering over.'

In "International Books of the Year" (TLS, 7 December 2001), Peter Green picked *In Byron's Shadow* as one of his three choices for best books of the year.

* The obituary of Anne Ridler in the 16 October 2001 *Times* (London) contains one reference to LD; he is mentioned with Auden, Spender, Laurie Lee, and Norman Nicholson as poets who became her friends.

* There are several references to Lawrence and Gerald Durrell in "Theodore Stephanides: A Life" by Peter Harrison in the *Corfiot* of October 2000, pp.15-18.

* "Who Was Lorine Niedecker?" by Elizabeth Willis (*American Poet*, Fall 2001, pp.32-35), contains the following reference to LD: "The title of her collected poems, *T & G*, is a condensation of Lawrence Durrell's 'tenderness and gristle,' and throughout her poems one finds acutely condensed references to the biographies and works of major writers.*

* "An Insider's Provence" (by Lanie Goodman with photographs by Alexandre Bailhache, *Town & Country*, August 2001, pp.110-121, 130, 132, 134) opens with the words of LD: "'Some spots are the cradle of genius. Provence is one,' wrote Lawrence Durrell in 1959, describing his travels across what he called his 'secret Provence' of tiny Roman villages with honey-stone churches, graceful bridges and crenelated palaces. 'So long as the wines and the cheeses hold their place,' Durrell declared, 'such immobile company for the imagination of men will never fail us'" (p.113; LD is referred to twice more on this page).

This article is a survey of the places the "residents and regulars" love the best in the Vaucluse and the Bouches-du-Rhône. Famous chefs and restaurants, hotels and inns, caves and markets, and museums, gardens, and shops are described, and their addresses and phone numbers given.

* In "Saving the Tree of Idleness: UNESCO Delegation Gives Hope to Corfu's Traditional Villages: (The *Corfiot* of August 2001, pp.16 & 18), Hilary Paipeti uses LD's identification of the Tree of Idleness in *Bitter Lemons*—"Its shadow incapacitates one for serious work..."—and laments that all over Corfu villages off the tourist path are dying, and thus the role of the Tree of Idleness to provide shade and a place to relax and socialize in the village square is diminishing.

But this trend may be reversed. A delegation from UNESCO visited Corfu in July and is considering using funding from the European Union for the conservation and economic revival of remote villages.

* In the July 2001 *Corfiot* (p.12), an ad for a luxury villa in Kalamì, entitled "A View of Lawrence Durrell at Kalamì," devotes half its space to discussing LD's life in Kalamì, quoting him twice. Description of the property for sale is wedged between three previous paragraphs and a final one about LD.

* "Arkoudillas: Best Beach in the World" in the above-listed *Corfiot* (p.18) states: *Myriotissa* "perhaps the loveliest beach in the world" only because he never visited Arkoudillas.

* Hilary Paipeti in "Ear to the Ground: Worn Out Locations" (*The Corfiot* of June 2001, p.4) writes that "Something changes in a locality [i.e., a tourist site] which is stared at all the time." She mentions LD and his "belief in the existence of a 'Spirit of Place,'" and suggests that "perhaps the change in the locality comes from within this spirit. Perhaps it gets worn out by all those eyes—eyes which, while passively seeing, actively take away a fragment of the place."

* "The Ten Commandments of the Internet" by Harry Tsoukalas in the *Corfiot* (April 2001, p.26) uses LD as an example in his explanation of how to find web sites.

* About 9:30 AM (Eastern time) on 25 February 2001, National Public Radio had a segment on the new Alexandrian library. After the NPR reporter's brief outline of the founding and destruction of the Mouseion, Prof. Mustafa El-Abbadi, who had launched the idea of rebuilding the library thirty years ago, explained that the design of the new library resembles a slanting disk intended to suggest the rising sun, the resurrection of the ancient library. At one point, the NPR spokeswoman said, "Alexandria under the Ottoman Turks became a cosmopolitan city, with large Greek, Italian, French, and English populations captured by Lawrence Durrell in his famous series of novels, *The Alexandria Quartet*." Mohammed Awad spoke briefly: "I
see the library as being one of these challenges to civilization, bringing together North and South, East and West. The library is planned to hold, eventually, four million volumes.

* William Abranowicz's *The Greek File: Images from a Mythic Land*, with an Introduction by Edmund Keeley and an Excerpt from Henry Miller's *The Colossus of Maroussi* (NY: Rizzoli International Publications, 2001), is a collection of photographs of "the landscape, the seascape, the villages and the daily life of their inhabitants in contemporary Greece from 1988 to 1998." Keeley explains that "Abranowicz's focus remains consistently on the islands of the Aegean, Santorini most of all, but also generously on Naxos, Patmos, Tiros, Sifnos, Aegina, and a fewer lesser known islands such as Karpathos, Thasos, Symi, and Halki. Yet what he offers us are rarely portraits of the islands as one would find them in a travel book; he avoids the tourist trail and follows the kind of path toward discovery that Lawrence Durrell pointed to when he first journeyed to Greece by sea from Italy: 'You enter Greece as one might enter a dark crystal; the form of things becomes irregular, refracted.' There is one other reference to LD in the Introduction.

* In the David Godine catalogue *Books that Matter for People Who Care* (Fall/Winter 2000-2001, p.2), there is a reference to LD in the ad for *In the South of France* by Don Krohn (a 128-page book with 80 full-color photographs). Krohn writes: "Here begins the land of Van Gogh, of Giono and Daudet and Durrell...."

* Jane Keller found a reference to LD in A.S. Byatt's *Babel Tower* and explains how it fits in: "The setting is the early 1960s. The protagonist is Frederica Reiver who has various difficulties with her husband, Nigel, a world-trotting businessman: 'Frederica goes to bed early, and Nigel goes into the study, with Pijnakker and Shah [Nigel's business associates]. Frederica lies and reads Durrell's *Justine*, which she has picked up because she thinks its narrative is strong enough to be gripping, even in the state she is in. She thinks, I could just get up and go to Alexandria, and then she thinks that those who will go to Alexandria are in fact Pijnakker and Shah and Nigel Reiver. None of them would probably give more than ten minutes to Durrell's mannered prose but they would be more at home in his world than she would. She does not want Durrell's Alexandria in her bedroom and turns out the light.'"

* "George Katsimbalis; Henry Miller's Guide to Greek Wine" by Avi Sharon is included in *The Illustrated Greek Wine Book* by Nico Manessis, Photographs by Konstantinos Pittas (Corfu: Olive Press Publications, 2000). There is one reference to LD: "Lawrence Durrell records that pouring drink into Katsimbalis was 'like pouring nitro-glycerine into a safe.' Before long he would light up and 'begin telling his Wagnerian cycle of stories.'"

* Who's Who in Twentieth-Century World Poetry, edited by Mark Willhardt and Alan Michael Parker with a Foreword by Andrew Motion (London and New York: Routledge, 2000) contains over 900 entries by 75 international contributors. LD is allotted three paragraphs, almost a column, on p.91. "Durrell skillfully displays a range of poetic styles, including satires, dramatic monologues, love lyrics, translations, and lustful ballads," is the last sentence of his entry.

* Louis Monier's *L'Oeil des lettres, 1966-1996* with a Preface by Frédéric Tristan and Text by Jean-Luc Delblat (Editions Hesse, 1997) is a book of fifty black-and-white photographs that Monier took of many of the most famous writers of the twentieth century. A full-page portrait of LD at his typewriter faces a photo of his friend Claude Seignolle. José Louis Borges, Michel Butor, Michel Déon, Marguerite Duras, Eugène Ionesco, Georges Simenon, and Marguerite Yourcenar are among the other authors included. This book costs 14,16 Euros and can be purchased from <commandes@amazon.fr>.

* In the Introduction to Margaret Anne Doody's *The True Story of the Novel* (Rutgers UP, 1996), LD is mentioned: "When Nietzsche writes 'Alexandrian' he does so with an obvious sneer, for that which is 'Alexandrian' stands for that which is racially mixed, impure, and cosmopolitan. Alexandria was always on a crossroads of commerce and exchange of ideas; open to all comers it was sophisticated, contaminated by the presence of Semitic and African people, and full of the babble of many voices. It was tolerant and thus degenerate—all matters, I think, in the mind of Laurence [sic] Durrell when he wrote *The Alexandrian* [sic] Quartet (1957-1960)."
The main subject of Poetry Greece, Issue 5 (Autumn 2001; Corfu: Cyclops Productions) is Angelos Sikelianos. Included are a review of his life, an interview with his great-granddaughter Eleni Sikelianos, a poet and teacher who lives in the US, poems by both writers, and two translations of the same poem by Angelos Sikelianos—one a literal translation and the other a freer one.

* Only the Best--Corfu (2001) lists and star-rates all the best sights, hotels, beaches, and restaurants of the island. It is part of a series produced in Greece by Axon Publications that includes a general guidebook to Greece and an increasing number of island guides. Diana Farr Louis, known for her Prospero's Kitchen and Feasting and Fasting in Crete, is the author.

* Patrick Leigh Fermor introduces Vanishing Greece (Newsstand Eleftheroudakis, 2001), a book of photographs by Clay Perry that records the Greece that is disappearing, giving us “a glimpse of a very special place that really is our common European home.” A text by Elizabeth Boleman-Herring with quotes from travellers and observations by locals complements the photos.

* The Most Beautiful Villages of Greece and the Greek Islands (Thames and Hudson, 1998) with text by Mark Ottaway and photographs by Hugh Palmer should tempt all lovers of Greece.

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