



JAMES JOYCE BROADSHEET

REVOLUTIONS OF A JOYCEAN CRITIC

by
Patrick McGee

Sheldon Brivic *Revolutionary Damnation: Badiou and Irish Fiction from Joyce to Enright.*

Syracuse, New York: Syracuse University Press 2017 320pp

ISBN 978-0-8156-3435-5

SHeldon BRIVIC – or Shelly as most readers of this publication would know him – has been a force in the field of James Joyce studies and modernist literature since the Sixties. In the Seventies, leading up to the publication of an influential book in 1980, he became possibly the leading psychoanalytic critic of Joyce. In the Eighties, Brivic gradually seemed to embrace the poststructuralist movement, or at least its Lacanian wing, though always with some reservations, particularly concerning the autonomy of the author. His major Lacanian study of Joyce appeared in 1991, but Lacan has been the central theoretical figure behind most of his work since then, usually with a feminist inflection, culminating in his 2008 study of Joyce with Lacan and Žižek. Some years ago, I was asked to read a manuscript by Brivic for Louisiana State University Press that investigated the issue of race in modern American literature. Along with others, I strongly recommended this book not only for the subtlety and complexity of its critical interpretations but for its willingness to risk postulating, at least by implication, some concept of the universal, which had fallen into such disrepute in most critical approaches of the time. Once again, this book, *Tears of Rage*, shows the extent to which Brivic always remains contemporary in his critical understanding while sustaining a self-aware commitment to some humanist values. One quality that characterizes his critical work is compassion and that is no less true of his new book on Irish fiction, which includes readings of Joyce, Samuel Beckett, Flann O'Brien, John Banville, Elizabeth Bowen, Seamus Deane, Edna O'Brien, Roddy Doyle, Patrick McCabe, Colm Tóibín and Anne Enright.

Overall, Brivic's investigation of Irish fiction from modernism to the present is not an introduction for readers unfamiliar with the material. He doesn't waste a lot of space on overviews or plot summaries and his focus can sometimes be a little confusing. In particular, I found the phrase 'revolutionary damnation' from the title to be somewhat misleading about what the book actually contains. The critic most frequently referenced by Brivic, aside from Alain Badiou, is probably Ewan Fernie from his *The Demonic: Literature and Experience*. But Brivic makes use of Lyotard and William Blake, along with Badiou, to support the generalization that the originality of modern literature lies in its embrace of damnation or its placement outside the field of the acceptable or normative. Certainly, modernism and its successors are about challenging norms, but the word 'damnation' seems excessive. It may describe the psychological self-perception of Stephen Dedalus at one point, but it hardly seems to apply to the main characters of *Ulysses* or even *Finnegans Wake*, unless you equate all human suffering with damnation. Brivic references Blake's idea of the satanic nature of art, no doubt thinking of *The Marriage of Heaven and Hell*, but he leaves out the quite different meaning of Satan and the satanic in Blake's later long poems. No doubt, Beckett's characters feel like the damned, particularly in his later plays and short prose pieces. However, there is always an element of humour even in his darkest work and Badiou's admiration of Beckett

probably has to do primarily with his persistence, which Brivic effectively explains as a negativity driven by the unrelenting desire for truth. The final phrase of *The Unnamable*, 'I'll go on', and the even more remarkable condensation, 'Fail better', from the early *Texts for Nothing* and the late *Worstward Hol* convey, in my view, the key to Beckett's writing.

Brivic's Badiou

THIS BRINGS ME to the use of Badiou's philosophy in Brivic's book. There are any number of assertions I disagree with or at least question and I'll mention some of them as I proceed, but I need to say up front that I admire Brivic's own commitment to moving forward in his critical thinking. Though Badiou has had a significant though 'critical' following in the U.K., his influence on Joyce and Irish studies has been minimal, almost nonexistent in the United States. I recently referred to the period in which we find ourselves as 'post-Derridean'. I didn't mean that as a slander and I expect the study of Derrida's unbelievably influential work to continue and to have an impact. However, my view is that the rising influence of Badiou's philosophy and its culmination with the publication of the third of his major works, *Logics of Worlds*, in 2006 (translation 2009), has given a new direction to critical theory that carries us beyond what can be a conventionalized practice of deconstruction or a popular historicism. If there is a central flaw in Brivic's study, it is the absence of any reference to *Logics*. However, in some ways, *Logics* carries forward the project of Badiou's earlier *Theory of the Subject*, which Brivic cites. A careful reading of *Logics* clarifies some of the issues raised in that work.

Brivic does borrow a critical concept from the most important intervention in Irish studies to deploy Badiou's thought, Andrew Gibson's *Beckett and Badiou*. Gibson seems to argue that the necessity of the event as the condition of a truth process, in Badiou's thought, ignores the space between events, the periods of political reaction, lovelessness, or other negative aspects of everyday existence. He calls this 'the remainder', and this concept becomes an overarching principle in Brivic's book that shapes most of his readings of modern Irish fiction. Beckett's *Waiting for Godot*, according to Brivic, epitomizes the error of wait-

ing that can condition the false belief in an event that never comes and he applies a similar logic to *Molloy* in which two characters go on quests to find connection, possibly to one another, that ends up with murder as the betrayal of connection. In Flann O'Brien's *The Third Policeman*, purpose or persistence in Badiou's sense involves illusion and, once again, the quest for meaning tends to result in murder and pointless repetition. One object of the quest, Omnium, seems to be something similar to Hitchcock's MacGuffin or, as Brivic sees it, a signifier without a signified, a kind of Lacanian phallus or a fiction that organizes desire. Doyle comes off in Brivic's reading as a sort of anti-Beckett but, in *A Star Called Henry*, the goal of the hero's 'demonic' rebellion turns out in the end to be something beyond actuality, like Marxism, which Brivic equates with Christianity as an idealization. In a much more demonic way, Francie Brady's murderous revolt against the oppression of church, state and family in McCabe's *The Butcher Boy* makes a mockery of the demand for social equality that Brivic associates with Badiou's apparent affirmation of Maoism. In Tóibín's *The Blackwater Lightship*, the hopelessness of damnation or social exclusion that derives from both political and sexual identity can transform perception but not reality itself. From reading Enright's *The Gathering*, Brivic hypothesizes that Badiou's concept of truth is simply impossible and, in the conclusion to the study, a lie.

Although I found Brivic's reading of these novels productive, I would reframe his critical approach by challenging some of its presuppositions, including Gibson's concept of the remainder. In my reading, Badiou never downplays or underestimates the problem of everyday existence with its historical reversals and betrayals of what he calls truth processes. Badiou's truth process or procedure is infinite, unfolding in time, and requires fidelity and persistence precisely because, though events produce breaks in the status quo or normative existence, those breaks are only possibilities for intellectual and material transformations that must address the context of everyday experience and opinions. Both in his little book on ethics and in *Logics*, Badiou fully accounts for the failure and betrayal of truth processes and, in fact, one of his central principles is that what he calls evil (though I prefer the more neutral term falsification) is immanent to truth. There is no remainder in the sense of something permanently neglected by the truth process and outside the vanishing event that instigated it. Rather, the process itself is a continual struggle within everyday existence to articulate the transformative truth of the event in that context. People give up on strongly-held convictions out of sheer exhaustion or fear or opportunity for personal gain or because circumstances drive them insane or kill them, but none of this means the end of a truth. In several places, Brivic suggests that a truth is unknowable and untestable, but this is not at all Badiou's position and that should have been clear from reading *Being and Event*. Brivic offers clear explanations of Badiou's use of the mathematical concept of forcing. It means virtually testing a concept or element of being by forcing it into a situation and anticipating what that situation will have been if the truth process is completed, though Badiou knows perfectly well that a truth process is never completed. It requires some engagement of imagination, but in practical terms it is necessarily a testing of reality.

Reading Events

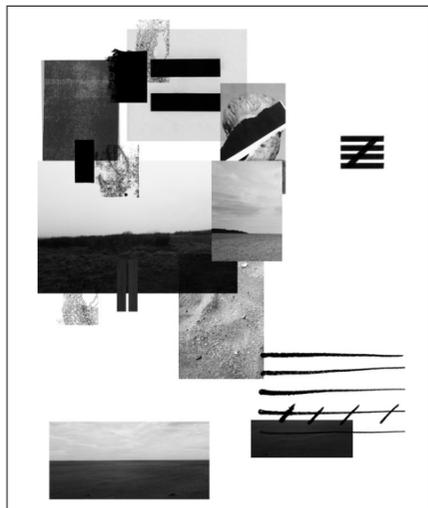
BRIVIC MORE OR LESS applies this principle in his interpretation of several novels. About Deane's *Reading in the Dark*, he notes that the emphasis is on the undecidability and incompleteness of a truth as the main character seeks clues about some repressed family history. The novel also charts the



Helena Gregory's photographic montage for 'Penelope'.
Printed on white linen, 37cm x 59cm (2017).

betrayals or self-negations of the revolutionary process in Ireland. Brivic concludes from this work that freedom as a principle is always incomplete and that we cannot judge human beings as singular unities but rather as complex configurations or inconsistent multiples, to use Badiou's terms. For Badiou, the essence of a human being lies beyond classification, which is Badiou's generic, a term that Brivic uses repeatedly to describe characters who have been withdrawn from social categories by experience. The problem, however, is that sometimes Brivic uses Badiou's terms too loosely by mapping them onto characters as figures in a philosophical allegory. For example, in his reading of Bowen's *The Last September*, he uses terms from set theory, belonging and inclusion, to identify the Anglo-Irish as a subset that is included in Ireland but doesn't belong to the Irish nation. In Badiou's philosophy, the parts, or possible relations between elements of a set, necessarily exceed the count of the elements; but each subset nonetheless consists of elements from the set. In *Logics*, this distinction becomes enlarged as the difference between being-in-itself and appearance, but everything that appears, even though it can undergo virtually infinite transformations, has a ground in being or the inconsistent multiple. The deeper problem in Bowen's novel and some of the others is why revolutionary violence became the only way to force the inexistent Irish, those who are not Anglo-Irish, into political existence within the world of British imperialism. In Edna O'Brien's *House of Splendid Isolation*, love between two members of antagonistic classes and cultures cuts diagonally across the revolutionary process and seems unable to coexist with it, though both love and revolution articulate truths in their contradiction. In effect, the trajectory of Irish fiction in this book complicates the historical transformation of Ireland from a British colony to an independent nation. Revolution means the destruction of one world and the creation of another but, as Badiou always recognizes in practice, there are unforeseen consequences and unfinished truth processes in every historical situation.

The highest compliment I can pay to Shelly Brivic is that, like any great critic, he avoids confining himself to the formulas of critical analysis that have become his signature. Lacan is still a significant resource in this work, as he is for Badiou. But as the title character of Banville's *Doctor Copernicus* demonstrates, the greatest critical subjects in history may experience progressive failing more than disciplinary success. Something similar is true in the field of critical theory and analysis. None of us succeeds without the risk – I would even say, the necessity – of failing, but at our best we continue to 'fail better'.



Helen Gregory's photographic montage for 'Proteus'.
Printed on white linen, 34cm x 45cm (2017).

Donald Phillip Verene *James Joyce and the Philosophers at 'Finnegans Wake'*

Evanston IL: Northwestern University Press 2016 124 pp

ISBN 978-0-8101-3331-0

JOYCE'S FAMOUS CLAIM that he had 'put in so many enigmas and puzzles that it will keep the professors busy for centuries, arguing over what I meant' was directed at *Ulysses* but it surely applies even more to *Finnegans Wake*. During the past three-quarters of a century, the professors have been busy and Donald Phillip Verene is as industrious and learned as any of them. An internationally-acclaimed expert on Vico, his most recent contribution to Joyce scholarship is both professorial and deeply informative.

The high points of *James Joyce and the Philosophers at Finnegans Wake* are chapters 2, 4 and 5. The Introduction provides a useful overview of Verene's aims. In his first chapter, he considers Vico and Dante in the context of Samuel Beckett's famous 'Exagmination' essay. The ensuing chapter draws on Verene's outstanding knowledge of the history of western philosophy to offer concise, accessible and illuminating discussions of the ideas of major thinkers to whom Joyce alluded in the *Wake*. His informative survey ranges from Plato to Hegel, Freud and Jung. Armed with Verene's digests, Joyce's readers will be equipped to enjoy many *Wokean* allusions that might otherwise have passed them by.

Chapter 3, devoted, briefly, to the thought of Nicholas of Cusa and, more extensively, to the ideas of Giordano Bruno, comes as a disappointment after the precision and clarity of its predecessor. Bruno's elusive views wriggle away from Verene's attempts at elucidation. The prose turns murky and even the philosophically well-educated will struggle for comprehension.

Bruno, however, is not the principal of Verene's story. That honour goes to the round-headed Neapolitan to whose writings the author has devoted much of his long academic career. The central thrust of this book is to show how commentators have underrated the importance of Vico for the *Wake*. As he demonstrates, there is far more to it than a simple pattern of cyclic world history. Already in the Introduction, he prepares us for the importance of Vico's claims about the origin of language and the relations of memory and imagination. These themes flower more fully in the two closing chapters. Here Verene emphasizes Joyce's reliance on Viconian works besides the *Scienza Nuova*, particularly Vico's autobiography. Chapter 4 offers us a brilliant series of connections between Vico's (self-described) life and incidents that flicker through parts of the *Wake*. Verene argues for an interesting identification of Earwicker (and Shaun) with Vico, inviting us to think that Vico has been

Joseph M. Hassett *The 'Ulysses' Trials: Beauty and Truth Meet the Law*

Dublin: The Lilliput Press 2016 221pp

ISBN 978 1 84351 668 2

JOYCE OWED A LOT to women. The many labours of Sylvia and the financial and emotional generosity of Harriet enabled the publication of both *Ulysses* and *Finnegans Wake*. It was the courage of two others, Margaret Anderson and Jane Heap, that first brought *Ulysses* before the public. Their avant-garde magazine, the quirky but widely read *Little Review*, began serialising it in March 1918. Anderson told her partner it was 'the most beautiful thing we'll ever have ...'

The title page of each issue of the *Little Review* noted: 'Entered as second-class matter at P.O. New York, N.Y.' This allowed distribution through the mail at the cheaper printed paper rate; in turn the U.S. Post Office had been given the power to suppress anything it deemed to be illegal (i.e., usually, obscene).

In due course the Post Office did just that. There were some initial skirmishes, and various attempts to keep the serialisation going: Ezra Pound, 'European Editor' of the *Little Review* (through whom Joyce sent his episodes to the USA), redacted cloacal lines from 'Calypso', and even Anderson took up a reluctant scalpel. It was hopeless. In January 1920 the entire issue carrying the end of 'Cyclops' was seized and burned (to Joyce's almost gleeful outrage), and in February 1921, after they published the third part of 'Nausicaa', the editors were prosecuted for distributing material that was 'obscene, lewd, lascivious, filthy, indecent, or disgusting.' 'Girls lean

BOOK REVIEWS

'resurrected' in the *Wake's* pages. Building on this, Chapter 5 proposes that Joyce's final work renews the project of the *Scienza Nuova*, using a historical-autobiographical method to lead the reader back to a deep form of human language. The night-mazes take us back to the origins of our speech.

Professorial books on *Finnegans Wake* often help non-professorial readers by offering insights about individual passages. They show the resonances of a sentence here, a word there. Rarely, if ever, are they guides for the perplexed. The contemporary avatar of Lewis Carroll's Alice – wondering what to make of a book that seems to lack not only pictures and conversations but also plot, characters and settings – can appreciate the piecemeal gifts of the professors, while remaining baffled about how to take the whole.

Does Donald Verene speak to this predicament? More than most, I think, but still not enough. He offers us (at least) three characterizations of how the *Wake* works and why it is significant. The first takes up a sometimes popular line: *Finnegans Wake* can be approached as a 'joke book'. Although reminders of its humour ('look for the laughs!') are appropriate, they are surely incomplete as reading advice. Most people like to feel they understand the point of a joke. And it would be silly to envisage a competition between the *Wake* and some anthology edited by a team of brilliant comedians under the title, *Greatest Jokes of All Time*. In the grip of this limited idea, Verene overstates: 'Every line in the *Wake* is a joke'. Hardly. Not every line in a joke is a joke. Furthermore, any sensitive reader of the *Wake* must recognize the many poignant moments when the laughter stops.

More interesting are the two thoughts that emerge in later chapters: *Finnegans Wake* as Vico's new biography and the search for origins when 'we find ourselves among barbarians'. With respect to each of these, I wish Verene had said more. Does the biographical approach entail a search for the narrative of a life, thereby returning us to efforts to excavate determinate characters and a plot? In what respects should Joyce (or we) think of barbarism as surrounding us and how exactly does the attempt to return to some primeval state relieve our predicament? How, finally, do these two proposals fit with one another?

Chapters 4 and 5 contain tantalizing suggestions of a broad perspective on *Finnegans Wake*, one that would transcend the genre of the professorial book. Yet Joycean readers should welcome what Verene has given us: a wealth of individual insights and a convincing defence of Vico's many roles in the *Wake*.

Philip Kitcher

back everywhere,' protested Jane Heap.

If Anderson and Heap are the heroines of this book, the villain is John Quinn, lawyer, collector and Irish-American friend of Tammany Hall, who undertook to defend the *Little Review* in court. Assessing his motives and methods, Hassett politely disagrees with previous accounts of Quinn's role. When his friend, John Butler Yeats (WB's father), urged him to tell the court that *Ulysses*, in its 'terrible veracity', embodied logical truth in the tradition of Swift and John Stuart Mill, Quinn ignored him. Rather than presenting *Ulysses* as a great work of art, he told the court it was a failed experiment that would neither excite nor corrupt anyone, being too difficult for the ordinary reader to understand. Quinn, in whom JBY recognised what he called 'unrecognised Puritanism', was reluctant to be seen as an apologist for porn; he told Pound that Anderson and Heap, with the 'perverted courage of the bugger and the Lesbian', were 'menstrually' violating the law with the issues of their periodical, or, as he called them, their 'monthlies'.

Quinn lost the case for them, and there were to be no more episodes of *Ulysses* in the *Little Review*. Soon afterwards, two publishers, Boni & Liveright and Viking, separately contacted Quinn hoping to find a way to bring out the novel. Quinn advised them that prosecution and conviction would be the inevitable outcome of such a move. It was at this point that Joyce accepted Sylvia Beach's offer to publish.

Over a decade would pass before an authorized edition of *Ulysses* could be published in the United States. In 1933, with the help of Bennett Cerf of Random House, a New York lawyer, Morris Ernst, fought and won a case before Judge

Adrian Hardiman *Joyce in Court: James Joyce and the Law*

London: Head of Zeus 2017 372pp

ISBN 9781786691583

FEW AUTHORS POSSESS quite as arresting a legal history as that of James Joyce. From obscenity trials to copyright disputes, Joyce's advocates (both scholarly and legal) have been kept unusually busy with points of law. The fascination Joyce felt for legal matters and his acute sensitivity to the cultural (and commercial) ramifications of judicial decisions are everywhere apparent in his work. Whether it be the alliterative contracts which Farrington must duplicate in 'Counterparts', the inquisitorial Watch who beset Bloom in *Ulysses* or the nebulous investigation of HCE, which constitutes much of the 'plot' of *Finnegans Wake*, the discourses, agents and apparatus of justice are a constant presence in the lives of Joyce's characters. Indeed, they were often a feature of the presentation of the texts themselves. At the author's behest, the first mass-market editions of *Ulysses* featured as their introduction the celebrated 1933 decision of Judge John M. Woolsey which had freed the novel from the ghettoising label of 'obscenity' in the United States. As the work of Paul Vanderham, Robert Spoo and Celia Marshik has shown, reading Joyce has always entailed a confrontation with the instruments of the law. In such a context, Adrian Hardiman's *Joyce in Court* – the reflections of a successful Irish barrister and Supreme Court Justice on the life and work of the nation's most legally-engaged author – should have much to offer scholars and critics of Joyce's work. Unfortunately, this is only partially the case.

Opening with a lively (if somewhat disjointed) account of the legal and political context in which Joyce grew up, Hardiman's study discusses Joyce's handling of a succession of key cases (the Maamtrasna murders, the trials of Mrs Maybrick, the Childs case) and concludes with a summary of the legal vicissitudes of *Ulysses*. A witty and engaging writer, Hardiman is most in his element when discussing the ins and outs of case law or sketching the historical hinterland of Joyce's work. The tribal squabbling that catalysed the Maamtrasna murders and the increasingly desperate efforts of the British administration to make the case fit a pre-determined narrative are vividly evoked. So is the logic underpinning Joyce's selective and emotive rendering of the resulting prosecution and execution of Myles

John Munro Woolsey, stating that 'One can no more say that *Ulysses* is obscene than that life or thought is obscene', and using arguments that echoed those of John Butler Yeats. Woolsey's enabling judgment would appear in many editions of the novel until the 1960s. Hassett expertly charts this case and the appeal that followed, when a new United States Attorney, Martin Conboy, late of the Society for the Suppression of Vice, tried (and failed) to turn back the clock. The book concludes with an illuminating chapter on the effects of the various *Ulysses* judgments, and an entertaining one briefly tracing the 'afterlives' of many of the prime movers in the long struggle to bring the book to the public.

In the final *Little Review*, published in May 1929, Heap offers wreaths to many of the magazine's associates. The memory of John Quinn (who had died in 1924) is damned with faint praise: 'Not for all the unsolicited and unheeded advice he gave us, not because he was our patron (he was never that). Reviling us as imbeciles for printing "Ulysses", he revelled in defending us before the courts. He bought the work of artists he believed in and helped them in their private lives. But we give him a wreath for his charming and irascible [*sic*] personality.'

As both trial lawyer and literary scholar, Joseph Hassett brings wisdom and clarity to the murky tale of *Ulysses* in America. In the process he has snatched back that grudging wreath from John Quinn. Truth and justice have at last been served. Now would he please tackle the lives of Margaret Anderson and Jane Heap?

John Wyse Jackson

Joyce in 'Ireland at the Bar'. The breadth and depth of Hardiman's historical reference is impressive and his eye for an amusing anecdote or a choice detail leavens his handling of occasionally arcane legal niceties. Particularly enlightening is the practical experience Hardiman brings to bear on the cases he discusses, giving him an acute eye for what is out of the ordinary in a given situation and curtailing the exceptionalizing tendency which often bedevils single-author studies. In Hardiman's account, Joyce is never the 'first' or 'only' author ever to have confronted a given topic or question. Indeed, the greatest criticism that can be levelled at Hardiman's study is precisely how ordinary it seeks to make Joyce's engagement with the law seem.

In his opening chapter, Hardiman aggressively denounces the obscurantist academic industry which he believes has rendered *Ulysses* inaccessible to the 'ordinary' reader. This malign image of Joyce Studies is rooted in a deep aversion to Critical Theory, which Hardiman feels has occluded Joyce's investment in 'hard fact', verisimilitude and 'human experience'. This rather tired strawmanning, which belongs more to the 'Theory Wars' of the 1980s than to the present moment, ultimately hobbles Hardiman's analytical enterprise, in which a distaste for Theory leads to an absence of theorisation *tout court*. In Hardiman's account, the experience of witnessing the trial of Samuel Childs in October 1899 invested the seven-year-old Joyce with a strong sense of the 'moral necessity of doubt', which animated much of his subsequent writing. This epistemological scepticism, Hardiman argues, equipped Joyce to regard legal questions as 'a contest between rival narratives', an insight which he extended to the terrain of Irish history and politics more generally. However, Hardiman's reluctance to outline what Joyce's politics actually were (the closest he comes is an Ellmannian 'plague on all your houses' quietism) and his unwillingness to extrapolate beyond the 'hard facts' with which he argues Joyce was so concerned, robs his study of analytical bite.

For all the wealth of its historical and cultural archive, Hardiman's book ultimately lacks an identifiable thesis and its conceptual pay-off is accordingly limited. The absence of a thesis would be more understandable if the book were intended to act as a general primer for readers new to Joyce's work and the world of *Ulysses*. However, the specificity of its legal focus makes Hardiman's study difficult to recommend as a point of entry for the uninitiated. Too general for the specialist and too specialised for the general reader, *Joyce in Court* is a book that struggles to find an audience.

Lloyd (Meadhbh) Houston

Nilotpal Roy *Pastiche of Angst*

Joyce and Co Publishing Company 2016 274 pp

ISBN 978-93-5258-5588

JOYCE AND COMPANY Publishing Society is a new publishing house from Kolkata, West Bengal, India, run by the editor Sourav Paul and Deputy Editor Somnath Bhattacharya. Debuting in the centenary year of the first appearance of James Joyce's *A Portrait of the Artist as a Young Man*, their first book, Nilotpal Roy's *Pastiche of Angst*, was published in 2016. Roy's book draws from the author's interests in Indian scripture, Bengali folk literature, Western modernism and literary theories and, in its varied use of typography and self-conscious rethinking of genre, reflects the avant-garde ambitions of its publishers. You can find Joyce and Co Publishing Company online at www.joyceandcompany.wordpress.com

Ragini Mohite

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Luca Crispi *Joyce's Creative Process and the Construction of Character: Becoming the Blooms*

Oxford: Oxford University Press 2015 368 pp
ISBN 978-0-1987-1885-7

ONE OF THE GREAT PLEASURES that comes from reading *Ulysses* is realizing how *alive* Joyce's book is. Full of innocuous detail, *Ulysses* is not just a novel for critics. The rich patchwork of everyday life, the mundane and the ordinary, is crucial to its aesthetics and poetics and offers (together with its humour, as Zack Bowen argued all those years ago) a welcome countermeasure to the book's notorious difficulty, linguistic pyrotechnics and dense allusiveness. Luca Crispi's new book takes a refreshing look at the everyday, a subject that all too rarely finds its way into the criticism.

Crispi's is the most detailed study to date of the back story of Leopold and Molly Bloom, both as it unfolds in the novel and as Joyce created it in the course of writing the book. In eight dense chapters Crispi takes us from the childhood of Leopold and Molly to their courtship, marriage, the birth of their children, and the various Dublin addresses at which they resided until their ultimate settlement in 7 Eccles Street, meticulously extricating from the masses of surviving notes and manuscripts the events of the lives 'they are supposed to have lived'. In achieving this, Crispi not only unravels the complex compositional history of *Ulysses*, he also makes Joyce's creative techniques and the vast archive that comes with it more accessible and relevant to a wider range of readers. His ultimate ambition is to chart 'the development of Joyce's more general "vision" of *Ulysses*'.

The result is an absolutely invaluable study. The numerous tables and appendices that complement the narrative in *Becoming the Blooms* alone offer much more knowledge and information than the average monograph. Each section in all of the chapters is preceded by a handy table which gives an overview of the manuscripts and the date of composition for the corresponding

topic. These tables connect with the brief, but immensely useful 'Overview and Glossary of Manuscripts and Documents' and 'A Census of the Extant *Ulysses* Manuscript by Episodes' at the back of the book. Crispi, who has had the privilege of working closely with the archives at Buffalo and the National Library of Ireland, has single-handedly done more to complete the history of *Ulysses*'s making than anybody else currently working on Joyce's manuscripts. It may be that we learn more about the techniques of composition than we come to understand creativity itself. The book devotes a lot of attention to the mechanics of Joyce's 'creative evolution . . . understood as a series of gradated innovations'. Although Crispi's account is hugely fascinating and insightful, some readers may be left hoping for a more deeply analytical picture to emerge from the rich materials that are on display. The introduction promises a discussion of how the intricate detail creates unity in the characters' identities and, at the same time, a false 'illusion of totality and completeness', signaling how the analysis of character intersects with narratological, phenomenological and other considerations of 'character as such' that are often eschewed in modern literary studies. But the chapters rarely explicitly return to these themes in a sustained manner. What we have, instead, is a fine consideration of textual memory, the echoes that Joyce carefully planted, as a mark of Joyce's experiments in representing intersubjectivity, and how this made the book and the characters so resonant.

Becoming the Blooms is an unmissable book. Critics of *Ulysses* will want to have a copy on their desk for ready consultation. Nowhere else will you find such a staggering elucidation of the characters, their lives and relations, and of Joyce's manuscripts. As in *Ulysses*, the innocuous detail in Crispi's book is itself the big picture. If he withholds anything, this is because of the fluidity of the creative process itself. It is up to readers to make more of it. I'm sure they will.

Wim Van Mierlo

SCHOOLS & SYMPOSIA

JOYCE IN 2017 TRIESTE

TRIESTE IS NEAR TO NOWHERE and yet contains traces of nearly everywhere in Europe. Two hours from Venice and one and a half from Ljubljana, the port city which became home to a young Joyce for little over a decade, is most easily accessible by sea. Every summer for the past twenty-one years it has also been home to a diverse group of Joyce enthusiasts, if only for a week.

The 2017 Trieste Joyce School featured lectures from a broad range of speakers. Established names such as Fritz Senn, Vicki Mahaffey, Peter Kuch, Franca Cavagnoli, Joseph Hassett, Adam Piette, Rodney Sharkey and Nels Pearson were joined by emerging scholars such as David Stone, Chrissie Van Mierlo, Tamara Radak and Richard Barlow and by the School directors, John McCourt and Laura Pelaschiar. The location exercised a strong and fascinating influence on the lecture themes, with an oceanic Joyce being discussed alongside his use of Italian and of the local Triestino dialect, as well as the formidable challenges involved in translating his work into Italian. An insight into the Judaism in Joyce's work reflected the religious multiplicity that the city afforded him and our tour of Trieste included many places of worship where 'Jimmy the chapelgoer' was a more than occasional spectator in the congregation.

A retracing of Joyce's footsteps also led to the city's magnificent opera house, the Teatro Verdi. The music he loved was beautifully recreated during the School, both by the *Coro Italiano di Dublino* and later in the week by two prominent Irish performers, the singer and actress Lisa Lambe (on a brief break from rehearsals at the Abbey) and baritone Simon Morgan. Writer, filmmaker and director, Gerry Stembridge, performed Joyce-inspired passages from his own fiction, as well as encouraging his audience to recount memorable first experiences of reading Joyce.

Those who wish to discover Joyce's *bella Trieste* can do so at the 2018 Trieste Joyce School, which will take place from 24 to 30 June. Further details can be found at <https://www2.units.it/triestejoyce/>

Kate Rothwell

ANTWERP SYMPOSIUM

BETWEEN 11 and 16 June 2018, the University of Antwerp's Centre for Manuscript Genetics will host the 26th International James Joyce Symposium in the city which Joyce and his family visited in the summer of 1926. The title of the symposium, *The Art of James Joyce*, is intended to evoke both Joyce's aesthetic or artistry and his long afterlife in the creative arts. The symposium aims to explore the role of art as a socially-constructed commodity in Joyce's work as well as trace his fortunes in the fine-art and rare-book marketplaces. In the wake of *The Art of James Joyce*, A. Walton Litz's pioneering study of the creation of *Ulysses* and *Finnegans Wake*, studies of the ways in which Joyce crafted his oeuvre are also invited. The symposium welcomes contributions that, creatively or critically, address the impact of Joyce's artist persona and writings on other artists working in various forms and different mediums.

The symposium invites proposals for individual papers and fully-formed panels. Participants are limited to one paper and one non-paper panel appearance (as panel chair or respondent). Please keep in mind that all participants must be members in good standing of the International James Joyce Foundation. Non-members or members whose registration has lapsed will not be scheduled.

To propose an individual paper, please submit a 250-word abstract that includes the speaker's name and academic affiliation (if applicable) alongside the paper's title. To propose a panel, the chair should submit a 500-word abstract on the panel, as a whole, that includes the names, academic affiliations and email addresses of all participants, the title of the panel, as well as the titles of each individual paper, plus the name and affiliation of the chair and respondent (if any). Please note that the panel should have a maximum of four speakers. The chair may also give a paper and it is customary that the chair should be scheduled to speak last. As with the individual papers, please note any date restrictions for individual panellists. The deadline for paper or panel proposals is 1 March 2018. Proposals should be sent to joyce2018@uantwerpen.be. For more information, visit uhost.unatwerpen.be/joyce2018.

Eleni Loukopoulou *Up to Maugthy London: Joyce's Cultural Capital in the Imperial Metropolis*

Gainesville: University Press of Florida 2017
339 pp

ISBN 978-0-8130-6224-2

ELENI LOUKOPOULOU'S BOOK seeks to elevate London to its rightful place as a Joycean city, fit to stand alongside Paris, Trieste and Zürich, if not quite Dublin. Her account of the reasons for and effects of the neglect of London as a significant Joycean locus is persuasive, as is the book's argument for a contextual and critical focus moved not only nearer to the first city of empire, but forward in time as well, away from the Parisian *annus mirabilis* of 1922 and closer to the intricacies of the publication history of *Finnegans Wake* on both sides of the Channel. The treatment of both the textual representation of London in Joyce's writings and the significance of the publishing and cultural spheres of the 'imperial metropolis' to their publication is novel and often fascinating.

The analysis is at its strongest when concentrating on the London of the late 1920s and early 1930s, the city to which Joyce moved with the unrealised intention of settling there permanently and which saw the publication of various parts of *Work in Progress*, along with the emergence of what Loukopoulou characterises as a London-based (albeit Cambridge-leaning) 'Joyce industry'. The treatment of Joyce's involvement with the dissemination of his own writing makes for illuminating reading, as does the book's alertness to the different ways in which that work was disseminated: by gramophone recording (much requested at Alfred Imhof's shop on New Oxford Street), by the BBC, even obliquely through crossword clues in *The Telegraph* and *The Times*.

Elsewhere in the book, especially in the opening chapters, London acts as a looser thread at times; and it is one which occasionally gets stretched and frayed. Much emphasis is placed on Joyce's desire to be published in London from the earliest stages of his career, but access to the largest English-reading marketplace in the world surely makes such a desire rather unremarkable: one may publish or seek to study or even live in London without thereby signalling a revised attitude towards nation or empire. The study attends implicitly to many different aspects of the city, but the capital remains an oddly fixed and singular centre for much of its argument. Indeed, in a study so rooted in ideas of the 'new modernism'

CONFERENCE IN ROME

THE JAMES JOYCE Italian Foundation invites proposals for the Eleventh Annual Conference in Rome from 1 – 3 February 2018. Hosted by the Department of Foreign Languages, Literatures and Cultures at the Università Roma Tre, it will celebrate Joyce's 136th birthday under the heading *James Joyce: The Joys of Exile*. Exile is among the foremost themes in Joyce's oeuvre. From *Dubliners* to *Finnegans Wake* the 'note of banishment' and exile resonates in so many ways. Conference keynote speakers will be Fritz Senn, Sam Slote and Gabriele Frasca. There will be a Joycean birthday party.

Scholars are invited to send proposals for a twenty-minute contribution. The conference will be an occasion to present unpublished papers and works in progress on Joyce to an international audience. Related topics include, but are not limited to: 'silence, exile and cunning' in Joyce's works; exile as narrative strategy in Joyce; Joyce and exile in the tradition of the Irish novel; Joyce, Europe and exile; Joyce, Great Britain and exile; Joyce, Celtic cultures and exile; Joyce among expatriates; Joyce and the Irish diaspora; Joyce and emigration; Joyce at home and abroad; Joyce as an Irish/European writer; Joyce, exile(s) and drama. Selected papers will be published. Please send abstracts (250-500 words) together with a short biographical sketch to joyceconference@gmail.com. The deadline for proposals is November 26, 2017. Accepted speakers will be notified by 15 December 2017.

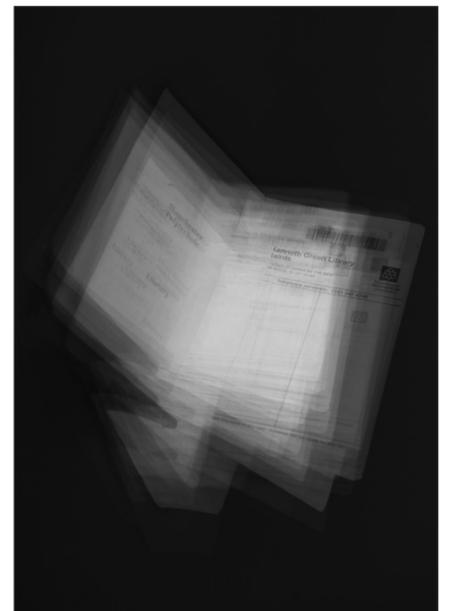
On arrival, participants are expected to sign up for membership of the James Joyce Italian Foundation (Students: 25 Euros; Individual members: 35 Euros; Faculty: 50 Euros; Supporting members: 70 Euros). Accepted speakers can apply for the Giorgio Melchiori Grants. For information, please visit the James Joyce Italian Foundation website: <http://thejamesjoyceitalianfoundation.wordpress.com/>

and keen to foreground the potential of this approach, it is strange to find so monolithic a London being presented by the early parts of the book, even while the discussion is actually uncovering aspects of a specifically Irish or even Fenian London.

When the book seeks to challenge the 'retroactively constructed' argument that Joyce was 'fearful or loathsome of London', it is hard to see whose argument that is and hard not to sense that the book's own argument is being overstated, albeit largely on account of the sheer scale of the topic being attempted. In this way, the analysis itself treats no end of arresting and revealing textual and contextual matters – the relevance to 'Oxen' of Thomas Carlyle and the movements on and around the 16th of June 1904 of John Alexander Dowie; the influence on Joyce of H. M. Tomlinson's *London River*; the note of reconciliation picked up by the word 'Londub' in the *Wake* over the course of a series of revisions; even some intriguing ideas about why Italo Svevo wanted to learn English – but the governing thesis either fades from view or takes on a slightly circular quality. This is not aided by the often repetitive nature of the writing, the same point being advanced or the same piece of evidence being adduced in full several times in the course of a few pages or even a single paragraph.

In her attempt to carve out a new context for Joyce, Loukopoulou at times places it too inflexibly in competition with, rather than in dialogue with, all the others. On the other hand, when she is highlighting the degree to which London has been overlooked and ignored as a key influence on the Joycean text, its production and promotion, it is hard to disagree with a single word and it would be wholly unfair to fault a study seeking to break this much new ground for having failed to deliver the final word on all of it. In terms of reinserting not just an overlooked city but a host of neglected figures back into the critical reckoning – from Jacob Bronowski to Herbert Hughes and even T. S. Eliot – the book performs an invaluable service, as it does in arguing, beneath its argument about London specifically, for ever finer distinctions in our account of the relationship between Joyce's biography and the *Wake*'s biography. Further studies of the many different Londons at work in Joyce's writings will no doubt follow and all will be indebted to the meticulous groundwork laid down by this finely-researched work.

Steven Morrison



Helena Gregory's photograph of the MMU Library's *Ulysses* (2017).

HELENA GREGORY teaches Graphic Design at Manchester Metropolitan University. She describes her current research as:

'an expression of my personal interest in literature and how we understand language, as well as my fascination as a graphic designer with the relationship between image and text. The concepts are united by visualising readerly responses to James Joyce's *Ulysses*.

To create work that emulates a personal reaction I have used a variety of graphic media, including photography, montage and mark-making. I approach the text analytically, using both subjective and objective methods, to develop graphic depictions of the reading process. I also use photography to explore the materiality of the book.'

NEWS

DUBLIN NEWS

BLOOMSDAY has cut its usual swathe through midsummer Dublin, with a rake of tours, walks, performances and events organised by the James Joyce Centre and many more at the Joyce Tower and other traditional venues. Excerpts from the 1964 recorded interview with Margaret Joyce were played. Bryan Murray delivered all the delights of ‘Sirens’ from the top of the Tower. James McDonnell’s exhibition, *Ulysses: A Visual Schema*, was launched at the Centre. Geoff Dyer conversed with Mark O’Connell in Belvedere House. Anthony Cronin was celebrated at City Hall. The Poetry Brothel presented ‘Penelope’ at the Liquor Rooms and Bloomsday institution, the Ballonatics, brought a long day’s wanderings to a close with ‘Humid Nightblue Fruit’ in Wynn’s Hotel. Concerts, exhibitions, dramatisations and drinking parties filled up a week of Joyce-related behaviour.

Back in May, before Joycean overload had set in, the members of the James Joyce Institute made a visit to Howth Castle for a private tour. The visit concluded with a reading session in the Lutyens-designed library, featuring the Prankquean episode and other local references from *Finnegans Wake*. A short walk afterwards led to the rhododendrons for relevant readings from *Ulysses*, followed by a viewing session from the summit to see landmarks remembered by Bloom and the panorama of Howth Castle and Environs. The Institute’s pre-Bloomsday walk a month later took place in a less salubrious neighbourhood, dodging cyclists, showers of rain, a dead pigeon and an aggressive dog, to follow the events of ‘Circe’ and ‘Eumaeus’ through the streets of Nighttown. The potato preservative and Murphy’s postcard were produced at the appropriate moments, although it was a surprise to find a Sheela-na-gig beside the convent gate near Bella Cohen’s, mimicking in its way the infamous diagram on page 293 of the *Wake* which has been dominating the Institute’s weekly meetings this autumn.

Mark Traynor, the tireless manager of the James Joyce Centre over the past seven years, resigned on Ivy Day to take up a new position as director of operations at Christchurch Cathedral. Under his direction the Centre has flourished as an organiser of Joycean events and a contributor to the city’s culture. His final appearance was at the presentation of a painting showing the ‘Nausicaa’ episode of *Ulysses* by the late Gerald Davis. The artist is long remembered for his impersonations of Leopold Bloom since 1977 when Davis, a Jewish Dubliner who not only resembled Bloom but was then the same age as him, had an Edwardian-style suit made, added a bowler and became for many years the embodiment of Joyce’s hero.

Also moving on is Simon O’Connor, who has spent a similar period as the first curator of the successful Little Museum of Dublin. He has now been appointed director of the Ulysses Centre, due to open next year at Newman House on St. Stephen’s Green. The Centre will have exhibition spaces devoted to Joyce and the Dublin of his time and to prominent Irish writers of the twentieth century and recent years.

Regular activities continue at the James Joyce Centre, including the autumn lecture series which began with a talk by Dermot Bolger, author of a stage adaptation of *Ulysses* which has just opened at the Abbey Theatre. (We hope to provide a review of the play for the next *Broadsheet*.) Over at the Joyce Museum, volunteers have been busy providing a programme of daily guided tours throughout the summer. Paul O’Hanrahan presented his site-specific reading of ‘Telemachus’ again in August, complete with shaving lather, breakfast in the round room and the final snot-green plunge at the Forty Foot.

Among the new books are Adrian Hardiman’s posthumously published *Joyce in Court*, a thoroughly-researched account of the law cases which interested Joyce and which are referenced in his works, and *The Woodcutter and his Family*, a novel by playwright Frank McGuinness in which Joyce and his family are fictionalised under names drawn from characters in *Exiles*.

As Vivien Igoe has recently brought to our attention, the Garryowen of *Ulysses* was no fiction but a champion red setter who had a brand of tobacco named after him. His owner, James Giltrap, commissioned a silver championship

collar for him, festooned with medals, which appears in the tobacco advertisements, and this collar was put up for auction in Dublin in May. The buyer is reported to be a collector from Texas.

Tommy Moore’s statue in College Green has been restored to its plinth, following work to lay new tramlines through the area. However, the opportunity was taken to demolish the underground urinal which lurked beneath the statue and was memorably mentioned by Joyce. It is to be hoped that this grievous loss to the fabric of the Joycean city will be somewhat compensated for by the proposal to restore a timeball to the roof of the Ballast Office where, in Joyce’s time, a copper sphere mounted on a pole dropped daily at 1 p.m.

The death has occurred of the writer J. P. Donleavy, one of the last surviving figures of the Bohemian Dublin literary scene of the 1950s and forever remembered for his great and scandalous first novel, *The Ginger Man*. Donleavy lived since 1974 at his residence, Levington Park, outside Mullingar, believed to be Mr. Fulham’s house as described by Joyce in *Stephen Hero*.

Robert Nicholson

NEW EUROPEAN JOYCE

TWO FEATURES on James Joyce appeared prominently in the ‘Eurofile’ section of *The New European* (16 – 22 June 2017). *The New European* (owned by Archant and edited by Matt Kelly) is a Pro-Remain weekly launched on 8 August 2016 in response to the vote for Brexit in the 2016 Referendum. Initially planned as a pop-up paper just for four weeks, it is still publishing in-depth analyses of the Brexit process, covering aspects of the arts and wider culture which promote a European perspective. In the issue appearing in the week of Bloomsday celebrations, Ian Walker explains ‘Why Joyce had to leave Dublin to find himself’. Having put Joyce’s achievement in *Ulysses* in the context of his self-exile and ‘European Odyssey’, Walker affirms that this extraordinary rendering of ‘day-to-day life in Dublin’ was ‘the product of a truly cosmopolitan – and truly European imagination’. The paper’s literary correspondent, Charlie Connelly, then writes in ‘The greatest book I’ve never read’ about yet again failing to finish the book (finishing it was his Bloomsday project this year). He nevertheless broadcasts the multifarious virtues of *Ulysses*, especially as they are bound up with the many surviving Dublin locations highlighted in Bloomsday celebrations.

CONTRIBUTORS

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HEMINGWAY AND JOYCE

IN HIS REVIEW of Connor Fennell’s *A Circle of Kindred Minds in Broadsheet* #107, Finn Fordham draws attention to Fennell’s unanalytical retelling of a notorious anecdote about Joyce’s encounter with Ernest Hemingway in Paris (‘Who would not wish to be transported to the bar where Joyce squirmed: “Deal with him, Hemingway. Deal with him!”?’) Fordham calls this one of the anecdotes which ‘still cast their magic spell’. For a vehement attempt at disenchanting the Hemingway version of the incident, *Broadsheet* readers are referred to Fintan O’Toole’s ‘The Male Impersonator’, a review of recent books about the great American writer in *The New York Review of Books* (22 June 2017). It is the critical account of the ‘brisk new biography’ by James M. Hutchisson, *Ernest Hemingway: A New Life* (Pennsylvania State University Press, 2017), which affords O’Toole the opportunity to debunk the American’s story, setting it in the wider context of his connection to Joyce. He is sceptical about Hutchisson’s re-presentation of the notorious episode:

When Joyce got drunk and challenged some stranger in a café to settle things manfully, he would simply defer to his companion, saying, ‘Deal with him, Hemingway! Deal with him!’

The origin of ‘this delicious anecdote’, as far as O’Toole can tell, is in an interview quoted in an article published when Hemingway had won the Nobel Prize in 1954 (‘An American Storyteller’, *Time*, 13 December, 1954). The Irish critic finds this retrospective fantasy of ‘the frail Irishmen hiding behind the manful American’ demonstrably bogus since, ‘in the longer quotation’, Nora’s comment that ‘Jim could do with a spot of that lion hunting’ appears manifestly anachronistic since Hemingway’s earliest lion-hunting exploits date from 1933. Yet in ‘James Joyce in Copenhagen’, Ole Vinding’s 1936 record of the Joyces’ discussion of Hemingway, they stated that ‘we were with him just before he went to Africa. He promised us a living lion’. The ‘lion hunting’ could just as well have referred to an *anticipated* hunt. In any case, Hemingway’s own recalling of

the undated conversation about theoretic lion hunting in a letter to Bernard Berenson (14 October 1952) brings out the amicable playfulness of the talk, with Nora’s good-humoured and humorous contribution given in full.

Beyond all this, O’Toole is keen to assert that Hemingway’s connection with Joyce is ‘deep’, most evident in his earliest and best novels. The younger writer would go on to admit in the *Paris Review* in 1958 that ‘the influence of [Joyce’s] work was what changed everything’, helping him to break away from restrictions on writing about sex and the body and having an impact on his style. O’Toole finds such specific traces of Joyce’s benign influence in the Nick Adams stories and in *To Have and Have Not* less important than Joyce’s challenging of the idea of maleness in the creation of Leopold Bloom, ‘the hero who settles nothing and is not manful at all’. The suggestion is that, without Joyce’s precedent, there might not have been ‘the living and unashamed presence’ of the unmanned Jake Barnes in *The Sun Also Rises* and Frederic Henry’s rejection of false military models of coolness and courage consequent on his experience of the brilliantly-depicted, disastrous retreat from Caporetto in *A Farewell to Arms*. O’Toole concludes: ‘Hemingway’s great tragedy is that he delved deeper into this unmanliness but then turned himself into a parody of the very masculinity he had subverted.’

A.S.

ULYSSES RE-READ WITH JOY

FOR THE ‘ONE MINUTE WITH ...’ regular questionnaire in the ‘i’ (8 September 2017), Nick Laird, the fine Northern Irish poet and novelist, confessed apologetically that what he was currently reading was *Ulysses*. He explained that he had ‘slogged through’ it at university but, having tried it again, about a month ago, discovered that it was ‘a joy’:

I’m 41 now, not 21, and have realised that it’s OK to find Stephen Dedalus awfully annoying. Plus, I know a bit about marriage now, and maybe a bit more about life, and Leopold Bloom seems capacious and alert in a way I couldn’t see before.

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JAMES JOYCE BROADSHEET



Helena Gregory’s visualising of readerly responses to *Ulysses* (2017).