

JAMES JOYCE BROADSHEET

28th INTERNATIONAL JAMES JOYCE SYMPOSIUM

12 – 18 June 2022

For their contributions to this commentary on the Symposium the editors wish to thank the following participants: Jeremy Colangelo (Lecturer, University of Western Ontario), Quinn Gruber (Production Assistant, University of Pennsylvania), Tobias W. Harris (Ph.D. at Birkbeck College, University of London), Heather Ryan Kelley (Emeritus Professor of Fine Art, Louisiana University), Casey Lawrence (Ph.D. student at Trinity College Dublin), Robert Nicholson (Curator of the Joyce Tower and the Dublin Writer's Museum), Dominic Richard (Ph.D. student at the University of Edinburgh). Their views have been edited and collated by Pieter Bekker and Richard Brown.

Preparatory to everything else

THE WORLD'S JOYCEANS assembled in Dublin in June for the twenty-eighth International Joyce Symposium, courageously offered by the organisers as an in-person event. It was going swimmingly until Covid swept in and cut a swathe through the delegates. The academic programme was not too badly affected but most of the social events, including the Bloomsday Banquet, had to be cancelled. Those who escaped infection were able to enjoy the return to a live Dublin Bloomsday with many of the usual accompanying activities and entertainments. Barry McGovern, who over the course of about twenty years had presented the whole of *Ulysses* in annual readings at the Joyce Tower, put the entire experience into a series of readings at the Peacock Theatre during the week. (Robert Nicholson)

The task of organizing hundreds of Joyce scholars delivering and attending roughly eighty panels and workshops at two universities in different parts of the city is not one that I would wish on most people, but we should consider ourselves lucky that the task fell to the people it did. The event was hosted jointly by University College Dublin and Trinity College Dublin and the organisers – Sam Slote, Tom Walker and Adrian Howlett of TCD, Luca Crispi and Anne Fogarty of UCD aided by Valérie Bénéjam and Tim Conley (Academic Committee) – succeeded with gusto and aplomb. (Jeremy Colangelo)

Attending and presenting at the *JJF* symposium on the centennial of *Ulysses* as my first conference was a thrilling (if slightly hectic) experience! I'm grateful that Joyce studies is so open to independent and new scholars alike. Everyone I met made me feel welcome, especially my fellow panellists Cleo Hanaway-Oakley, Sophie Corser and Patrick Reilly. The students and staff at TCD and UCD were also incredibly kind and helpful. (Quinn Gruber)

The 2022 Symposium was smaller than we may have expected the centenary year celebration to be, but no less important for it. The first in-person Joyce event for many younger scholars, there was palpable excitement at being able to gather to celebrate Joyce in Dublin for '*Ulysses* 1922-2022'. Yet the gathering this year was bittersweet. In many ways, it felt like the end of an era. Several prominent Joyceans have passed away over the last few years: Michael Groden, Clare Culleton, John Paul Riquelme, and Brenda Maddox, to name just a few. Still more were unable to travel to Dublin due to the pandemic. Fritz Senn, who sent a video presentation from Zürich, did not attend the Symposium in person for the first time since 1967. They were sorely missed. (Casey Lawrence)

Keynotes

WELCOME ADDRESSES by Professor Linda Doyle, Provost of Trinity College, on the Monday morning and by Professor Mark Rogers, Acting President of University College Dublin, set the scene for the array of academic sessions and entertainments that were to be so efficiently accommodated at the two sites. I managed to attend many of the keynote presentations during the week and was impressed by their refreshing offerings of new and unusual perspectives on Joyce's life and works. The first of these, 'Blue *Ulysses*' by Katherine O'Callaghan (University of Massachusetts), was

an extraordinary *tour de force* of the lyrical and musical imagination brought to bear on a reading of the novel. Her evocation of blue as the colour of distance and disembodiment as well as a myriad of other aspects of blueness served to enhance her view that *Ulysses* is 'a blue-hued book.' Later on the same day, Mark O'Connell, a writer living in Dublin, presented the second keynote address. His first book, *To Be a Machine*, was awarded the 2018 Wellcome Book Prize and in 2020 he published *Notes from an Apocalypse*. His talk, entitled 'Every Day is Bloomsday: Living with Joyce in Dublin' was a first-hand, witty account of what it was like to live in close proximity to buildings that have a real presence in the streets of Dublin but which also exist as iconic features in the fictional worlds of Joyce's works. Eimear McBride's 'Joyce, Joy and enjoying *Ulysses* still' was an enthusiastic tribute to the pleasure Joyce's writing has brought her over the years by the author of *Strange Hotel*, *The Lesser Bohemians* and *A Girl is a Half-formed Thing*. The final keynote I managed to attend, entitled 'Reimagining Nora', offered two very different novels linked, somewhat loosely, to the biography of Joyce's wife. Each of the authors, Nuala O'Connor and Mary Morrissey, read passages from their new novels. Both managed to depict a Nora intriguingly different from the versions of Nora's life given us by her biographers. (Pieter Bekker)

Papers & Panels

I LOVED THE VARIETY of the panels. It seemed that talks on similar subjects, such as the many translation panels, were nicely spread out over the schedule so as to avoid direct conflicts. Of course, there were so many interesting panels that conflict was inevitable! Some of the most memorable for me were: Iren Boyarkina, Robin Mitchell-Cranfield and John Conlan's 'Jawbreakers about Phenomena and Science'; Barry Keane, Miles Osgood and Robert Berry's 'Picturing and Performing Joyce'; and Rafael Hernandez, Boriana Alexandrova and Jeremy Colangelo's 'Joyce Writing Disability'. All encouraged lively discussion and the paper topics wove together well. Patrick Hastings's talk, 'Who Reads *Ulysses* for Fun?' on the 'Joys of Reading Joyce' panel, especially impacted me. Hastings, who runs a website called *Ulysses Guide* that provides summaries, notes and other resources for readers, reviewed user data from his site and demonstrated that more and more people are actively reading *Ulysses* outside of academic settings. He asked:

'What can we do, as academics, to welcome those readers to Joyce?' This question struck me forcibly, as a new Joycean. Only a bit over a year ago, I knew little about Joyce and worried that I wouldn't be able to understand *Ulysses*. I was lucky to first read *Ulysses* in a classroom setting, but I also drew heavily on digital resources like the *Ulysses Guide* and the *Joyce Project* by John Hunt. Joyce's works, by virtue of their complexity, invite us to read them in community. Might the symposium, though primarily a gathering for sharing academic work, also serve to encourage people outside academia to read Joyce? Public performances and readings such as the ones held during the week would certainly do so. I also appreciated that so many of the events involved Dublin museums and other cultural institutions. (Quinn Gruber)

Papers at the Symposium were, for obvious reasons, heavily *Ulysses* focused, with panels like 'Philosophy. O Rocks!', 'The Genres of *Ulysses*', 'Navigating *Ulysses*', and 'Picturing and Performing Joyce' being either explicitly focused on the novel or being entirely made up of papers that discussed it. While that is hardly unusual in a Joyce conference, at the 2022 Symposium there was an air of summation to many of the papers, which seemed far more aware of the century of reading that lay behind them. Notable papers on *Ulysses* (either by itself or with other texts) included Katy Mullin's on Joyce's allusions to late nineteenth/early twentieth century 'sex fiction', where she persuasively argued that Joyce's *Sweets of Sin* was based on a similar novel by the journalist Filson Young (an associate of Grant Richards). Another, co-authored by Emily Bell, Geert Lernout, Joshua Schäuble and Dirk Van Hulle, summarized an ongoing and highly ambitious project to catalogue digitally all of the books we have records of Joyce reading. A queer-theory reading of *Ulysses* and *Jacob's Room* by graduate student Iva Dimovska exposed the texts' shared invocations of queerness and disability and a paper by Sophie Corser dealt expertly with Joyce's construction of literary authority. (Jeremy Colangelo)

Two presentations that brought out in me the bittersweet sense of an end of an era were Tuesday's roundtable retrospect on the *James Joyce Broadsheet*, coming to an end after 42 years, and Suzette Henke's 'Women in Joyce Forty Years On' on Monday. Henke acted as a 'voice of historical record,' one of only four *Women in Joyce* (1973) contributors still with us. She revealed startling anecdotes about Joyce Symposia in the 70s, what it was like to be a woman in our field then, and how so much has changed. It is hard to imagine a chair opening Q & A by asking, 'Is it true that women are aroused by the sight of two dogs copulating?', let alone asking that of Henke, Ruth Bauerle and Elaine Unkeless! Luckily, things *have* changed. The diversity of the 2022 program attests to that. While feeling like 'the end of an era,' the Symposium was also full of new beginnings. Queer studies, Disability Studies, and postcolonial, feminist, and 'heterodox' perspectives on Joyce abounded. The amount of emerging talent from young scholars was a highlight. One of my favourite papers was Julie McCormick Weng's 'Reading James Joyce in the Wake of the #MeToo Movement'. Her discussion of consent and sexual violence in *Stephen Hero* brought fantastic new insights to the text. Another paper I loved was Laura Gibbs's 'Textual Gloryholes'. She argued that Joyce's O is a stylized, performative version of the female orgasm in a whirlwind reimagining of Molly as 'the O[rifice] that always says Yes'. (Casey Lawrence)

The panel entitled, "'Sirens" and *The Madness of Knowledge*', presented a trio of essays which explored how Bloom feels about what he knows in 'Sirens'. These were by Finn Fordham ('What does Bloom know about how he feels about music? – Interrogating Theory and Literature'), Tobias Harris ("All is Lost": Time, Feeling and

the Shapes of Knowledge in "Sirens") and Joseph Brooker, who, being ill, had his paper ("The law of falling water": Leopold Bloom and the Madness of Knowledge) ably presented by panel chair Michelle Witen of the University of Flensburg, Germany. Reading this episode through the lens of Steven Connor's *The Madness of Knowledge* generated a lively discussion about the epistemology of loss, music and modes of perception which was led by respondent Cleo Hanaway-Oakley (University of Bristol). (Tobias M. Harris)

As far as the panels were concerned, my favourite was perhaps the first panel on translation which was composed of panellists from Mexico, Argentina and France. Dafne Ramos' 'Microtextual and Comparative Analysis of Five Translations to Spanish of *Ulysses*' identified which Spanish translation of *Ulysses* was the 'friendliest' for a first-time reader. Ramos voted for Rolando Costa Picazo's critical translation, emphasising the usefulness of his ample notes. Julieta Abella, in the same vein, presented '*Ulysses* and Argentinian Translation' exploring translations and 'appropriations' of *Ulysses* in Argentina. More specifically, Abella explored the way Argentinian authors and translators rendered the English text into *rioplantense* Spanish by comparing their translations of Molly's monologue. Flavie Epié's paper, 'Collaborative *Ulysses*(s): Joycean Scholarship & the French Translations', simultaneously underlined the unique approach of the 2004 translation of *Ulysses* into French directed by Jacques Aubert and probed the tensions germane to the project with recourse to Aubert's personal archives. Though the panellists presented on the same, general topic, each paper explored a different facet of translation. The panel demonstrated that though the act of translation might be simple enough in its dictionary definition, the process and shape this process might take is far from simple. It can be a solitary act or a collaborative one and, similarly, it can be a faithful or creative one. (Dominic Richards)

Accompaniments

THE PARADOXICAL POWER of accompanying music as an artistic medium may rest in part in that its melodies are 'unheard', or at least not always listened to as the main focus of the listener's attention. '*Finnegans Wake*: Suite of Affections', Roger Doyle's inspired 2022 project of composing a musical suite of electronic accompaniments to performed readings of fifteen extracts from *Finnegans Wake* by eight of Dublin's most gifted actors, richly exploits this reticence of the medium. Decentering the text of the *Wake* through a triangulation of judiciously selected passages, convincingly syntactic reading performances and avant-garde composition, Doyle's project delivers aspects of the *Wake*'s allusive affective resonance in a uniquely accessible way. His capacity to find things in the *Wake* that, in his own words, 'light up world literature like flares' is captured in his choice of the suggestive phrase, 'suite of affections', as the title for his work. Such is the *Wake*'s linguistic elaborateness and semantic multiplicity that it might seem difficult to think of even quite short passages in terms of their affective character. In Doyle's electronic palette of rhythms and other-worldly instrumentation this becomes a real possibility. What's more, affective novelty can be suggested as much as reliance on affective familiarity with its obvious pitfalls of sentimentality and cliché.

Doyle's first suite of affections, in its recorded form (rogerdoyle1.bandcamp.com), begins with the appropriately affective Issy question in 1.6 'What bitter's love but yurning' (*FW* 143.29ff) read by Isobel Mahon and continues with the 'Nuvoletta' passage (*FW* 159.6ff) read by Aidan

Gillen. The casting creates a balanced dialogue of gendered voices with Mahon and Gillen reading three sections each. The indefatigable deep-voiced Barry McGovern (whose credits range from Beckett to the *Game of Thrones*) contributes five. These include the ‘house of O’Shea’ (FW 182.30 ff), with a rhythmic crescendo accompaniment for the long listings of the surreal furniture, to the ‘night by silentsailing night’ (FW 556.01ff) dream scene-setting of 3.4, part of which had earlier been set by John Cage in his 1941 ‘Wonderful Widow of Eighteen Springs’. McGovern is ably supported in ‘the house of breathings’ (FW 249.6) by boy singer Thibaud Empey. After contributions from Catriona O’Leary, Derbhle Crotty and Morgan Crowley, the final fifty-line climax of the *Wake* is delivered by the remarkable Olwen Fouéré: ‘And can it be it’s nnow fforvell?’ (FW 626.32ff).

Not content with stopping there, Doyle has continued with the project, composing a second sequence of passages, including Derbhle Crotty’s gripping narrative of Rory O’Connor, ‘So Anyhow’ (FW 380.07ff), and the surprisingly effective affective experiment of using text-to-speech software to read the ‘oasis, cedarious esaltarshoming Leafboughnoon!’ rendering of *Ecclesiasticus* in 3.2 (FW 470.15-21). What emerges may be among the most inviting performed introductions to the futuristically affective Dublin verbal music of *Finnegans Wake* as well as to what’s contemporary in contemporary Irish music and theatre. The version presented by Doyle himself at the June symposium with the addition of expert brief critical glosses on the *Wake* passages by Vincent Deane was one of the highlights of the week. Bravo! (Richard Brown)

The symposium hosted a magic lantern show entitled ‘*Ulysses*: A Magic Lantern Odyssey’. The collaborative presentation was narrated by Keith Williams, author of *James Joyce and Cinematicity: Before and After Film*, while the magic lantern was operated by Dr. Jeremy Brooker and his wife Carolyn. Live musical accompaniment was provided by Jules Arthur and Hannah Miller of the quintet ‘The Moulettes’. The device, invented in the 1600s, became a staple of entertainment and public lectures in the nineteenth and early twentieth centuries. In addition to its educational and entertainment functions, the instrument was used for political campaigns, advertising, porn and temperance instruction. The Brookers’ vintage magic lantern, a triunial (three lens) brass and mahogany instrument, was in use from the 1890s to WW1, at the peak of lantern popularity, appropriate for a *Ulysses* timeframe. The lantern, because it can hold three glass plates, is capable of projecting images that move and dissolve into one another. The Brookers skillfully manipulated hundreds of plates during the hour-long programme. Williams introduced a *pot pourri* of images, loosely organized around the chapters of *Ulysses*. The subject matter ranged from the phantasmagoric to the comedic to the instructional and religious, which would have been familiar to audiences on 16 June, 1904. The slide projections were enhanced by the live musical performance of Miller (vocals, cello) and Arthur (synthesizer, viola, backing vocals) with the addition of a few recorded elements from Nick Cave and Gavin Bryars amongst others. The music, the projections and the narration recreated the rich sensory

experience of a traditional magic lantern show and brought to mind Tom Kernan’s humorous dismissal of the device in Joyce’s short story ‘Grace’: ‘I bar the magic-lantern business.’ For more magic lantern information, the lanternists suggest: <http://lucerna.exeter.ac.uk/> (Heather Ryan Kelley)

Reflections

THE SYMPOSIUM went out of its way to impress upon the attendees the sheer variety of ways that we have come to read Joyce’s work. Wandering between lecture halls one could see and listen to presentations on Joyce and cognitive science, Joyce and scholasticism, Joyce and colour theory, Joyce and disability, Joyce and sexuality, Joyce and mathematics, Joyce and Spinoza, or Joyce and the history of science, in addition to papers on Joyce’s reception or translation in Japan, Italy and the Netherlands. I was impressed to see that the name tags at the symposium now have a space to include the pronouns of the speakers. Pronoun lists are becoming standard in a variety of contexts and it would be great if future Joyce events included them as a matter of course. We should also not allow gloom about the job market to overshadow the excellent graduate student work that was done at the Symposium by both presenters and organizers. Joyce studies has always benefitted from a surfeit of brilliance, and nowhere was it brighter than in Dublin, in June 2022. (Jeremy Colangelo)

The 28th International James Joyce Symposium celebrated the 100th anniversary of the publication of the big blue book. Covid restrictions and guidelines put a dampener on things, but a certain excitement could be felt nonetheless. Despite the banquet being cancelled, febrility was on full display: groups could be seen re-tracing Bloom’s and Stephen’s steps across the city, cameras were stationed outside Sweny’s pharmacy and songs alluded to in *Ulysses* were sung from Davy Byrne’s. My personal favourite was a visit to the Martello Tower in Sandycove and a dip in the Forty Foot. The water was cold enough to make you understand why Stephen didn’t like to bathe in there. (Dominic Richards)

Overall, I greatly enjoyed participating in this year’s symposium! It was a joy to meet so many other Joyceans and to explore Dublin. By the end of the week, I was already looking forward to the next conference. Thank you, again, to all of the organizers of this year’s symposium! It is incredibly difficult to put together such a large event, even more so under the uncertainty of COVID. I hope that some of these reflections are helpful, or at least bring back some good memories! (Quinn Gruber)

For a long time, Joyce Studies was a ‘Boy’s Club.’ That era has come to an end and we are better for it. Though it feels, sometimes, like the ‘Golden Age of Joyce Studies’ is over, there is clearly more work to be done, more voices to be heard and a real sense that this community will endure as it adapts to the changing landscape. (Casey Lawrence)

**Colum Power *James Joyce’s Catholic Categories*
Menomonee Falls, WI: Wiseblood Books 2016
381pp
ISBN 978-069-222-888-3**

WHY DIDN’T STEPHEN KNEEL? The question hovers over the events between *A Portrait*, when Cranly notes how Stephen’s mind is ‘supersaturated with the religion in which you say you disbelieve’, and *Ulysses*, when Mulligan chastises him for ‘the cursed jesuit strain’ which kept him from prayer. This fraught relationship Stephen has with religion, and what ‘belief’ means and does and refers to, raises questions which Joyce’s work asks from start to finish.

In *James Joyce’s Catholic Categories*, Colum Power claims, invitingly, that ‘[T]he Joycean vision is not closed to religion, and a strong argument can be made that it is positively religious.’ Power lays out the ‘bipolarity in Joyce studies’ from Richard Ellmann through the late 20th century between ‘humanist’ critics and those open to the possibility that theology has something to say about Joyce.

This ‘bipolarity’ has faded in recent decades, thanks to sophisticated work done by scholars such as Erik Tonning and Steven Pinkerton. But Power’s promise is a pertinent one. When he terms the ‘religious writer’ as one having a ‘positive openness to a reality not reducible to the immanent and material’, he gestures towards

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the rich problematics of negativity, even negative theology, a discourse in Joyce studies from William Noon through Derrida and beyond.

Power focuses on three dimensions of Catholic theology that, he argues, illuminate these dynamics in Joyce’s work: the Eucharist, individuation and Aquinian ‘realism’ (as opposed to postmodern ‘relativism’). His exploration of these three points demonstrates a thoroughgoing understanding of theology in Joyce’s time and ours. On the Jesuits in *A Portrait*, for instance, he describes ‘a hint of dehumanization in the figures contemplated: an impoverishment of humanity in the direction of mechanical rigidity and uniformity – “men who washed their bodies briskly with cold water and wore clean cold linen” – a diminishment of individuality and flexibility that ends in products more than persons’. The promise here is that, if readers eschew an either/or approach to these matters, they might find in these often ruthlessly ironic texts a desire to recover what religion once held in monopoly and might open a critique of modernity neither mournful nor nihilistic.

Unfortunately, *Catholic Categories* founders on a category error. The promise is repeatedly made: ‘The goal is not to re-claim him for Catholicism but to discover what *kind* of apostate he became’ –

a project similar to studies such as Roy Gottfried’s *Joyce’s Misbelief*. But the frame Power chooses renders that goal unattainable. His aim is ‘to understand his religious mind’. Understanding *text*, with any particularity, is not part of the project.

The approach flattens the texts into theological proofs. For instance, Power criticises readers of ‘The Sisters’ who ‘ascribe to Fr. Flynn sinister aberrations ranging from paedophilia to sexual promiscuity, schism, and syphilis,’ when his problem can better be described as ‘advanced scrupulosity’. Even the barest close reading would have to grapple with the boy’s image of Flynn’s smiling, spittle-moist lips confessing to him in his dream, or with the fact that one of these critics appears on page one in the form of Old Cotter. This isn’t to say that Cotter or the boy’s dreaming is ‘correct’. Indeed, the uncanny resonance of this story for many readers lies precisely in this failure to conclude in any category, stranding us too in a ‘pleasant and vicious region’. Power irons out such problems into categorical conclusions: ‘The Sisters’ ends not with a curious ellipsis but with the boy ‘contented and at peace’ because he has ‘entered into communion with the sisters’. ‘The Dead’ concludes similarly, with evidence that Gabriel ‘is on the receiving end of a stinging and

valuable lesson, masterfully orchestrated by an unseen hand’.

Ultimately, like so much work done in this field, the book takes a familiar turn. Little Chandler’s problem is ‘over-development of the *anima* in the male’, ‘[s]imple intuitive wisdom [is] associated with the female’ and Joyce’s response to ‘distortions’ of gender ‘is synthesis, not confusion – not ambiguous androgyny but honest masculinity and femininity’. There is a lot of this, and by the time he ‘proves’ Joyce’s ‘position’ on homosexuality and reminds us that if we have sympathy for Mina Purefoy, we should remember she could have used the rhythm method, we are far afield from literary scholarship.

If there were any deep textual evidence to support these claims, Power would be making a formidable contribution to the field. But because the object of analysis is Joyce’s ‘mind’, rather than the work Joyce left us to read, we are left with the news that there is no news – just proof of the dogma Joyce’s work does so much to interrogate, subvert and animate into fresh, heterodox forms.

What does remain fascinating is the persistence of the desire, for so many, for such a project – a *literary* project – at all. There is a deathless desire for an ending, a final unveiling, that will settle all the questions both literature and theology constitutively raise. It’s something Joyce refused to provide. Thank God.

Michael Mayo

**Michael Mayo *James Joyce and the Jesuits*
Cambridge: Cambridge University Press 2020
234 pp
ISBN 978-1108495295**

Michael Mayo’s lucidly written, patiently reasoned *James Joyce and the Jesuits* argues that ‘Joyce’s work addresses itself to particular crises of belief and representation generated by Ignatius of Loyola’ in his *Spiritual Exercises* (1522–1524). Joyce, we’re told, ‘exploited Loyola’s own methods and obsessions to open up the same crises for his own readers, using Loyola’s dialectic to power his own art’. As head of his Sodality at Belvedere, Joyce ‘closely studied and repeatedly used’ a manual derived from the *Exercises*, one which instructs the exercitant to, for instance, create and meditate on his own fictional recreations of scenes from Christ’s life. It also urges the exercitant to keep in mind that these are fictions, even as they guide him to a higher truth, a more meaningful engagement with God. Such habits of mind belong to what Mayo calls ‘the Loyolan Position’, an ambivalent disposition of ‘earnest irony’, of ‘complete devotion and subtle distance’, that ‘demands a perhaps impossible stance regarding belief: how to believe and not believe at the same time’. Joyce’s stories and

novels, Mayo claims, repeatedly place us in an analogous aesthetic and hermeneutic position.

In a review for the *James Joyce Quarterly*, Michael Patrick Gillespie points out that Mayo’s odd and persistent use of the terms ‘Loyola’ and ‘Loyolan’, as opposed to Ignatius and Ignatian, comport with the linguistic conventions neither of Jesuits nor laity: a point confirmed for me separately by two Jesuit priests, one of whom wrote in an email that he has ‘never heard or seen the qualifier *Loyolan* in English’. The *O.E.D.* deems the word ‘obsolete’ and ‘rare’. In any case, Mayo moves swiftly from his introductory attention to Jesuit texts and practices towards a sustained consideration of Melanie Klein’s psychoanalytic notion of the ‘depressive position’. This ambivalent, ‘world-focused perception’ which marks the infant’s healthy maturation out of ‘the paranoid-schizoid position’ offers an illuminating homology for the Loyolan Position into which Joyce compels his readers. In a further parallel, Mayo sees all this as a model for how alert readers may find a third way between uncritical aesthetic appreciation and what Eve Sedgwick called ‘paranoid reading’. In short, the Ignatian *Exercises* ‘helped Joyce unravel the problematics of representation and belief, and Klein’s psychoanalytic theory illuminates how that unraveling works’. Whole chapters go by with nary

a sign of Joyce, but Klein never feels far from view, even if other analysts and theorists (Freud, Lacan, Bion, Kristeva) occasionally usurp centre stage.

James Joyce and the Jesuits will appeal most, then, to readers interested in psychoanalytic theory. The eager Joycean may feel that the book overall is surprisingly light on the first words of its title and its last words, for that matter. The Jesuits receive little treatment, apart from the Society’s founder and his *Exercises*. Fully two-thirds of the way through the book, I noted that out of all Joyce’s texts, so far only two *Dubliners* stories had received any substantive, sustained attention, with *A Portrait* a recurrent but often fleeting point of reference. We must wait for the short penultimate chapter to get any discussion of *Ulysses*, which is limited to a single passage from ‘Oxen’ and another from ‘Ithaca’. The *Wake* goes unaccounted for. I personally would welcome a lot more Joyce in these pages, and perhaps fewer or shorter elaborations of Klein and company, especially given that Mayo is obviously a very keen close-reader of discrete moments in Joyce’s works.

His readings of ‘The Sisters’, for instance, had me appreciating anew just how layered and inscrutable the enigma at the heart of that short story is. His discussion of the ending of ‘The

Dead’ likewise helped me see how profoundly Joyce tugs us in two largely opposite directions: on one hand toward the hermeneutic, even ‘paranoid’ urge to read symbolic meaning into Gabriel’s silent communion with that snow falling onto all the living, all the dead and, on the other, a desire to luxuriate in that poetically-wrought tableau in a purely aesthetic way, to feel the shiver of that coldly universalizing image that fades into the snowy whiteness of *Dubliners*’ final page.

Grateful as I am for such illuminating readings, I wish they were dealt out a bit less parsimoniously in *James Joyce and the Jesuits*. Still, in the end, Mayo leaves us with a highly compelling conceptual framework: one that others might well profit from and apply further in their own engagements with the frustrations and enigmas of Joyce’s art, and also its playfulness. No Jesuit priest would likely accept that the *Exercises*’ aim is to produce a mode of ambivalent ‘play’, but that is how Mayo reasonably understands the literary result of the Loyolan Position in Joyce’s works. The play of meaning and language, of the paranoid and the aesthetic: it is the Loyolan Position, for Mayo, that ‘allows for this play, for this delight not in knowing and mastering and becoming but in being’.

Steve Pinkerton

Liu Yichang *The Drunkard* Translated by Charlotte Chun-lam Yiu and edited with an Introduction and Notes by Nick Horder Hong Kong: The Chinese University of Hong Kong Press 2020 351 pp ISBN 978-988-237-186-6

Charlotte Chun-lam Yiu's translation of Liu Yichang's *The Drunkard* is the first English translation of this Hong Kong novel, which draws on the life and work of James Joyce in several intriguing ways. In Liu Yichang's own words, the novel is about a 'mentally unbalanced intellectual engaged in self-destructive behaviour for the sake of survival in a hopeless era' (Liu Yuchang, 'Introduction' in *Jiutu*, ed. Meizi, Beijing, 2018, p.9). Set in 1960s Hong Kong, *The Drunkard* tells the story of an alcoholic writer who dreams of writing and publishing serious literature. However, because of financial difficulty, he is forced to produce vulgar martial arts and pornographic fiction in order to meet the needs of the commercial market. His main relief is alcohol. Liu Yichang explains that characterising his protagonist as a drunkard enables him to express some potential truths through the protagonist's mouth, adding: 'If the drunk word contains some truth, it may strengthen the authenticity of the novel; whilst if the drunk word is somewhat nonsense, it may be forgiven by some people' (*op cit.*).

Yiu explains, in her translator's preface, that whilst the plot is not complicated, the novel is an amalgamation of Jiutu's 'personal memories, his dreamy imaginings, his serious reflections on literature and on innovative literary techniques, and his trenchant observations on Hong Kong'. This 'beckons constantly to the reader. Yet, at

the same time, its very subtlety and complexity deter, indeed sometimes almost forbid entry, especially for the translator.' Many readers will agree. In *The Drunkard*, Liu Yichang quotes from works of literature and criticism, which include works of classical and modern Chinese literature as well as those from the modern West. As Yiu puts it, 'the essential quality of this masterpiece is its hybridity'. The translator is required to delve into the background to the novel and carefully read the references in order to translate the novel as accurately as possible. Yiu records, as one example, that she read through the table of contents of every issue of the *London Magazine* published during John Russell's lifetime since Liu mentions Russell's English translation of Armand de Gramont's 'Proust as I Knew Him' at the beginning of Chapter 24.

Another challenge for the translator is that the prose style of the source text is so intricate. Liu Yichang once declared in a public speech that 'many of my works were written for "entertaining others" and for the single purpose of making a living', whereas *The Drunkard* was written for his own entertainment and for his own creative development (*ibid.*). Not only did he borrow the forms of modern Chinese poetry, he also drew on Joyce's stream-of-consciousness and interior monologue writing techniques. These innovative and experimental uses of language and style make the text elusive. Yiu seems to adopt an in-between translation approach to meet these challenges. She suggests that 'getting as close to the original as possible and making sure that the work is pleasurable for the reader were equally important.' Chapter 32, 'A Dream of the Self', is a typical example, in which Liu Yichang clearly

uses the form of modern Chinese poetry to express the protagonist's dream at the start and that of Joycean soliloquy at the end.

The original Chinese text is divided into many paragraphs of one-sentence length and without any punctuation. Yiu's translation retains the poetic layout of paragraph breaks. Yet, at the same time, she adds punctuation marks to enhance the readability of the work in English. If we treat *The Drunkard* as a modern novel, in particular as a stream-of-consciousness novel, punctuation might be considered redundant by some. In Joyce's *Ulysses*, the most famous 'Penelope' episode has nearly no punctuation and that serves to represent the flow of thoughts without any interruption. In addition, Joyce's use of the dash instead of the quotation mark for direct speech is a signature of his literary style which powerfully influenced Liu Yichang's writing. In *The Drunkard*, Liu uses the dash rather than the inverted comma to introduce dialogue in order to blur the boundary between narration and direct speech. However, the dash has been re-replaced by the quotation mark in Yiu's translation. In the case of *The Drunkard*, any translator might be perplexed by the standoff between readability and literariness. Yiu, as she herself explains, 'has made every effort' to 'reproduce the author's intentions' but misses the opportunity for a more Joycean translation of Liu's punctuation here.

In order to make her translation readable and understandable, Yiu adds some textual features that have not been included in the source text. For example, she assigns a title for each chapter which can help a reader to focus the material they read. She also adds some information to the body

of the text. In Chapter 1, Yiu inserts 'in the bar' between 'go out' and 'a waiter', thus alerting the reader to a shift in the location of the action. This is deliberately excluded in Liu Yichang's original text to enhance the stream of consciousness technique.

The Drunkard, published in 1960s Hong Kong, graphically depicts the city of Hong Kong as well as many aspects of the everyday lives of its people. On the one hand, the city is presented as the prime location of the broader encounter between Chinese and Western literature. On the other hand, its diversity, plurality and heterogeneity are made to appear a distinctive aspect of the text itself. As Yiu puts it, '*The Drunkard* includes both of these elements [China and the West] but it refused to be defined by either. It is perhaps this very quality of *The Drunkard* that makes it so representative of Hong Kong.' According to the critical introduction by Nick Horder 'it is *the* Hong Kong novel'.

As a representative work of modern Hong Kong writing, not only did *The Drunkard* have a great influence on modern Hong Kong literature, it also inspired the creation of the films *In the Mood for Love* and *2046* by prominent Hong Kong director Wong Kar-wai. The novel then is a valuable reference point for studies of modern Hong Kong literature, Hong Kong society in the 1960s, and contemporary Hong Kong film studies.

Fifty-eight years after *The Drunkard* was first published in Chinese, this new English translation by Charlotte Chun-lam Yiu allows English readers, as Yiu puts it, to approach 'a very local miracle. And that miracle is Hong Kong.'

Chi Xie

James Joyce *Ulysses* (Translated by Oleksandr Terekh and Oleksandr Mokrovolskyi) Kyiv: Vydavnytstvo Zhupanskohe 2018 ISBN 978-966-2355-98-7

AS EVIDENCED BY the numerous critical articles, notes and translation attempts found in popular Ukrainian newspapers and literary journals, Ukrainian critics, writers and translators have been showing a keen interest in Joyce, especially *Ulysses*, since the late 1920s. However, it took more than 50 years for the complete Ukrainian translation of *Ulysses* to appear in 2015. The reasons for such a lengthy non-reception of the novel vary in different periods. From the start, the Ukrainian literary modernism of the 1920s significantly differed from the one thriving in Central and Western Europe. Though emphasising the need to adopt new literary trends developing in Europe, one of the pioneers of Ukrainian literary modernism, Mykola Voronyi (1871-1928) warned against the excessive straightforwardness, vulgarity and brutality which he found in an aesthetic modernism, as exemplified by Goethe, Heine, Maeterlinck, Ibsen. Consequently, the Ukrainian cultural agenda of the early 20th century left little place for Joyce.

Nevertheless, in 1934, Joyce's artistic method drew the attention of Dariia Vikonska, a Ukrainian

writer and critic, partly educated in England, exiled in Vienna and the first Joycean scholar of Ukraine. Her study *James Joyce: The Mystery of His Artistic Image* presented her personal reception of *Ulysses*. Vikonska's study had two main objectives: to introduce Joyce to Ukrainian literary critics and to publish a study of Joyce in Ukrainian. The book offered an in-depth analysis of the novel, accompanied by the author's translation of illustrative fragments and her critical commentary on them. Vikonska's book can then be considered the first Ukrainian translation of *Ulysses*, both textual and metatextual. Curiously, the best-known contemporary Ukrainian Joyceans are also women, Ella Honcharenko and Olena Fomenko.

Thanks to the 1934 *Congress of Soviet Writers*, where Joyce was labeled as a man scrutinizing 'a heap of dung, crawling with worms, photographed by a cinema apparatus through a microscope' and Stalin's repressions against Ukrainian intellectuals, subsequently known as the 'Executed Renaissance', the reception of *Ulysses* was suspended for several decades. Only in 1966, did the translation of several episodes of *Ulysses* appear in the journal *Vsesvit (Universe)*, one of the most influential Ukrainian-language literary journals of the time, based in Kyiv. However, Soviet critics still characterised the novel as one of the 'gloomiest, most pessimistic works of the

20th century', exemplifying the worst 'flaws of capitalist society and culture'.

A complete translation of *Ulysses* finally appeared in 2015 due to the efforts of the *Zhupanskyi Publishing House* and translators Oleksandr Terekh (translator of Salinger, O'Henry and Galsworthy into Ukrainian) and Oleksandr Mokrovolskyi (known for his poetic translations of Yeats and Shelley). Oleksiy Zhupanskyi, the director of *Zhupanskyi*, explained such a long delay by two factors: the complexity of the novel itself and the scourge of the Russian-language products on the Ukrainian book market. For Terekh, who translated around two-thirds of the text, *Ulysses* became the magnum opus of his life. Unfortunately, the translator did not live to see the results of his work published and the rest of the novel was finished by Mokrovolskyi, completing the work of his deceased colleague.

In 2018, it was decided to republish the novel with a new cover and in a slightly reduced size. The publishing house decided to remove the post-text explanatory commentaries prepared by Mokrovolskyi as too concise and incomplete. The second edition included an original preface, a list of additional sources for a deeper immersion in the text, the Gilbert and Linati schemas as well as a history of the English language, '*Ulysses* and the Cultural-Historical Background', authored by the publisher, Dmytro Vakhnin.

The collaboration between Terekh and Mokrovolskyi was a major success, proving to be both stylistically and linguistically rich. The translators tended to preserve foreign language inclusions as well as reproducing verbal music. As an example, here is an excerpt featuring Stephen's morning musings about the sea:

Tini lisi bezshelesno proplyvaly kriz' myrnyi rankovyi supokiy, vid skhodiv moria — tudy, kudy vin zadyvlyusia. Bilia bereha i dali hladenke pleso bililo slidamy vzutykh u svitlo lehkyy kvaphyvykh nih. Bili hrudy moria mlystoho.

Critics and readers have welcomed the Ukrainian *Ulysses*. Since the publication of the first edition in 2015, Ukrainian fans of the novel have initiated an annual celebration of Bloomsday, and new reviews, blogs and podcasts were regularly published until the full-scale invasion of Russia into Ukraine on 24 February 2022. Since then the work of many cultural institutions and scholars has been paralysed by the Russian shelling of the civilian infrastructure. Though major research and celebrations by fans are in a temporary pause, readers continue to bring copies of *Ulysses* to their bomb shelters and corridors to hide not only their bodies but also their minds from the nightmare from which we are so desperately trying to awake.

Mariia Bondarenko

ZÜRICH WORKSHOP 2022

THE ANNUAL ZÜRICH WORKSHOP gathered once again this August to dress down the theme of Joycean clothing from fabric to fabrications, texture to text, and wardrobes to workbooks. As these dubious wordplays attest, the theme proved fecund ground for looking at Joyce and his works with a wide-angle lens. 'Onthergarmenteries' ignited discussion about under- and other garments at the level of textual detail, the reader's imaginary and historical contexts. The state of dress of Boylan's feet (stockinged or bare) when he goes to bed with Molly exacted a lengthy discussion, embracing all three of these discursive modes. Assembled in the Strauhof in the heart of the historic town, facilitated and hosted generously by Fritz Senn, Joyceans unpacked their proverbial coffers after what had been for most a two-year hiatus from such events.

The unique format of the Zürich Workshop needs little introduction, but the scope for conversation, interjection and digression is, by design, unmatched by any other Joycean congress. The workshop opened to the persistent 'heigho' of nearby bells as national celebrations engulfed the town on 1 August. Discussion began elsewhere, as Jolanta Wawrzycka spoke about Trieste, exploring

women's fashion at the turn of the twentieth century. Joyce's piqued interest in women's dress and his report of the stylishness of Triestines was illustrated by way of his letters written to Stanislaus just a few months after his arrival and Wawrzycka traced this fascination through to the fine details of *Dubliners* and *Ulysses*. Feminine attire continued as the subject of discussion with Stephanie Nelson's contribution which considered veils. As a classicist, Nelson expertly unpicked the allusive use of veils in *Ulysses*, talking variously about the role of mystery figures, concealment and revelation in the Homeric parallels. Clothing as concealer recurred in discussion over the week in figurative and literal senses, tracing Joyce's disguise of his sources, from the embellishment and embroidery of quotation from notebooks through to the published text and exploring the implications of modesty or shame in these codifications of bodily coverings. Talia Abu demonstrated the controversial fashion of HCE's pantaloons in her presentation on dirty clothes, drawing out the *Wakean* equivalence between moral and material uncleanness.

The pantaloons were supplemented by Pieter Bekker's illustrations of HCE's clothing, raising questions about how and if we picture characters of the *Wake*. Indeed, clothing has many functions in Joyce's works, one of which is in the formation

and identification of character. The assemblage of items in Bekker's portraits in tandem with Dominic Richard's presentation of HCE's tailored epithets as leitmotifs encouraged broader reflections on the cyclical or layered operations of lists in *Finnegans Wake*. Similarly, Arianna Autieri gave an account of Blazes Boylan's introduction by way of his hat through to his creaking tan shoes and the 'skyblue clocks' (*U* 10.1242) of his socks. Probing at the music of Boylan's clothing chimed with the vocalised 'Bip!' (*U* 15.3439) of Bloom's back trouserbutton in 'Circe', a moment brought to everyone's attention with Sabrina Alonso's memento for participants in the workshop which, for this year, consisted of a button and a needle and thread enfolded within a card.

In perceiving the narrative function of clothing in building characters, we also turned to the social codes embedded in characters' dress. Sam Slote's presentation captured this in the metonymy of a gentleman's hat: specifically, Parnell's hat, its loss, restoration and the symbolism of the uncrowned king. The nomenclature, customs and economics of hat-wearing were explored at length, touching on all manner of headgear. Of course, Slote's newly published *Annotations to James Joyce's 'Ulysses'* (and his ongoing list of revisions) provided an indispensable living guide for fact-checking, myth-

busting and unsolved mysteries alike. The final presentation of the workshop was given by Fedya Daas who illuminated Stephen Dedalus's struggles for self-fashioning while knowingly apparelled in second-hand clothes, a detail carried over from *A Portrait to Ulysses*.

In keeping with the convivial spirit of the workshop, Stephanie Nelson put together a coda for the last day where we delved into some of the costuming, pantomimic and cross-dressing elements of 'Circe'. A camel sporting a 'turreting turban' (*U* 15.314) absurdly capped the week's exchanges. Conceptualising Joyce's works as quilts, tapestries or patchwork punctuated the conversation over the course of the week as we wove and un-wove our way through his works. With Senn as our expert guide, we saw Zürich in the light of Joyce's time spent there: his homes, haunts and final resting place. In between presentations and discussions, one could peruse an abundance of Joycean scholarship, memorabilia and paraphernalia.. The numerous books and objects dedicated to or inspired by Joyce that line the walls of the Foundation's rooms serve to remind us of the manifold ways that we critically attire and adorn Joyce in our efforts to understand his works.

Emily Bell

NEWS

DUBLIN NEWS

FRESH WAVES of *Ulysses*-awareness have swept Dublin with each successive centenary event, and previous falterers and false starters have received every encouragement to take up the book again. On 1st June the *Ulysses-80* project got under way with the simple object of reading the whole of *Ulysses* in 80 days. Participants were given a daily allocation of 8 to 10 pages and a list of helpful guidebooks. Comments were shared on Facebook and Twitter and occasional live or online meetings were held. The originators of the scheme were Cliona O'Farrelly, Professor of Immunology in Trinity College, and Deirdre Mulrooney, a dance historian and film-maker who has researched the dance career of Lucia Joyce. The first few pages were read outside the Tower on 1st June and the book's conclusion in mid-August was celebrated with a scrap picnic in Merrion Square featuring seedcake, plums, burgundy and gorgonzola and the odd melon.

As Joyceans descended on the city in June a round of book launches took place, including John McCourt's *Consuming Ulysses* and Fran O'Rourke's *Joyce, Aristotle and Aquinas*. Fran took the occasion to reveal a not-so-philosophical discovery involving Amelia Capacete, the Spanish great-great-grandmother of his nieces, who had married Bernard Connor when he was stationed in Gibraltar. Sergeant-Major Connor moved to Dublin with his wife in 1891 after his retirement and they became close neighbours of Joyce's aunt Josephine. There is a strong possibility that Joyce met them and that they were a likely source and inspiration for Molly Bloom's Gibraltar background in *Ulysses*.

Adam Low's new documentary marking the centenary of *Ulysses* had a preview on the large screen in Dublin on 11th June, with the director and some of the participants available for a discussion afterwards. The documentary was seen on BBC's *Arena* programme by audiences in Great Britain on 7th September and in Ireland on 3rd November.

The James Joyce Institute emerged from the gloom of Zoom on 12th June for its first live pre-Bloomsday walk in three years, following the drug-stupefied footsteps of 'Lotus Eaters' from Sir John Rogerson's Quay to Lincoln Place with the prospect of a bath and gratification to follow. The Institute continues its leisurely weekly course through *Finnegans Wake* and recently, with general rejoicing, the two-year struggle through Book III Chapter 3 came to its end.

The occasion of the Dublin Symposium also saw ten years of waiting and negotiating finally come to fruition with the transfer of the James Joyce Museum from Fáilte Ireland to Dun Laoghaire Rathdown County Council. The keys were handed by the Council to a specially formed company named 'The Joyce Tower and Museum' who have undertaken to manage the museum.

The appointment has been announced of Alice Ryan as the new curator/manager, taking up the position on 1st December 2022. Alice is an established Joyce scholar, with a PhD from the UCD Research Centre for Joyce Studies.

Vivien Igoe, former Curator of the James Joyce Museum, has produced a Joycean map of Glasnevin Cemetery, showing the locations of the resting-places of real-life characters from *Ulysses* and people known to Joyce, which is available in the visitor centre in the cemetery.

Restaurateur David Byrne died in July. In 1987 he pioneered the idea of serving a publicly available Bloomsday Breakfast at his restaurant, the South Bank at Martello Terrace on the seafront in Sandycove, which he opened at 7 am to facilitate early pilgrims on their way to the Tower. He provided appropriate flourishes – the Greek flag overhead, musicians and actors, HELY'S sandwichboards, a huge Gorgonzola cheese – and insisted that the menu feature the entire catalogue of inner organs of beasts and fowls beloved of Bloom, all glowingly described (the 'inedible modality of thick snotgreen giblet soup' sticks as much in the memory as it did in the gullet). To make the pabulum more palatable he offered supplies of stout and champagne to wash it down. Ineluctably described as a larger-than-life figure, David presided genially over the South Bank until the early 1990s. His achievement was often imitated, but never surpassed.

Positive news comes from the James Joyce Centre, which remained active with virtual events

and occasional live ones throughout the dark age of coronavirus, and since June has largely returned to normal business with admissions and occasional tours. A photographic exhibition by Tom Lawlor on 'James Joyce's *Ulysses* Women' in June was succeeded by the similarly titled 'Women and the Making of *Ulysses*', a temporary display created by Clare Hutton and based on her ground-breaking exhibition at the Harry Ransom Centre in Austin, Texas. Clare Hutton and Harriet Weaver's great-niece Harriet Cole both took part in a Culture Night event at the Centre in September for a conversation about *Ulysses* and the women behind the scenes. One of these women, Sylvia Beach, left all the Shakespeare and Company files to Princeton University, where they have become the subject of a fascinating project introduced by Joshua Kotin at a talk in October, appropriately marking the sixtieth anniversary of Beach's death.

Robert Nicholson

NUVOLETTA

SOPRANO Daisy Brown gave an accomplished and theatrical performance of one of the best-known musical settings from Joyce's *Finnegans Wake*, Samuel Barber's *Nuvoletta* (1947). This formed part of 'If She Has Courage', a celebration of women and song, that took place in Leeds Opera North's Howard Assembly Rooms on 19 November 2022. Also featuring Welsh soprano Fflur Wyn and accompanied by Annette Saunders on piano, the afternoon concert explored a wide range of female voicing in song, including Purcell, Glück, Bernstein, a setting of H.D.'s 'Sea Rose' and Wyn's rendering of Edwards's 'Mae hiraeth yn mor' in her native Welsh. Hearing 'Nuvoletta' sung live was a rare treat, let alone in this context, which so richly reinforced its unique and powerful expression of gendered longing in its 'childy, cloudy cry': 'Nuée! Nuée! Her lightdress fluttered. She was gone.'

R.B.

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Robert Nicholson has been a regular contributor of 'Dublin News' to the *Broadsheet* since its inception in 1980. He is the author of the '*Ulysses Guide*' (updated and republished in 2019) and *Tales From The Tower*, a book on the history of the James Joyce Museum written with fellow curator Vivienne Igoe, to be published in 2023.

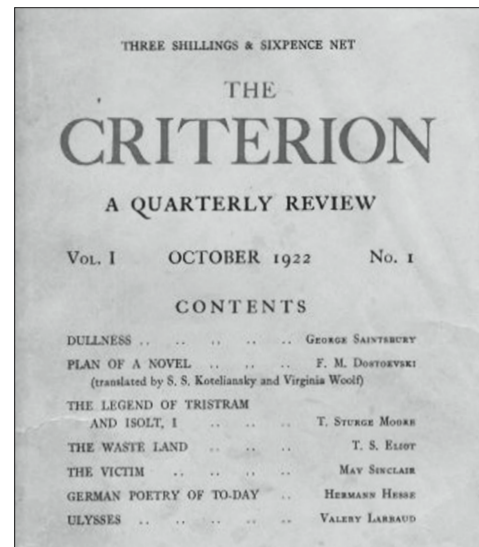
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ELIOT'S CRITERION AND 'ULYSSES'

On 15 October 1922, the first issue of *The Criterion* was brought into the world. Edited by T. S. Eliot, this issue included the first publication of his poem *The Waste Land* and the French writer Valéry Larbaud's essay on James Joyce's *Ulysses*, published in book form for the first time in February of that year. Larbaud's essay, arguably the first serious reception of the complete novel, is entitled 'Ulysses' on the cover of this first issue, as seen reproduced here. The essay title announced the centrality of Joyce's masterpiece to the version of high modernism that the journal was to represent.



'Ulysses' was based on a lecture on Joyce that Larbaud gave in Adrienne Monnier's bookshop, *La Maison des Amis des Livres*, in Paris on 7 December 1921. The lecture offered an overview of Joyce's publications to date in chronological order. It consists of four parts, focusing on *Chamber Music* (1907), *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916) and the then forthcoming *Ulysses*, respectively. The English translation of the section on *Ulysses*, as printed in the October 1922 issue of *The Criterion*, explicates the novel in two main aspects. Larbaud begins by explaining the novel's structure and how it reflects everyday life in Dublin. He then provides a detailed account of the correspondence between Homer's *Odyssey* and Joyce's *Ulysses*. Larbaud maps out the tripartite structure of the novel under the subtitles of 'Telemachy', 'Adventures of Ulysses' and 'Return (*Nostos*)', corresponding to the narrative structure of the *Odyssey*, illustrating the spiritual father-son relationship between the central characters, Stephen Dedalus (Telemachus) and Leopold Bloom (Odysseus). It reveals the Odyssean paradigm of the novel, which formed the premise

on which Eliot developed his concept of 'the mythical method' in his influential essay, 'Ulysses, Order, and Myth', published in the November 1923 issue of *The Dial*.

Eliot had not attended Larbaud's lecture. He was in Lausanne at that time, drafting *The Waste Land*. But he was clearly aware of it. When he solicited Larbaud's permission to publish the lecture on 12 March 1922, he wrote: 'I mentioned the Joyce Lecture because I know that it exists and because if we could have it this year it would be timely'. Whilst the full lecture had been published in the French literary magazine *La Nouvelle Revue Française* in April, Eliot decided to reprint the 'Ulysses' section in *The Criterion*. He initially invited Richard Aldington to translate this section, but they fell out in July 1922 due to Aldington's disagreement with Eliot's feedback on his own contribution to this issue. Eliot had to translate it himself under great time pressure to ensure the issue was in print on time.

Including Larbaud's 'Ulysses' alongside *The Waste Land* in the first issue of *The Criterion*, enabled Eliot to introduce these landmark writings together to its subscribers, thus setting the criterion that conditioned the literary landscape of interwar Britain and beyond.

Wei Zhou

James Joyce Broadsheet (U.K. ISSN 0143-6333)
Editors: **Pieter Bekker, Richard Brown & Alistair Stead**
Postal Address: The Editors, *James Joyce Broadsheet*, The School of English, University of Leeds, Leeds, LS2 9JT, U.K.

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We would like to thank the wide community of contributors, readers and subscribers, as well as editorial assistants, book publishers, printers and many others who have supported the *James Joyce Broadsheet* so generously over the last 42 years.

Computer typeset and prepared for printing by **Derek Place**
Printed by **Resource Print Solutions**, Leeds, LS12 2EJ, U.K.

Number 123  October 2022

JAMES JOYCE BROADSHEET



Eduardo Arroyo, 'He bent down to her, his hands on his knees. — Milk for the pusses, he said.' (*Ulysses: An Illustrated Edition*, 2020, p.71)