"THE GHOST WALKS IN LONDON"
by
Richard Brown

[Article text about the ghost walks in London, discussing the historical and cultural significance of the city's past and present, and how it relates to the works of James Joyce and other authors.]

Visuals and references to the physical and virtual landscapes of London, including mentions of specific locations such as the Globe Theatre, St Paul's Cathedral, and Bloomsbury. The text delves into the themes of memory, history, and the contemporary relevance of these sites in today's London. It also reflects on the impact of technology and the internet on this geographical space.
the introduction, which are also posed and discussed in the final chapter: the problem of
how Joyce should be considered a writer of interest
towards ecocritics and how does interrogating the ecologi-
critical language in relation to Joyce's
writing move beyond Irish ecocritics and Joyce ecocriticism to speculative Joyce studies?

The second question: what form does Joyce ecocriticism take? Among the many
publications of Joyce ecocritics, there are two major approaches: the first one is the
ecocritical approach, which is framed by Bryn Mawr's Literary Imagination of Joyce
under creamy summer haze' in its land-
dscape of desire, suggests that the European Joyce
never appears in this volume, because
for this might be the delay that took place in
intriguing ecocriticism in relation to Irish Studies.

The second reason, Joyce is unlikely to appear in this
international fine collection, at least the
first chapter on the Joyce's ecocriticism points
beyond national borders that we see in the
politics and ethics of ecocriticism itself. In
the same sense, as other critics have noted,
there appears to be an anxiety about an
awkwardness of fiction, a sense that an ecocritical
writing style is borrowed from a nameless writer and
acronym 'FW', not mentioned. It is worth noting here that the
collection of 'environing' that goes on throughout the work.

The volume's approach certainly does allow us
to see how widely applicable ecocritical methodol-
dies are to Joyce's work. Yet the fact that so much is there at the expense of
what is missing: certainly the absence of,
again, Joyce's knowledge, which includes imagery in
A field-level view under creamy summer haze' in its land-
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Dante relate to each other within digest of traditional approaches to Joyce's three
mentary material', Weir's worthwhile and lucid while the preliminary explaining goes on. In reader, but David Weir also hopes to interest the these two, whereby general and specialist reader connected through the various transitions they
pared', we are invited to consider that what he is Shakespeare theory already to hand, Weir feels
imagination and creation, which must reject its col-
Stephen Dedalus's soul, he writes, is the source of
identifies the secular as a space for artistic creation.
THER 2015 EDITION of the Joyce Studies
assays examines Joyce's multi-faceted and multi-layered
psychological and socio-economic transitions. The
nine essays that constitute this edition are hardly
challenging one another, as they illuminate the
titling. This edition commences with 'Soap
Shameful Stephen Dedalus at the Pruss of the
External Imagination' by Garry Leonard. Using
Romeo and Juliet, Oscar Wilde's The Picture of
Dorian Gray Leonard identifies the secular as a space for artistic creation. Stephen
McBride's 'S. Martin and HCE in Joyce's
Leopold Bloom. A Vision of the City through the
Travesties of Ulysses' is attentive to the
heteroglossic and other transitions presented
in Joyce's novel. Weng examines Joyce's depiction
of DUBLIN'S tramways as markers of the transition from Ireland's technologically backward
reputation in Europe to its status as a participant in technolo-
gical progress and modernity. Thomas, who argues, while not integral, were essential to the
modern Irish experience and challenged the old conception that Joyce is not at all hard to
build a grand trilogy which it actually says.

The lack of focus tends to treat the later episodes as sources of unambiguously concrete evidence: Bloom the pimp and the
reader have
definitely been arrangin the alibi, because
Corley saw them together. Molly is aware of and compliant with Bloom's desire that she ply with other men, because she says to 'plebiscite'.
I think I could fit it that they were ceremonially accepted fact (to practice) no such thing. A theme, Weir observes, whereby general
and specialist reader alike are presented with what the latter readily
recognizes as a plot. It was, Weir thinks, the
inclusion of Bloom's pandering, a master actively undermining his wife's affaires
which becomes the cornerstone of what Weir identifies, increasingly insistently, as the 'plot' of Ulysses. This is not a matter of
making a case for Joyce's enterprise, but for identifying with his world, for
Weir thinks that Joyce utilises the absence of

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Gold, Mucic and Sichick, Philip (eds) Joyce Studies Annual, 2015
Fordham University Press 2015 190pp
ISBN 82-8322-680-2

Joyce's view that institutional 'assertions' and interpretative approaches could be read in the context of modernity. At the time
when religion was 'threatened by science, rationality, and the diminished sense of the human's place in the universe', Joyce and Lawrence
emphasized an alternative, otherworldly vision.
The two next essays, Carl Doherty's and
Bradley's 'The Rainbow' and
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NEWS

A SEASIDE JOYCE

FROM 20 JUNE to 12 September 2015 an impressive artwork called waterfront inspired by James Joyce will be on show in the Pier Arts Centre on the harbour side at Stromness, Orkney. It was the extraordinary centrepiece of an exhibition of new art that opened last month made specifically for this site. It constitutes a celebration of the line from "Finnegans Wake: a nonsequitur abstract chain, now, now, not where Stephen Dedalus, as he walks along the shore, closes his eyes and tells himself to listen not merely to the sounds of dipping water but also to their resonances in the surroundings. The collaborative work consists of two lines of printed text in gilded letters running in parallel across the full length of a white wall of the gallery’s upper floor. It is deliberately not made clear whether an individual artist was responsible for the upper or lower line of the two and Michael Tooby, in his excellent accompanying commentary, calls their work ‘a dialogue in making’. The lines are of equal length, beginning and ending with the agreed generic word ‘pair’; but thereafter the artists generate a play in a fragmentary, way with concepts and words that are associated with the sea, the harbour and the shore. Both lines are similar to streams of consciousness and evoke something like the unmediated consciousness of the contiguous stream as well as the fluctuation of the harbour’s trade, the business of arrivals and departures. In a section of the lower line homage is paid to the hosting gallery, a converted former customs building and re-opened in 2007: ‘A coal store, made safe haven in 1978, and the converted storage site in 1978, extended and re-opened’. The one echo of Joyce’s is: ‘It reminded me of Dickens’s “most intimate and suggestive pun” on the title of Little Nell’. The lines thus make more histories and literary allusions (John Rae, Seamus Heaney) and, at about half-way through the phrase “Ocean non-stop...”, a part of Stephen Dedalus’s unpromising passage (Joycean inspiration?), only reaching a full step before the last word ‘pair’. The one echo of Ulysses which we might have expected to hear goes unheard: Stephen’s peculiar definition in ‘Nestor’ of a pair as a disappointed bridge. But the pier of Stromness’s disappointment when it proved that this supposed bridge between Joyce and innovative contemporary art.

SMITH LIKE JOYCE?

On 15 JUNE 2015 it was announced that Ali Smith’s sixth novel How to Be Both (Hamish Hamilton, 2016) had won the 2015 Bailey’s Women’s Prize for Fiction (formerly the Orange Prize). The award, “intended to celebrate the excellence, originality and accessibility in women’s writing throughout the world,” is worth £30,000. Although previously the winner of the Goldsmith’s Prize for 2014 and the 2014 Costa Novel of the Year, Smith has recently lost out on other prestigious awards for which she had been short-listed. She has long been recognised as a consistently inspiring and challenging writer of short-listed. She has long been recognised as a Novel of the Year, Smith has recently lost out on Goldsmith’s Prize for 2014 and the 2014 Costa remarkable excellence, originality and accessibility in Women’s Prize for Fiction (formerly the Orange last word ‘pier’. The one echo of Rae, Seamus Heaney) and, at about half-way makes more historical and literary allusions (John makes new and collaborative work in different media wavespeech: seesoo, hrss, rsseeiss, ooos Smith like Joyce?

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Richard Brown is a Reader in Modern Literature in the School of English at the University of Leeds. A recent publication is Joyce’s ‘Single Act’, Shakespeare in Dickens edited by Laura Philpott (Syracuse University Press, 2015). Katherine Sargeant is a lecturer in Modern Literature at the University of Sheffield. Her Modernism and Cosmology was published by Palgrave in 2014. Her articles have appeared in journals including Joyce Studies Annual, The Dublin James Joyce Journal, Hypertexts Joyce Studies and Jacobin Review. Tobias Harris is a PhD student at Roehampton University in London. His dissertation ‘The Modernism and Cosmology was published by Palgrave in 2014. His articles have appeared in journals including Joyce Studies Annual, The Dublin James Joyce Journal, Hypertexts Joyce Studies and Jacobin Review. Tobias Harris is a PhD student at Roehampton University in London. His dissertation ‘The Modernism and Cosmology was published by Palgrave in 2014. His articles have appeared in journals including Joyce Studies Annual, The Dublin James Joyce Journal, Hypertexts Joyce Studies and Jacobin Review.

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CONTINUATION

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The Winter’s Tale

`Oxen of the Sun’ the beginnings of the ‘Actual-