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# JAMES JOYCE BROADSHEET

## THE GHOST WALKS IN LONDON

by  
Richard Brown

WALKING is everywhere. It is becoming increasingly central to contemporary cultural practice and critical theory. According to Thoreau's much-revered 1861 essay, walking is a sacred activity, the etymology of the word 'saunter' tracked down to the medieval pilgrims and alms-seekers who were headed for the 'Sainte-Terre' or Holy Land. This is readily taken up by current environmental theorists of walking such as Frederic Gros in his *Philosophy of Walking* (2014), Rebecca Solnit in her more physically-grounded *Wanderlust: A History* (2014) or Robert MacFarlane in *The Old Ways* (2013), where the 'enabling' environmental politics of walking is a recurrent theme. Thanks to classic works of urban cultural theory from Walter Benjamin to Henri Lefevre, Michel De Certeau and Guy Debord, walking in the city is regularly now seen as key to the psychological and political survival of the modern and postmodern subject. The Baudelairean *flâneur* enjoyed a primarily aesthetic response to the newly-configured city space of the Paris of the Second Empire, otherwise increasingly determined by profit and work. Neither entrapped office worker nor distracted consumer, modernist and postmodern pedestrians express acts of cultural knowledge, empowerment and resistance, asserting their fragile subjectivity and cultural agency against the increasing threats of the surrounding environment, whether physical, economic, cultural or political. The surrealism of Breton and the situationist *dérive* turn this into radical cultural practice.

### urban voyagers

JOYCE'S WORK has been shown to embody comparable responses to modernity, accessible through and even informing such theory and he is seen to anticipate postmodern cultural practices in his definitive conceptions of city-walking from *Dubliners* to *Ulysses* where the locations of the real city and the characters' precise movements within it can be traced. Little wonder then that Will Self, one of the most prominent writers to embrace the cultural practice of 'psycho-geography', introducing Matthew Beaumont's *Nightwalking* (reviewed in this issue) should turn to Joyce. As we know, a large section of *Ulysses* is concerned with Stephen's and Bloom's walks in the city of Dublin at night.

Having Dublin as his home city was key to Joyce's distinctive contribution to this preoccupation and in a very practical sense. Dublin is a relatively small modern city, relatively knowable as a totality, relatively manageable by a pedestrian in ways that London, Paris, New York, let alone Los Angeles, Mexico City, Mumbai or Shanghai may not be. Early Joyceans, such as Clive Hart and Leo Knuth in their *Topographical Guide* (1975), delighted in plotting the journeys of Joyce's fictional characters around the real space of the surviving city, including such memorable topographic feats as the timing of the mini-episodes of 'Wandering Rocks' to see what could be seen from where, even noting Joyce's attention to the actual historic tide times which determine the movement of Bloom's discarded evangelical advertising flier along the river. Such practice celebrates the meticulous representation of the space of a particular historical Dublin of 1904 which, if it 'suddenly disappeared', as Joyce famously remarked to Budgen, might be, indeed now is being, reconstructed according to his works. Joyce museums, statues, plaques and guided street-walks all greet the visitor to modern Dublin. There might now even seem to be sufficient grounds to mount a Joyce campaign for the relocation of the Mater Private Hospital from Eccles Street both to house advances in medical technology and to allow for the long-overdue reconstruction of Number 7.

Some have argued that Joyce's other geographical locations and historical analogies for city-

walking are as important in his thinking about urban spaces and the ways pedestrians and writers might imagine and construct them. Some tenacious Joycean experts delve beneath the Dublin surfaces to unearth the other cities in which he lived, such as Trieste, Zürich and Paris, whose distinctive geographies have also been shown to influence his awareness of urban space. Readers of *Finnegans Wake* inevitably address the extent to which all cities are potentially each other, paralleled with the city of Dublin or, indeed, with the town of Hitchin in Hertfordshire near to where Joyce's English actor friend Claud Sykes lived and about which he took extensive notes for the *Wake* in Buffalo Notebook VI.B.29. In the Blackwell *Companion to Joyce* (2011) I drew attention to the importance of a Gibraltar meticulously constructed in Molly's memory in 'Penelope', though never visited by Joyce himself. More recently, in my chapter in Laura Pelaschiar's *Joyce/Shakespeare* (2015), I found myself struck anew by the importance of the London of Shakespeare as imagined by Stephen in the 'Scylla and Charybdis' episode as it emerges from Joyce's critical thinking about Shakespeare for his Trieste lectures, for the conception of *Ulysses* and of its characters – especially Bloom – as urban voyagers in the modern city.

### the reconstructive imagination

IN 'SCYLLA AND CHARYBDIS' Stephen imagines Shakespeare's itinerary across London which, to bring out some of the flavour of his modernising gloss, we might call Shakespeare's walk to work:

—It is this hour of a day in mid June, Stephen said, begging with a swift glance their hearing. The flag is up on the playhouse by the bank-side. The bear Sackerson growls in the pit near it, Paris garden. Canvasclimbers who sailed with Drake chew their sausages among the groundlings.

Local colour. Work in all you know. Make them accomplices.

—Shakespeare has left the huguenot's house in Silver street and walks by the swanmews along the riverbank. But he does not stay to feed the pen chivying her game of cygnets towards the rushes. The swan of Avon has other thoughts.

(U9: 154–162)

In the rich if problematic area of



Detail from Claes Visscher's 1616 panorama, depicting the Bear Garden and the Globe on the Southwark side of the Thames.

Shakespearean biographical studies, this is a fascinating act of reconstructive imagination. Though brief, it is deeply resonant and the geographical idea that underpins it is deeply-embedded in the fundamental creative conceptions of *Ulysses* in which the pedestrian movement around actual city space is such a key platform on which realistic representation is built. Stephen's act of historical imagination and Joyce's act of literary imagination (which is also in its way historical) overlap. Especially appropriately for this year of anniversaries, I suggest that the very day imagined by Stephen may implicitly be assumed to be the same date on which the novel in which he is a character is set: 16 June 1604. Joyce was himself involved in the tercentenary commemorations of Shakespeare's death in Zürich in 1916, much as we have been in this year of its 400th anniversary. Paradoxically, Stephen's is an anniversary which precedes rather than follows the event in question so we may have to invent a new word – pre-anniversary or ante-versary – to describe it.

Stephen's imaginative feat depends on a real geography, the geography of a Renaissance London that had itself 'disappeared from the earth' by Joyce's time but has since partly been 'reconstructed', most clearly in the form of the Wannamaker-inspired Globe Theatre of 1997, with the aid of historical imaginations of the kind Stephen proposes. Joyce was a frequent visitor to and through London throughout his life, effectively becoming a resident for his marriage in 1931. He had a good sense of its Renaissance geography from his reading of such books as John Dover Wilson's *Life in Shakespeare's England* (1911) and May Byron's *A Day in the Life of William Shakespeare* (1913). He also knew the realities of its modernity, at least before the Blitz. In Joyce's time a pub stood on the site of the Mountjoy house where Shakespeare had once lodged.

Should it not then be possible to reconstruct Stephen's imaginary Shakespearean journey in the real space of contemporary London? This would potentially enhance our knowledge of Joyce, of Shakespeare and of London. Several recent books have indeed worked to re-imagine Shakespeare's London, including Charles Nicholls's *The Lodger: Shakespeare on Silver Street* (2008), Catherine Arnold's *Globe: Life in Shakespeare's London* (2015), James Shapiro's *1599: A Year in the Life of William Shakespeare* (2005) and his *1606: The Year of Lear* (2015). So the possibility exists even though the difficulties facing the historian are magnified by the Great Fire that destroyed the Renaissance city in 1666, including the old St Paul's Cathedral, by the equally destructive Blitz of 1941 and by the fiery blitz of economic progress that still radically transforms the landscape of the city by the hour.

### comparable locations

ESPECIALLY REPRINTED in this issue of the *Broadsheet* is part of the so-called Agas map of London from the early 1600s, held in the London Metropolitan Archive. This was not known in Joyce's time, although several other contemporary maps and images, such as the Visscher and Hollar views that depict the Globe, were. The Agas map, edited by Janelle Jenstad of the University of Victoria British Columbia, is now available in an impressive, searchable, on-line resource for scholars to imagine the London of the time not only through its information content but also in its visual style in which the three-dimensional appearance of buildings is reproduced (See <http://mapoflondon.uvic.ca/CRIP2.htm>). This, or something very like it, is, I would suggest, effectively what Stephen is

inviting his hearers to imagine so vividly in 'Scylla and Charybdis'.

On the map we can locate Shakespeare's destination, the Globe Theatre on the south bank of the Thames, the location of his lodgings in Silver Street on the north side of the river, just inside the clearly-depicted course of the Roman and medieval London city wall, the course of the River Fleet he would have had to cross and also his likely ferry crossing of the Thames. This is significant for us as readers of the urban space of *Ulysses* since it highlights the geographical form of the historic as opposed to the modern city which, in size at least, is knowable to the pedestrian in the way the modern city is not.

For all the questions likely to be asked about this fascinating document by the Renaissance historian, the contemporary reader of *Ulysses* may well be struck by the likeness of this bounded geographical space around the east-west axis of a river to the urban space of Dublin and the canals that frame its north and south sides with which readers have become so intimately familiar. We might even be struck by the comparable locations of Shakespeare's lodgings and the house of the Blooms and by the occasions, such as the crossings of the river and the visit to Sweny's chemist shop, where Bloom's itinerary and that of Stephen's Shakespeare seem to correspond most closely.

In the 400 years since Shakespeare, the knowable space of the historic city has radically changed. Neither Shakespeare's lodging-house nor even the original course of Silver Street remain. Thanks, ironically, to the exposure of a remaining section of the Roman wall as a result of the Blitz, the site is at least visitable, imaginable and walkable still. A small, rarely-visited and barely-legible plaque commemorates the location of Shakespeare's local St Olave's parish church. The Museum of London, built in the 1960s in the symbolic form of a wall-bastion on a busy traffic island, and the Barbican Towers' high-rise complex, housing among other things another RSC performance home, overlook it. If you visit the Museum of London today you might be immediately overwhelmed by all of the other things the museum commemorates besides Shakespeare, from the Romans to the site of Charles Wesley's first sermon; but there is not even a ghost of a commemoration of the act of imagination of a certain Stephen Dedalus that might take you there as a Joycean.

Yet, if we struggle through the everyday bustle of contemporary London, first across to Holborn where Stephen rather impractically imagines Shakespeare to have visited the garden of Gerard the Herbalist ('in a rosey of Fetter lane' U 9: 651), thence to and across the river to the Globe, we can gain an insight into Shakespeare's London as imagined by Stephen. This is also the ur-space of Bloom's Dublin, permitting the extraordinary act of self-identification and self-legitimation of Stephen, Bloom, Shakespeare, Hamlet, father and son, and Joyce that, I would contend (with due apology to Homer), unpacks *Ulysses* for most readers.

In 2016 we can't be guaranteed to see swans and cygnets. By following Shakespeare's supposed route through London, we may find that we learn as much about contemporary London and its architectural forms, historic preservations, literary heritage and street art as about Shakespeare and Joyce. Yet it is the Dedalian imagination that unsettles the time-space continuum, allowing this to be achieved. This is no small thing and may lead us to wonder when the campaign will start for Shakespeare's lodging house as well as the Blooms' house to be reconstructed.



Detail from Wenceslaus Hollar's 1647 panorama, *Long View of London from Bankside*. The labelling of the Globe theatre and the 'Beere bayting' arena is reversed in this picture.

Robert Brazeau and Derek Gladwin (eds.) *Eco-Joyce: The Environmental Imagination of James Joyce*

Cork: Cork University Press 2014 329 pp

ISBN 978-1-7820507-28

THE TWO QUESTIONS that Brazeau and Gladwin's edited volume poses in the introduction, which are also posed and answered in every one of its essays, are 'why should Joyce be considered a writer of interest to ecocritics and how does investigating the ecological dimension of Joyce's work contribute both to existing Joyce scholarship and ecocritical theory?' Since the publication of this book, we have seen ecocriticism enter the consciousness of the Joyce critic more firmly with the publication of Alison Lacivita's *The Ecology of 'Finnegans Wake'* (reviewed in this issue) and with at least one panel on Joyce and ecocriticism planned for 'Anniversary Joyce', the 2016 Symposium.

The volume is arranged in three sections, representing different aspects of ecocriticism: the first section focused on 'Nature and Environmental Consciousness'; the second section on the 'Urban Environment'; the final section exploring 'Somatic Ecology and the Body'. Within these structures, most works and periods of Joyce's life are represented, including even Joyce's nonfiction writing. In the first section there are essays on Joyce and climate change (Fiona Becket); Joyce and sanitation (Cheryl Temple Herr); ecofeminism in relation to Joyce's female characters (Bonnie Kime Scott) and the ecopolitics of Irish forestry in 'Cyclops' (Yi-Peng Lai). In relation to Joyce as an urban writer, we see in the second section: Margot Norris articulating how 'an ecocritical reading of "Wandering Rocks" might require an engagement with "anti-ecocritical world views"; Brandon Kershner on Joyce's portrayal of liminal spaces between the country and the city; Greg Winston on hydropolitics in *Ulysses*; Christine Cusick discussing place in *Dubliners*; and Derek Gladwin on Joyce as a travel writer in his essays for the Italian newspapers. The final set of essays is on the body: Eugene O'Brien explores ecocritical and physical aspects of Stephen's aesthetic theory in *A Portrait*; Robert Brazeau discusses embodiment in 'The Dead' in relation to Gabriel's anxieties about links between the body, the natural and national environments; James Fairhall argues for an ecocritical reading of shame in the *Wake*; Garry Leonard deconstructs nature in 'Proteus'.

*Finnegans Wake* is the most fertile ground, so to speak, for ecocritical approaches to Joyce and the essays focused on this text are amongst the strongest in the volume. For example, Erin Walsh,

## BOOK REVIEWS

in her contribution 'Word and World: The Ecology of the Pun in *Finnegans Wake*' argues that the dynamism of Joyce's language constitutes a 'making-ecological' process that troubles distinctions between humans and their environment. James Fairhall discusses nature and bodily shame in "'Sunflowered" Humanity in *Finnegans Wake*', arguing convincingly that by the writing of his last novel Joyce 'did not need to venture out into the wilderness to experience "[t]he shock of the real"; nature [in the form of his own illness and Lucia's] was battering him' and that we read the traces of this abject bodily landscape in the novel. Garry Leonard's and Derek Gladwin's contributions also stand out in their skeptical questioning of Joyce's different postures with regard to environment and in their interrogation of different versions of ecocriticism.

The volume's approach certainly does allow us to see how widely applicable ecocritical methodologies are to Joyce's work. Yet the fact that so much is there attunes us to what is missing: certainly the absence of, say, *Giacomo Joyce*, which imagines scenes including 'A ricefield near Vercelli under creamy summer haze' in its landscape of desire, reminds us that the European Joyce never appears in this volume. One reason for this might be the delay that took place in situating ecocriticism in relation to Irish Studies. Whatever the reason, Joyce is almost never an international figure in this collection at least, all the more surprisingly given the need to think beyond national borders that we see in the politics and ethics of ecocriticism itself.

In this volume, as other reviewers have noted, there appears to be an anxiety about an awkwardness of fit, a sense that an ecocritical writer ought to be a nature writer and that Joyce is not such. Although they meet other challenges admirably, the editors and some of the contributors never fully answer the question of what Joyce's work might feed back into the ecocritical conversation. An exception to this is Fiona Becket's 'James Joyce, Climate Change and the Threat to Our "Natural Substance"', which does address the issue head on. More recently, Lacivita, in her book on the *Wake*, claims that 'an ecological modernism is key to understanding the origins of our own ecological crisis'. Brazeau and Gladwin have therefore contributed to the feeling that the time for such work has come and laid an excellent groundwork for future research.

Katherine Ebury

Alison Lacivita *The Ecology of 'Finnegans Wake'*

Gainesville: University Press of Florida 2015 296pp

ISBN 978-0-8130-6062-0

AS LACIVITA NOTES in her introduction to *The Ecology of 'Finnegans Wake'*, it is not often that one finds discussions of ecology or eco-criticism in studies of modernist literature. Yet this is a significant emerging field. Recent years have seen the publication of Robert Brazeau and Derek Gladwin's *Eco-Joyce: the environmental imagination of James Joyce* (2014) as well as increasing attention paid to the topic at conferences and symposia. Lacivita's book, then, in terms of its subject matter and its genetic approach – another field of Joyce scholarship increasing in prominence – represents a new direction in Joyce studies.

Lacivita's study is a genetic examination of *Finnegans Wake*, arguing for the importance of the natural world in the text. Her introduction provides a strong, thorough and wide-ranging literature review, highlighting the range of contemporary writers Joyce was influenced by. Many of these texts and names will be unfamiliar to Joyceans, at least in a literary context, though familiar names such as Raymond Williams feature too. The genetic approach works especially well in this section, showing how precisely Joyce cherry-picked nature-themed material. Her analysis of Joyce's reading of Metchnikoff's *La civilization et les grands fleuves historiques* is a fine case-study of genetic criticism.

Lacivita's deft approach to her material is amply demonstrated in her discussion of the text's famous first sentence, in which she highlights the significance of the word 'environs', arguing that, as readers, we have forgotten the act of 'enviroming' that goes on throughout the work. This observation, which reminds us of the importance of the work's 'mountainy mots' (*FW* 333.26), appears at the start of the second chapter, but it could as well come at the start of the first. 'Reading the Landscape' is a chapter which stresses the relationship between legibility, land and landscape, illustrating where the languages of history, mythology and religion are to be found in the *Wake* in the nomenclature of ecology.

Lacivita's genetic work is strongest when combined with a historicist approach. For this reason, the book's best sections are those which consider

polar exploration, hunting and deforestation, all of which are prefaced by discussions of their significance for Joyce as a writer, for Ireland or for modernist studies. She situates her analyses of hunting and deforestation in a colonial context, allowing extracts from the *Wake* to come alive within a historical setting. To this end, her work on Ireland's landscape and the significance of bogs as examples of natural features indigenous to the Irish landscape is rich and perceptive. The final chapter ('Growing Things') provides a similarly stimulating analysis of flowers, marriage and trees as well as fossils, rocks and rivers. Surprisingly, the marriage scene of 'Cyclops' is not mentioned. It is worth noting here that the thematic groupings in Lacivita's book are unexpected at times but do in the end complement each other.

Lacivita's work does not focus only on the bucolic. Chapter 2 ('City versus country') identifies how significant the natural landscape is in the *Wake*, even within the city. This is most clearly done in her discussion of Joyce's depiction of Dublin's dependence on the Liffey. Here one of the *Wake*'s most famous sections, 1.8, is, as one would expect, discussed at length, with Lacivita's work on the notebooks and drafts showing how rivers became increasingly important to this part of the work during Joyce's revision process.

Throughout the work Lacivita's material is relevant and her argument tightly focused. At times it is a shame that sections which could easily expand to include discussion of Joyce's other texts do not do so. The discussion of botanical imagery in the fifth chapter, for example, only very briefly mentions the name of *Ulysses*' protagonist. Some topics which appeared in both Joyce's fiction and his journalism, such as foot and mouth disease, for example, are absent. The discussion of famines is conspicuously brief. Lacivita's work is so interpretative that a broader study beckons. While the sub-sections of each chapter help the reader navigate the work, they do lend an occasionally disjointed feel to the text as a whole. Some are noticeably short and the best run into several pages, such as that on polar exploration.

The most striking features of Lacivita's work are the sheer newness of her arguments, the quality of the secondary material that she uses and the extensive primary text support for her arguments. According to her stated intention in the introduction, she brings modernist studies and ecocritical studies together in a fresh, invigorating way. Lacivita provides a thorough conclusion ('Ecotaph') and the reader, if ever doubtful, is assured of a new way of reading the *Wake*.

Helen Saunders

Martha C. Carpentier (ed.) *Joycean Legacies*

Basingstoke and New York: Palgrave Macmillan 2015 265pp

ISBN 978-1-137-50361-9

SUCH IS THE UBIQUITY of Joycean influence that 'we are indirectly reading Joyce [...] in many of our engagements with the past half century's serious fiction' (Attridge, 2004). Yet, as Martha Carpentier points out in her introduction to this collection, his influence 'remains surprisingly unexplored'. As a pathfinding beginning to what is potentially an immense critical project, *Joycean Legacies* does not set out to 'recontextualize Joyce himself nor to re-read Joyce's work'. Instead, these essays 'analyze the complex pleasures and problems of engaging with Joyce for subsequent writers, and suggest new ways of reading their texts through the lens of Joyce'.

The collection is divided into four main sections. The first four essays deal with Irish writers and the second four with British writers. This is followed by two essays which tackle questions of genre and the collection concludes with two chapters on postcolonial writers. Contributors range from post-doctoral researchers to more well-known figures in Joyce studies, as well as 'fresh voices' from other disciplines. The result is a collection that not only examines a pleasingly diverse selection of Joycean legacies, but one that also showcases a varied range of critical approaches.

Derek Attridge's foreword suggests dividing responses to Joyce into the categories of 'the assertion, the nod, the echo and the counter-signature'. This last, borrowed from Derrida, is a valuable characterisation of the 'literary' encounter with Joyce which 'must mark its distance from the work as well as its affirmation of it'. Such lucid opening remarks set the tone for the sophisticated engagements which follow.

In the first chapter, Elizabeth Foley O'Connor's discussion of Kate O'Brien uses unpublished papers to evidence a substantial engagement with her 'literary mentor' and draws comparisons which contribute to the ongoing re-evaluation of this subversive novelist. In Chapter Two, Thomas O'Grady conducts an in-depth analysis of Brendan Behan's poem '*Buiochas le Joyce*' [Gratitude to James Joyce] and its various translations. Exploiting the many valences of the Gaelic original, his rewarding response combines close reading with a vivid depiction of Behan's Parisian drinking sprees and how his supposed knowledge of Joyce helped to fund them. In Chapter Three, Steven Morrison examines J. G. Farrell's *Troubles* as a 'form of response' to *Ulysses*, demonstrating how Farrell adopts the Joycean strategy in which 'historical specificity serves as a weapon against specious universalism' (Gibson, 2013). The many layers and vectors of Patrick McCabe's 'literary fellowship' with Joyce are impressively captured by Ellen McWilliams in Chapter Four. She also finds room to mention Flann O'Brien, whose relatively well-documented relationship with Joyce is referenced at various points in the collection.

The section on British writers opens with Ruth Hoberman's bold argument that two chapters of *A Clergyman's Daughter* reveal Orwell to be 'an astute reader of Joyce, even as he worried about his position as Joyce's castrated double'. Chapter Six offers one of the more exciting readings in the collection, as Margaret Hiley examines freshly-discovered marginalia to reveal J. R. R. Tolkien's surprising engagement with *Finnegans Wake*. In Jim Clarke's chapter on Joyce and Anthony Burgess, a musicological comparison introduces the intriguing notion of an unrealisable drive to achieve a form of textual 'counterpoint' as a key driver of modernist formal experimentation. In Chapter Eight, David Vichnar executes an ambitious survey of Joycean influence across four British writers: Martin Amis, Will Self, Jonathan

Coe and Iain Sinclair.

In the ninth chapter, Carpentier reads Frank McCourt's *Angela's Ashes* as 'a modernist Irish Bildungsroman that [...] derives from Joyce'. This is followed by an essay on Raymond Carver and *Dubliners* by Nathan Oates. Comparing Carver's 'Elephant' to 'The Dead', Oates draws on existing scholarship on clichés in Joyce to explore the nuanced role cliché plays in Carver's late fiction.

The possibilities of *Finnegans Wake* to be continually reimagined in terms of influence and cross-fertilisation are demonstrated in Chapter Eleven by Maria McGarrity, who stages an interplay between the *Wake* and Derek Walcott's *Omeros* to conjure up a 'transatlantic network' connecting the two. In the final chapter, Leila Baradaran Jamili and Bahman Zarrinjooee introduce the life and work of Sedaq Hedayat and offer one of the

collection's more theoretically dense essays, in which Hedayat's novel, *The Blind Owl*, is read alongside *Ulysses* 'in the light of chaos theory'.

The essays in this collection draw upon letters, unpublished papers and personal accounts to offer valuable insights into each author's personal encounter with Joyce. The reader is left hungry for more work in this field. Undoubtedly a splendid opening, this collection might best be followed by more specialised studies of Joycean influence in certain spheres: twentieth century American and Latin American novelists, for example. An undergraduate or casual reader may also find that the well-edited *Joycean Legacies* renders the seemingly 'impossible question' of Joyce's impact and influence far more approachable.

Tobias Harris



A close-up of Visscher's depiction of St. Paul's Cathedral in 1616 as it was before the fire of 1666.

David Weir *'Ulysses' Explained: How Homer, Dante, and Shakespeare Inform Joyce's Modernist Vision*

New York: Palgrave Macmillan 2015 254pp  
ISBN 978-1-137-48287-7

IN 1903, Joyce's review of A. S. Canning's *Shakespeare Studied in Eight Plays* appeared in *The Daily Express* under the heading 'Shakespeare Explained'. *Ulysses Explained*, like Canning's book, aims to cater to the general reader, but David Weir also hopes to interest the 'Joyce specialist', asking for that reader's patience while the preliminary explaining goes on. In Weir's book – quite unlike Canning's, according to Joyce – it is not at all hard to find 'matter for praise', but I still found my patience with it wearing thin. This was not on account of the 'elementary material', Weir's worthwhile and lucid digest of traditional approaches to Joyce's three precursors, nor a response to Weir's often arresting ideas about how Homer, Shakespeare and Dante relate to each other within *Ulysses*. It was, rather, a consequence of the uneasy mixture of these two, whereby general and specialist reader alike are presented with what the latter will readily recognise as a not uncontroversial reading of *Ulysses*, but the former is urged to accept as the reading of *Ulysses*, not *Ulysses* explained so much as *Ulysses* deciphered, even definitively deciphered at that.

Weir proposes that *Ulysses* has a Homeric narrative, a Shakespearean plot and a Dantean structure and he devotes a chapter to each. The accounts of Homer and Dante are full of interest and Weir is hardly the first to look to 'Scylla and Charybdis' to provide a Shakespearean key to the book. But it is not enough here that *Ulysses* might be read by the light of Stephen's ideas about Shakespeare. The motif of Bloom the pander, a man actively orchestrating his wife's affairs, becomes the cornerstone of what Weir identifies, increasingly insistently, as the 'plot' of *Ulysses*. That this is not a matter of existing consensus is presumably why, with all the weight of Stephen's Shakespeare theory already to hand, Weir feels the need to produce other forms of evidence to shore up the supposed status of this curiously well-hidden plot as something altogether indispensable and incontrovertible. For example, when Bloom in the funeral carriage attempts to distract himself from thoughts of Boylan and Molly by looking at his nails and considering them 'well pared', we are invited to consider that what he is

secretly thinking is that Boylan and Molly are 'well paired' and that Bloom himself is the agent of their pairing. This is not at all atypical of Weir's methods when excavating this 'plot' – methods which are employed elsewhere in the book as well – and it is not so much explaining *Ulysses* as riddling it out of its right sense, where what it can be made to mean always trumps what it actually says.

There is a related tendency to treat the later episodes as sources of unambiguously concrete evidence. Bloom the pimp and Boylan the client have definitely been arranging the affair, because Corley saw them together. Molly is aware of and compliant with Bloom's desire that she sleep with other men, because she says so in 'Penelope'. Any reader might at this point remember all the other things Molly says in 'Penelope' or recall that 'Eumaeus' consists of little more than confusions of identity – but, in *Ulysses Explained*, if it can be made to fit it qualifies as 'proof'. As long as they do fit, assertions old and new are trotted out as though they were consensually accepted fact (to reappear as such, no doubt, in undergraduate essays for decades to come). Gerty definitely masturbates in 'Nausicaa', as does Stephen in 'Proteus' (well, 'almost certainly' – as opposed to the at least equally supportable 'almost certainly not'). James Joyce really is the Man in the Macintosh and Virag in 'Circe' as well. In 1922, partition and civil war notwithstanding, Irish politics was a matter of 'right' and 'wrong'. Brunetto Latini and the Sodomites of the *Inferno* are relevant to a reading of 'Scylla and Charybdis', not just because Stephen thinks about 'Messer Brunetto' – which would be enough for most critics – but because 'several members of Stephen's audience are homosexual'. How many members of a group of five have to be homosexual before they amount to 'several'? More than the number which sprang to my mind at this point? Whom does Weir suspect? Where is his proof in this case?

'The proof of this assertion is bound to sound tortured', Weir remarks at one point. Indeed. It generally feels frustratingly unnecessary as well, as though, in his too frequently indulged desire to 'prove' his incidental 'assertions' and interpret under the guise of explication, Weir has failed to trust to the persuasiveness of his book's broader case. The Joyce specialist will still find matter of real value here – the analyses of *Cymbeline* and *Troilus and Cressida* especially – but the general reader should approach the book with great caution.

Steven Morrison

Gold, Moshe and Sicker, Philip (eds) *Joyce Studies Annual, 2015*

Fordham University Press 2015 196pp  
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THE 2015 EDITION of the *Joyce Studies Annual* examines James Joyce's multi-faceted engagement with linguistic, metaphysical, sympathetic and socio-economic transitions. The nine essays that constitute this edition are lucidly connected through the various transitions they highlight. This edition commences with 'Soul Survivor: Stephen Dedalus as the Priest of the Eternal Imagination' by Garry Leonard. Using both Joyce's *A Portrait of an Artist as a Young Man* and Oscar Wilde's *The Picture of Dorian Gray* Leonard identifies the secular as a space for artistic creation. Stephen Dedalus's soul, he writes, is the source of imagination and creation, which must reject its colonization by the Catholic Church to emerge as a secular entity capable of creating art.

Such creative empathy and productivity are also examined in Ethan King's "All that the hand says when you touch": Intercorporeal Ethics in Joyce's *Ulysses*. King returns to the Christian image in Joyce's other protagonist, Leopold Bloom. He examines the non-verbal, sensory networks of violence and empathy in *Ulysses*. King studies the

intercorporeal ethics in Bloom's empathetic touch in great detail. This essay, like Bloom's touch, is both empathetic and intimately attuned to the phenomenological difference between the Self and the Other, in stark contrast to the pervasive violence of other physical interactions in the novel. Similar attention to difference is present in Margaret McBride's 'St. Martin and HCE in Joyce's "Loonacied ... Madwake"'. She discusses the dream categorization of *Finnegans Wake* and the insanity motif with particular reference to 'the covert recognition of the fine line between the mind at night and the "waking dream" of *dementia praecox*'. McBride analyses Joyce's linguistic networks that both 'reveal and conceal meaning' using, most interestingly, anagrams and linguistic networks that recall dream language and 'word salad'.

Julie McCormick Weng's 'A Vision of the City through the Tramways of *Ulysses*' is attentive to the historical and industrial transformations 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 technological progress and modernity. These vehicles, she argues, while not infallible, were essential to the modern Irish experience and challenged the demeaning typecasting of Irish industry and

Matthew J. Kochis and Heather L. Lusty (eds.) *Modernists at Odds: Reconsidering Joyce and Lawrence*

Gainesville: University Press of Florida 2015 243 pp

ISBN 978-0-8130-6047-7

MODERNISTS AT ODDS is a new addition to the well-established Florida James Joyce series published by the University Press of Florida. The editors start with a simple observation: James Joyce and D. H. Lawrence had little respect for each other and yet there are many personal and professional similarities between the two writers. Readers of the interwar period often encountered them simultaneously, as daring modern writers who defied obscenity laws with *Ulysses* and *Lady Chatterley's Lover*. 'They usually lump us together', said Lawrence in 1922. Both of them also reacted against their native countries and engaged in the same social concerns. In their personal lives, too, Joyce and Lawrence had a lot in common: serious illnesses, financial problems and 'tumultuous relationships with their partners', as Heather Lusty points out. Although Joyceans and Lawrentians have explored these topics in their respective fields, they have seldom participated in comparative dialogue. *Modernists at Odds* proposes to fill this gap, using a wide range of approaches, including ecocriticism, gender studies, psychoanalysis and periodical studies.

The book opens with Zack Bowen's study of sexuality and gender in *Lady Chatterley's Lover* and *Ulysses*, an essay originally published in 1985. Bowen examines the links between sexuality and spirituality in Lawrence's work, noting that Joyce was reluctant 'to deal so straightforwardly and explicitly with sex as the entry to God'. Sexuality is also the central topic of the next essay by Margot Norris. Her ecocritical approach highlights Joyce's and Lawrence's representation of sexual desire and sexual activity as natural phenomena. She shows that, in the two novels, the intense connection between partners is the product of a reintegration of the body in the natural environment.

Earl G. Ingersoll then examines gender issues in *Lady Chatterley's Lover* and *Ulysses*. He gives an overview of the scholarship that has followed Bowen's essay, with a particular attention to the re-evaluation of Lawrence's attitude towards women. While feminist critics had initially dismissed Lawrence as a misogynist, this changed in

citizenry. Frank Callanan's 'The Parnellism of James Joyce: "Ivy Day in the Committee Room"' is an erudite study of Joyce's 'first mature deployment of the Parnell myth' and an exploration of the sustained dialogue between the two figures. Callanan argues that, despite Joyce's view that institutional Parnellism had failed the legacy of Parnell as much in an imaginative capacity as in a political one, he refused to situate Parnell comprehensively either in history or outside it. Like Leonard and King, Callanan examines his subject through Joyce's employment of Biblical associations, particularly in Hynes's poem.

Finally, Boriana Alexandrova's essay 'Wakeful Translations: An Initiation into the Russian Translations of *Finnegans Wake*' is a useful study for those attempting or reading translations of Joyce's most linguistically challenging work. The 'unique multilingual composition' of *Finnegans Wake*, she writes, has necessitated a revised and innovative approach to translation practices. She carries out an examination of these necessary innovations to translation by considering the approaches taken in two Russian translations of the novel: Henri Volokhonsky's *Wiek Finneganov* (1995–2000) and Konstantin Belyaev's *Anna Livia Plurabelle* (1996–97, 2000).

Colleen Jaurretche's short piece, "'Leafy Speafing': Drama and *Finnegans Wake*' engages with the ending of the *Wake* through Joyce's use of etymology as language theory and briefly considers the ending's shared ontological problems with soliloquies and dramatic monologues. John Gordon's 'Noble Rot' uses the letter-in-a-bottle analogy to discuss liquor, like sex, as being one of the *Wake's felix culpa*s, through which the text derives its action and energy. Richard J. Gerber's 'Joyce's "Araby" and the Mystery of Mangan's Sister' identifies mythical and religious readings of Joyce's unnamed heroine by other critics and suggests a simpler explanation: that Joyce utilises the absence of Mangan's sister's name in historical and autobiographical records.

Giving due critical attention to Joyce's major works, this edition of the *Joyce Studies Annual*, by editors Moshe Gold and Philip Sicker, is a collection of ambitious and erudite essays that provides a stimulating overview of the variety of critical approaches in contemporary Joyce studies.

Ragini Indrajit Mohite

## VISSCHER REDRAWN 1616 - 2016

FREE exhibition until 20 November 2016  
Guildhall Art Gallery, London, EC2V 5AE

Claes Visscher's 1616 engraving is one of the iconic images of London: a low-rise cityscape dominated by the spires and steeples of its churches. Four hundred years on, artist Robin Reynolds has recreated the 6' 6" panorama to depict the very different architecture of contemporary London.

Published in the year of Shakespeare's death, Visscher's engraving is one of the few visual records of London before much of it was destroyed in the Great Fire of 1666. To commemorate the landmark anniversaries of 350 years since the Fire and 400 years since Shakespeare's death the two artworks will be displayed side-by-side at the Guildhall Art Gallery.

For more information telephone 020 7332 3700  
e-mail [guildhall.artgallery@cityoflondon.gov.uk](mailto:guildhall.artgallery@cityoflondon.gov.uk)

the 1990s when a new generation of scholars shed light on his early association with the women's movement. Ingersoll then shows that Lawrence and Joyce re-defined masculinity through characters such as Mellors and Bloom. Both portrayed a 'New Man' with characteristics that would formerly have been seen as feminine.

In the next two essays, Gerald Doherty and Martin Brick look at religious aspects in the work of Joyce and Lawrence. Doherty is interested in the motif of sacrifice in 'The Dead' and 'The Man who Died', while Brick looks at Joyce's and Lawrence's use of Egyptian myths. This revitalization of Christianity through foreignization, an 'intentional estrangement of the familiar', should be read in the context of modernity. At the time when religion was 'threatened by science, rationality, and a diminished sense of the human's place in the universe', Joyce and Lawrence emphasized an alternative, otherworldly vision.

The two writers also participated in the same sphere of literary production, as Louise Kane and Eleni Loukopoulou remind us. Kane surveys Joyce's and Lawrence's interaction with little magazines and other periodicals. She shows that both writers desired financial gain as well as recognition and actively engaged with the culture of commerce. Loukopoulou then focuses on T. S. Eliot's *Criterion* Miscellany Series, which offered a forum to discuss and challenge obscenity laws. The inclusion of texts by Joyce and Lawrence in this series marked a turning point for these 'banned' authors, as their work was now 'culturally validated and disseminated thanks to the agency of Eliot at Faber and Faber'.

The following chapters rely on psychoanalytic and sexual studies. Hidenaga Arai looks at a Lacanian motif in Joyce's and Lawrence's short stories. Johannes Hendrikus Burgers and Jennifer Mitchell then examine masochism and marriage in *The Rainbow* and *Ulysses*. Aspects of popular culture are the focus of the last two essays. Enda Duffy explores the motif of the kiss as public spectacle in *A Portrait* and *The Rainbow*. Carl F. Miller then studies the culture of horse-racing in *Ulysses* and Lawrence's 'The Rocking-Horse Winner'.

*Modernists at Odds* offers something for everyone. As a scholar of print culture, I was particularly interested in Kane's and Loukopoulou's essays. There is a lot of additional research to be done on the publishing context in which Joyce and Lawrence worked. My forthcoming monograph *Cheap Modernism* includes a chapter on cheap series of reprints that published their controversial work in the 1920s.

Kochis and Lusty's collection is particularly well-suited to advanced courses on modernism, since it offers examples of the various approaches used in literary studies. It will also encourage Joyceans and Lawrentians to talk more to each other and to explore the similarities between the two literary giants further.

Lise Jaillant



Detail from Robin Reynolds's 2016 panorama, *Visscher Redrawn*, showing the dome of St. Paul's Cathedral rising above the dense architecture of the modern city.

## NEWS

### A SEASIDE JOYCE

FROM 20 JUNE to 12 September 2015 an impressive artwork called *wavespeech* inspired by James Joyce was on show in the Pier Arts Centre on the harbour side at Stromness, Orkney. It was the extraordinary centre-piece of an exhibition of new and collaborative work in different media by David Ward and Edmund De Waal made specifically for this site. It constitutes a celebration of the line from 'Proteus' ('Listen: a fourworded wavespeech: seesoo, hrss, rseeiss, ooss') where Stephen Dedalus, as he walks along the shore, closes his eyes and tells himself to listen not merely to the sounds of flowing water but also to their resonance 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 generative word 'pier'; but thereafter the artists play in a fragmentary, Protean way with concepts and words associated with the sea, the harbour and the shore. Both lines are similar to streams of consciousness and evoke something like the undulation of the contiguous ocean 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 storage site in 1978, extended and reopened in 2007: 'A coal store, made safe haven for art'. A passage in the upper line, which offers an oriental equivalent to Dedalus's sound play, appears to bear the signature of De Waal, the distinguished potter who traced the history of his *netsuke* collection in *The Hare with Amber Eyes*: 'I remember listening to the sea in Japan and the names of the sounds, the wavespeech, zawa zawa, soyosoyo, byuu byuu.' The lower line makes more historical and literary allusions (John Rae, Seamus Heaney) and, at about half-way through, the phrase 'Ocean non-stop Okeanos' sets off a long unpunctuated passage (of Joycean inspiration?), only reaching a full stop before the last word 'pier'. The one echo of *Ulysses* which we might have expected to hear goes unheard: Stephen's jocular definition in 'Nestor' of a pier as a disappointed bridge. But the pier of Stromness didn't disappoint when it provided this unexpected bridge between Joyce and innovative contemporary art.

A.S.

### SMITH LIKE JOYCE?

ON 3 JUNE 2015 it was announced that Ali Smith's sixth novel *How to be Both* (Hamish Hamilton, 2014) 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 inventive and challenging writer of short stories and novels, but this latest book, a daringly split narrative correlating the story of a grieving teenage girl living in Cambridge with the story of a distinguished female artist in fifteenth-century Ferrara raised as a man, has garnered extraordinary praise. Shami Chakrabarti (Director of the civil liberties group Liberty), as chair of the all-female panel of judges of the extremely strong short-list has hailed Smith as a literary giant. She has described *How to be Both* as 'a tender, brilliant and witty novel of grief, love, sexuality and shape-shifting identity'. Others, pointing to the debt to *Orlando*, have seen the author as a latter-day Virginia Woolf. Chakrabarti goes further: 'It reminded me of what it felt like reading Virginia Woolf, James Joyce and all the greats . . .'. She concludes that 'this is not a good book, this is a great book, and people are going to be reading it long after I'm dead.'

A.S.

### 'THE DEAD' BY CANDLELIGHT

THE IRISH ACTOR Aiden Gillen gave a well-received candlelit reading of Joyce's great short fiction on 14-28 December in 2015 at the Sam Wanamaker Playhouse, an indoor theatre which is part of Shakespeare's Globe on Bankside in London. The reading accompanied performances of *The Winter's Tale* and functioned as a modernist variation on the traditional Christmas ghost story to complement the ghost story which the boy Mamillius almost tells in the late romance: 'A sad tale's best for winter. I have one / Of sprites and goblins' (11.i). Joyce's words were set to an unsettling piano score played by Feargal Murray.

## LETTERS

Dear Sirs

With reference to Ian Duhig's *Alice Through the Cracked Looking Glass of a Servant* in *James Joyce Broadsheet* # 103, it could perhaps be made clear to readers that Marion Hunter, née Quin, received from Lewis Carroll not the original 'Alice' manuscript but a published facsimile thereof, inscribed by him 'Marion Quin, with the Author's Love. July 13, 1897'. I established this from an entry by Terence Killeen in *James Joyce Online Notes* (<http://www.jjon.org/jjoyce-s-people/hunter>) which has a link to the Christie's catalogue for the sale of this copy in 2006 (<http://www.christies.com/lotfinder/LotDetailsPrintable.aspx?intObjectID=4728819>).

The original manuscript was given to Alice Liddell who kept it until 1928 when she was forced to sell it to pay death duties after the death of her husband. It was bought by A.S.W. Rosenbach, which is another Joyce connection, and it eventually ended up in the British Library.

Yours sincerely

Graham Roe  
University of Sheffield

## CONTRIBUTORS

**Richard Brown** is Reader in Modern Literature in the School of English at the University of Leeds. A recent publication is *Joyce's "Single Act" Shakespeare* in *Joyce/Shakespeare* edited by Laura Pelaschiar (Syracuse University Press, 2015).

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**Lise Jaillant** teaches in the School of Literature, Drama and Creative Writing at the University of East Anglia. Her *Modernism, Middlebrow and the Literary Canon: the Modern Library Series, 1917-1955* was published by Chatto & Windus in 2014.

**Ragini Indrajit Mohite** is a Ph.D. candidate at the University of Leeds. She has recently submitted her thesis on the Modernist writings of Rabindranath Tagore and W.B. Yeats.

**Steven Morrison** is Teaching Associate at the University of Nottingham and Chair of the Charles Peake *Ulysses* Seminar, now in its twenty-ninth year of a reading of the book. He is currently working on Joyce's treatment of George Russell.

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**Matthew Beaumont** *Nightwalking: A Nocturnal History of London*

London: Verso 2015 484pp

ISBN 978-1-98168-6

MATTHEW BEAUMONT'S densely-illustrated and thought-provoking study ranges through writing about metropolitan darkness from 'Chaucer to Dickens' and so stops short of twentieth-century literary representations. However, in the 'Acknowledgements' there is a hint that Beaumont has a sequel in mind and a revelation that one of the fellow writers who has had a major input into this present work is the contemporary novelist Will Self. Self contributes both an animated 'Afterword', in which he records his own 'night-time promenade out of the city' in the company of the author and another friend and, more intriguingly, a 'Foreword' in which he forges a link between the Dublin of *Ulysses* and Beaumont's preoccupation with London. Recognising in 'Oxen of the Sun' the beginnings of the 'actualization of the paternal feeling that Bloom feels for Stephen', Self maintains that the fuller expression of this sentiment is to be found in their night-walking together. Applying Beaumont's terms, he provocatively characterises the pair as different kinds of nightwalker: Bloom as "noctambulant": one who walks by night perhaps with some pleasure-seeking or voyeuristic purpose'; Stephen as "noctivagant": namely, one who walks by night either because he is impoverished, or possibly because he has criminal intent". Self then goes on to draw out the more general implications of this specific cultural history. He detects in Beaumont's 'careful synthesis' of examples of centuries of English writing on nightwalking in London the emergence of 'nothing less than a grand unifying theory of the counter-Enlightenment', in particular a Romantic and post-Romantic invocation of a dark ludic alternative to that orderly illumination.

In accord with his reading of what he takes to be Beaumont's 'deep evocation of the strange gearing-together of social change and the human psyche', as exemplified most vividly by the way Dickens's pertinent writings epitomise the rise of

manufacturing industry in the nineteenth century, Self contends extravagantly that 'Joyce's mind-birth of the twinned and entwined nightwalkers of *Ulysses*' marks 'the moment when Western cities became fully gravid with the clanking, groaning phantoms of modernity'.

At one point Beaumont makes a direct link to Joyce. He quotes from *Finnegans Wake* 'the playful and suggestive pun' on the title of Dickens's *The Old Curiosity Shop*, 'the old cupiosity shape' (FW 434.30), claiming that it 'casually and deftly excavates the hidden channels of desire' in a novel which contains Dickens's 'most intimate and sympathetic portrait of the nightwalker'. The novel, he reminds us, evolved from the presentation of Master Humphrey, initial narrator of the weekly serial, *Master Humphrey's Clock*, as a nightwalker who has a problematic encounter with a thirteen-year-old girl. This germinal scene is in line with the novelist's understanding of nightwalking as 'a deviant, vagrant tradition' and is, 'in a sense, the introduction to an alternative novel' to what Dickens eventually produced in his modification and elaboration of this original tale into the full-length story of the ordeals of the wholly innocent Little Nell.

A.S.

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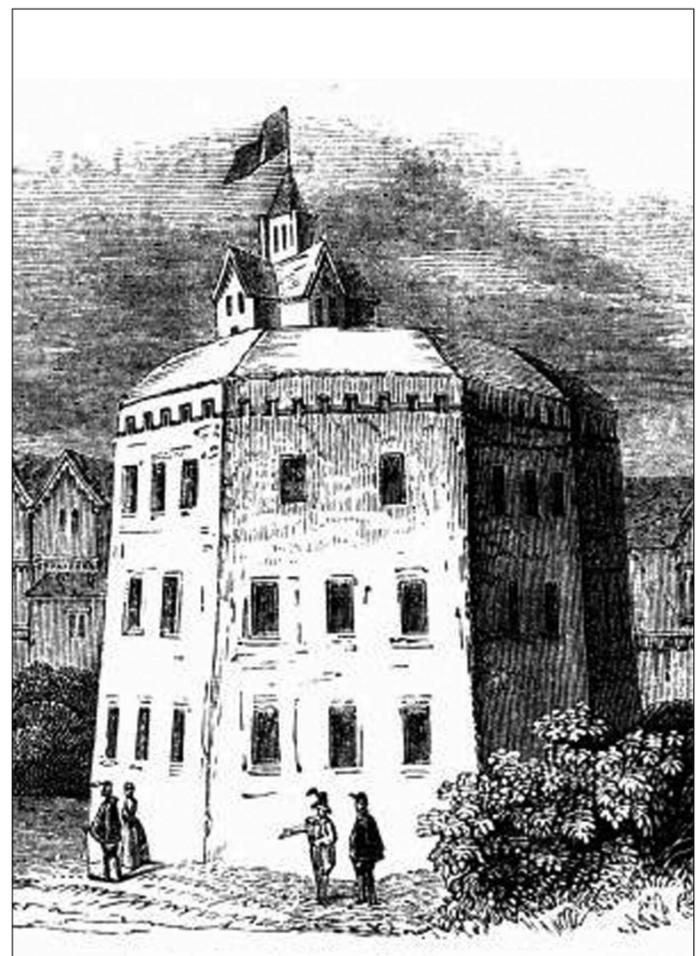
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# JAMES JOYCE BROADSHEET



'The flag is up on the playhouse by the bankside.' (U 9.155)