

Zurich to St. Andrew's Hospital in Northampton, England"—but Lucia was in fact transferred from France (222). Herbert Gorman's biography of Joyce was published not in 1948 but in 1939 (235).⁴ The "First Draft of a Portrait of the Artist" (265) mentioned in a 1958 letter is not, as noted, *Stephen Hero*, which by this time was at Harvard and had been published, but the short story still in Beach's collection. The man alphabetized in the "Glossary of Correspondents" as "Carlos Williams, William" would be properly alphabetized among names beginning with "W." Bibliographer and collector John Slocum's dates are not "unknown" (328) but are readily available in standard reference works (1914-1997). Finally, the index is well stocked with "Finnegan's," "Ellman," and "Schloss" among numerous other misspellings.

In this context, the lack of the letters from the Jahnke collection bemoaned by some reviewers is of minor consequence. It seems as if the state of Sylvia Beach's published letters will parallel that of Joyce's: piecemeal, unreliable, and incomplete.

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NOTES

¹ See Shari Benstock, *Women of the Left Bank: Paris, 1900-1940* (Austin: Univ. of Texas Press, 1986), and Noel Riley Fitch, *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties* (New York: W. W. Norton, 1983).

² Sylvia Beach, *Shakespeare and Company* (New York: Harcourt, Brace, 1959). Edward L. Bishop has called into question the accuracy of Beach's memoir in "The 'Garbled History' of the First-Edition *Ulysses*," *Joyce Studies Annual*, 9 (1998), 3-36.

³ Stuart Gilbert edited *Letters I*, while Richard Ellmann edited both *Letters II* and *III*.

⁴ Herbert Gorman, *James Joyce* (New York: Farrar & Rinehart, 1939).

NEW PERSPECTIVES ON JAMES JOYCE: IGNATIUS LOYOLA MAKE HASTE TO HELP ME! edited by María Luz Suárez Castiñeira, Asier Altuna García de Salazar, and Olga Fernández Vicente. Bilbao: Deusto University Press, 2009. 295 pp. €19.00.

The appearance of yet another Spanish publication devoted to Joyce demonstrates the good health that Joyce studies enjoy in the culturally and linguistically diverse Iberian peninsula, where scholars across this geographically varied country gather once a year to hold the conference of the James Joyce Spanish Society. This new

volume includes in the title a quotation from *Ulysses* (U 9.163) that significantly winks at the connection between the Irish writer and the institution responsible for its publication, the University of Deusto, in the Basque Country, founded by the Jesuits in 1886.

We find assembled here twenty contributions derived from papers delivered at the twentieth conference, which, despite their being dissimilar in terms of theme, approach, tone, and even length, seem to have fallen “logically into five sections” (16), as the editors claim, with the book closing on a particularly original note. This is an engaging interview with Alfonso Zapico, the comic illustrator responsible for the drawing on the program cover: an image of Joyce staring at the monumental façade of the University building across the river from one of the most emblematic areas of the “new” Bilbao. Zapico discusses his current project, a graphic novel directly inspired by Joyce’s life and work, intended both as a “shortcut” through the writer’s “inaccessibility” and a tribute to Joyce’s concern with depicting real life “at ground level” (280).

The first section, “On the Genesis of Joyce’s Works,” opens with a typically thought-provoking contribution by Fritz Senn, entitled “Random Instances of Joyce’s Handling of Time,” which examines the peculiarities of Joyce’s engagement with temporality and, thus, revises notions of structure, sequentiality, simultaneity, and chronology as they reveal themselves mainly in *Ulysses*. Given his fascination with the world of words, Senn devotes most of his essay to exploring how Joyce’s meticulous use of language enacts temporal disjunctions. He notes that, in many of Bloom’s monologues, word order does not follow syntax but, instead, “psychological impact” (34). Similarly, he studies several examples from *Finnegans Wake*, where “[m]any meanings may elude us well into the future” (36) before appropriately concluding that, in the *Wake*, reading is necessarily affected by “deferred recognition” (38).

Finnegans Wake is also the focus of an intriguing essay by Ricardo Navarrete Franco, who argues that Joyce’s memory functions as the invisible counterpart of what can be seen in the notebooks as he discusses the recurrences of the Quinet motif. In his essay “The Stephens-Joyce Connection,” José María Tejedor Cabrera considers the ties between Joyce and James Stephens, especially in the context of Joyce’s desire to have Stephens complete *Finnegans Wake*. Drawing heavily on the information supplied by the published letters of both writers, the author traces convergences and divergences in their personal trajectories and literary development. Throughout the discussion of Stephens’s shortcomings, Tejedor clearly sides with Richard Ellmann who spoke of Joyce’s plan as “one of the strangest ideas in literary history” (41, *JIII* 591). The first section closes with an essay by Anne MacCarthy on James Duffy’s *Irish Catholic Magazine* (1847-1848)

in which she argues that the periodical was pivotal in the construction of a narrow and even intolerant version of the Irish literary tradition that was to become predominant in Joyce's time.

The second section is devoted to Irish-Basque literary relations and includes a revealing piece by Francisco García Tortosa on the rarely studied presence of the Basque language in the *Wake* and an enticing essay by Asier Altuna García de Salazar on the portrait of Basques in the weekly *Nation*, which, he claims, contributed to notions concerning the singularity and distinctiveness of a Basque people much esteemed by a burgeoning Irish nationalism. Two other pieces, by Jon Kortazar and Mikel Hernández Abaitua, track the interrelations between the work of emblematic twentieth-century Basque and Irish writers.

The third section includes five essayists who consider both Joyce's influence on other writers and his work in translation. Within the first group, José Manuel Estévez Saá centers on a comparative analysis of affective relations in *Dubliners* and two of William Trevor's short stories, enabling him to reflect on a specifically Irish connection: the "spiritual emptiness and material deprivation" that prevail in the short fiction by both writers (135).¹ María Luz Suárez Castiñeira and Olga Fernández Vicente follow a similar line and explore Joyce and Pío Baroja's shared system of beliefs.² Their essay discloses the existence of some very striking literary and cultural sources, such as *The Odyssey*, *Hamlet*, *Don Quixote*, and *Robinson Crusoe*, common to both of these otherwise very different writers. Another co-authored piece, by Alberto Lázaro Lafuente and Teresa Iribarren i Donadeu, attempts to shed light on the mystery of the first Catalan *Ulysses*, which, despite having been authorized by the censorship of Francisco Franco's state apparatus, remained, incomprehensibly, unpublished. Curiously enough, this is followed by an enlightening essay by the translator Joaquim Mallafrè, who is responsible for the only published Catalan version of *Ulysses* to date.³ In his "*Ulysses/Ulisses: Digging for Common Ground*," Mallafrè explains his own working methods and strategies as he began the task of finding "the Catalan counterpart" (159) for Joyce's engagement with his oral environment: tales, songs, jokes, proverbs, and popular ballads. The section closes with an informative piece by Carmelo Medina Casado devoted to a comparative analysis of the three existing Spanish translations of *Ulysses*.⁴

In part four, entitled "New Theoretical Approaches to Joyce's Aesthetics," Jefferey Simons puts forward a seldom considered, yet, according to him, fundamental argument: "it is reasonable to interpret [the *Wake*] in the prior work's light, particularly in the light of the lyric Joyce" (196). Through his discussion of cohesion as developed by M. A. K. Halliday and Ruqaiya Hasan,⁵ the argument proposes that, whereas cohesion in *Finnegans Wake* is "lexicogrammatically scarce,"

the lyric Joyce may become, in turn, "a source of reading strength" (195). The section's other essays move away from language-oriented theories and focus instead on socio-culturalist perspectives, as in the case of Rubén Jarazo-Álvarez's study of Joyce and the Irish cultural industry, context-oriented discussions such as Yolanda Morató Agrafojo's essay on Joyce and his contemporary Wyndham Lewis, and eco-feminist interpretations, as in the pieces by Marisol Morales Ladrón, who appropriately problematizes Joyce's position as a "pure urban writer" (207), and Margarita Estévez Saá, who demands a more critical attentiveness to Joyce's theory of nature, which she claims is endowed with a feminist awareness.

The final part, "On Myth and Religion in Joyce," fits into the text somewhat uncomfortably, because it is much shorter than the previous sections and, to a certain extent, is not as coherent as the rest. It does, however, include two remarkable, yet very different, essays. Whereas Benigno del Río Molina discusses the transposition of Greek mythological creatures from monsters to "anomalous" characters in *Ulysses* (267), the Irish Jesuit Bruce Bradley, the author of *James Joyce's Schooldays*,⁶ former rector of Belvedere College, and current rector of Clongowes Wood College, provides an exhaustive survey of Joyce's religious and educational background, offering many insights and raising questions in relation to the writer's generally accepted hostility towards the Jesuits. Bradley, who analyzes numerous sources in order to clarify further ambiguous questions underlying the writer's religious development, cautiously concludes by hinting at an alternative interpretation beyond Joyce's *non serviam*: "perhaps, like his boyhood hero Odysseus . . . in some meaningful sense, in some measure helped by his Jesuit masters but in some measure hindered too, [Joyce] eventually found his way home" (261).

Although the title of the volume gestures towards unity and promises "new perspectives," the truth is that the essays vary considerably in length, quality, and methodology, and not all incorporate genuinely "new" interpretations. Occasionally, this reader has the impression that the book could have benefited from a more significant editorial commitment, particularly in relation to some minor language flaws, and, perhaps more obviously, in the case of tangential digressions and weak conclusions affecting a few of the essays. Despite all that, there is much to admire in this eclectic volume that fosters inquiry, favors critical exchanges, and compellingly demonstrates once again the intense and lively interest that Spanish scholarship has shown in Joyce for many years now.

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NOTES

Dr. Anne Christine MacCarthy passed away on 3 February 2011. Originally from Cork, she had been teaching in the English Department of the University of Santiago de Compostela, Galicia, Spain, since 1991. She was an active member of the Spanish James Joyce Society and had sat on the editorial board of the journal *Papers on Joyce* since 2002. She was well known for her scholarly work on Joyce and other nineteenth-century Irish writers.

¹ See William Trevor, "A Meeting in Middle Age," and "The Ballroom of Romance," *The Collected Stories* (London: Penguin Books, 1992), pp. 1-13, 189-204, respectively.

² Pio Baroja y Nessi (1872-1956) was a Spanish Basque writer and a key novelist of the "Generation of '98."

³ Joaquim Mallafre, trans., *Ulysses*, by James Joyce (Barcelona: Leteradura, 1981).

⁴ In addition to the Mallafre version, see José María Valverde, trans., *Ulysses* (Barcelona: Lumen, 1976), and Francisco García Tortosa and María Luisa Venegas, trans., *Ulysses* (Madrid: Cátedra, 1999).

⁵ See M. A. K. Halliday and Ruqaiya Hasan, *Cohesion in English* (London: Longman, 1976).

⁶ Bruce Bradley, *James Joyce's Schooldays* (Dublin: Gill and Macmillan, 1982).

THE LITERATURE OF IRELAND: CULTURE AND CRITICISM, by Terence Brown. Cambridge: Cambridge University Press, 2010. 281 pp. \$78.00.

This volume raises in an acute and interesting way—perhaps without really intending to—the issue of a national literature. What is it? How is it defined? Is it just a matter of a number of writers who are born in the same country over an extended or a restricted time span (Bloom's "the same people living in the same place"—*U* 12.1422-23), or is there something more meaningful involved, some unifying force and shared historical circumstances that make of these writers more than just the total of their individual contributions?

The current dominance of postcolonial theory in Irish literary studies is due in part to its explanatory force in the face of the heterogeneous collection of texts that constitutes Irish literature.¹ Postcolonialism provides a unified field theory that accounts for all these diverse phenomena. Even writers who do not fall under such a banner can be recruited to it negatively, as giving voice to the ideology of the opposite side, of the oppressor. While one may have reservations as to some of postcolonialism's emphases, it has certainly put Irish studies generally on a new and more secure footing.

The Literature of Ireland is an interesting example of what can happen when a critic decides to dispense with that or any other

