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Bloomsday 100 : essays on Ulysses edited by Morris Beja and Anne Fogarty ; foreword by Sebastian D.G. Knowles. Gainesville : University Press of Florida, ©2009.

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The occasion also was marked by the Bloomsday 100 Symposium, where world-renowned scholars discussed Joyce's seminal work. This volume contains the best, most provocative readings of Ulysses presented at the conference. The contributors to Bloomsday 100 urge a close engagement with the novel.

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"Ulysses is always lauded as one of western culture's most important books. This collection of essays re-asserts the worth and vitality of Joyce's monumental text, not because it is challenging but because it speaks so powerfully to significant present-day issues: anti-Semitism, film, melodrama, fashion, photography, silenced women, advertising, and more."--Jennifer Fraser, author of *Rite of Passage in the Narratives of Dante and Joyce* June 16, 2004, was the one hundredth anniversary of Bloomsday, the day that James Joyce's novel *Ulysses* takes place. To celebrate the occasion, thousands took to the streets in Dublin, following in the footsteps of protagonist Leopold Bloom. The event also was marked by the Bloomsday 100 Symposium, where world-renowned scholars discussed Joyce's seminal work. This volume contains the best, most provocative readings of *Ulysses* presented at the conference. The contributors to this volume urge a close engagement with the novel. They offer readings that focus variously on the materialist, historical, and political dimensions of *Ulysses*. The diversity of topics covered include nineteenth-century psychology, military history, Catholic theology, the influence of early film and music hall songs on Joyce, the post-*Ulysses* evolution of the one-day novel, and the challenge of discussing such a complex work amongst the sea of extant criticism.

Drawing on draft manuscripts and other archival material, *James Joyce and Absolute Music*, explores Joyce's deep engagement with musical structure, and his participation in the growing modernist discourse surrounding 19th-century musical forms. Michelle Witen examines Joyce's claim of having structured the "Sirens" episode of his masterpiece, *Ulysses*, as a fuga per canonem, and his changing musical project from his early works, such as *Dubliners* and *A Portrait of the Artist as a Young Man*. Informed by a deep understanding of music theory and history, the book goes on to consider the "pure music" of Joyce's final work, *Finnegans Wake*. Demonstrating the importance of music to Joyce, this ground-breaking study reveals new depths to this enduring body of work.

"What if you had never opened the book of your life? Or if that book had been even a little different? *Ulysses in Focus* takes up these vertiginous questions, raveling out episodes in the writing, critical reception, and editing of Joyce's masterpiece and twining them together with stories from a life spent elucidating it. Joyce himself would have admired the variety that Michael Groden offers us here: fascinating new readings of *Ulysses* by its foremost genetic critic; behind-the-scenes accounts of editorial contretemps and secret manuscript acquisitions; the sorrow of shelved projects and the thrill of the bibliographic quest. At its core, *Ulysses in Focus* tells the story of a reader and a book that seem to have been destined for one another. Yet its method is against destiny, seeking to free texts from the published state in which they ossify by restoring to us a sense of their evolution and their contingency. To read Groden is to think differently about reading and being: to suspect that a book, like a life, might be the sum of its untaken roads."--Paul K. Saint-Amour, University of Pennsylvania "This is an engaging, reflective, and highly personal set of essays and recollections by a leading Joyce scholar. It urges us to see *Ulysses* not as a finished monument, but as a mobile piece of writing in constant dialogue with its own processes of composition and avant-textes."--Anne Fogarty, coeditor of *Bloomsday 100: Essays on Ulysses* Michael Groden has been at the forefront of some of the most important developments in James Joyce studies over the past three decades. He was a major figure in and early adopter of genetic scholarship--the method of analyzing a literary work by looking at its development from draft to draft, particularly suited to Joyce's stories and novels. He defended Hans Walter Gabler's *Ulysses* edition in the "Joyce Wars" and helped introduce the National Library of Ireland's new Joyce manuscripts to the world. Bringing together twelve essays in three areas of Joyce criticism and scholarship, this refreshing book offers various personal adventures from a life lived with Joyce's work. In a manner that is at once modest, rigorous, and accessible, *Ulysses in Focus* engagingly connects these scholarly developments and contretemps to the author's personal history and provides fascinating new genetic readings of several episodes of *Ulysses* that advance our understanding of the novel's composition.

James Joyce and the Phenomenology of Film reappraises the lines of influence said to exist between Joyce's writing and early cinema and provides an alternative to previous psychoanalytic readings of Joyce and film. Through a compelling combination of historical research and critical analysis, Cleo Hanaway-Oakley demonstrates that Joyce, early film-makers, and phenomenologists (Maurice Merleau-Ponty, in particular) share a common enterprise: all are concerned with showing, rather than explaining, the 'inherence of the self in the world'. Instead of portraying an objective, neutral world, bereft of human input, Joyce, the film-makers, and the phenomenologists present embodied, conscious engagement with the environment and others: they are interested in the world-as-it-is-lived and transcend the seemingly-rigid binaries of seer/seen, subject/object, absorptive/theatrical, and personal/impersonal. This book re-evaluates the history of body- and spectator-focused film theories, placing Merleau-Ponty at the centre of the discussion, and considers the ways in which Joyce may have encountered such theories. In a wealth of close analyses, Joyce's fiction is read alongside the work of early film-makers such as Charlie Chaplin, Georges Méliès, and Mitchell and Kenyon, and in relation to the philosophical dimensions of early-cinematic devices such as the Mutoscope, the stereoscope, and the panorama. By putting Joyce's literary work--*Ulysses* above all--into dialogue with both early cinema and phenomenology, this book elucidates and enlivens literature, film, and philosophy.

A Companion to British Literature, Victorian and Twentieth-Century Literature, 1837 - 2000

Silence in Modern Irish Writing examines the meanings and forms of silence in Irish poetry, fiction and drama in modern times. These are discussed in psychological, ethical, topographical, spiritual and aesthetic terms.

Taking in works from writers as diverse as William Shakespeare, William Wordsworth, Charlotte Brontë, John Keats, James Joyce and D.H. Lawrence, this book spans approximately 300 years and unpacks how bodily liquidity, porosity and petrification recur as a pattern and underlie the chequered history of the body and genders in literature. Lennartz examines the precarious relationship between porosity and its opposite - closure, containment and stoniness - and explores literary history as a meandering narrative in which 'female' porosity and 'manly' stoniness clash, showing how different societies and epochs respond to and engage with bodily porosity. This book considers the ways that this relationship is constantly renegotiated and where effusive and 'feminine' genres, such as 'sloppy' letters and streams of consciousness, are pitted against stony and astringent forms of masculinity, like epitaphs, sonnets and the Bildungsroman.

After a decade in which women writers have gradually been given more recognition in the study of Irish literature, this collection proposes a reappraisal of Irish women's writing by inviting dialogues with new or hitherto marginalised critical frameworks as well as with foreign and transnational literary traditions. Several essays explore how Irish women writers engaged with European themes and traditions through the genres of travel writing, the historical novel, the monologue and the fairy tale. Other contributions are concerned with the British context in which some texts were published and argue for the existence of Irish inflections of phenomena such as the New Woman, suffragism or vegetarianism. Further chapters emphasise the transnational character of Irish women's writing by applying continental theory and French feminist thinking to various texts; in other chapters new developments in theory are applied to Irish texts for the first time. Casting the efforts of Irish women in a new light, the collection also includes explorations of the work of neglected or emerging authors who have remained comparatively ignored by Irish literary criticism.

Veteran Joyce scholar Margot Norris offers an innovative study of the processes of reading Ulysses as narrative and focuses on the unexplored implications, subplots, subtexts, hidden narratives, and narratology in one of the twentieth-century's most influential novels.

This study examines the representation of gesture in modernist writing, performance and cinema.

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