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**Joyce Studies in Italy** is an annual peer-reviewed journal aimed at collecting materials that throw light on Joyce’s work and world. It is open to essays from scholars both from Italy and abroad, and its broad intertextual approach is intended to develop a greater understanding of James Joyce, the man and the artist. The project was initiated in the early 1980s by a research team at the University of Rome, ‘La Sapienza’ led by Giorgio Melchiori. It subsequently passed to the Università Roma Tre. Originally no house style was imposed regarding the individual essays in the collection, but in recent issues a standardized style sheet has been adopted which can be found at the end of each volume. Under the patronage of honorary members Umberto Eco and Giorgio Melchiori, the James Joyce Italian Foundation was founded in 2006 ([http://host.uniroma3.it/ Associazioni/jjif](http://host.uniroma3.it/Associazioni/jjif)). The work of the Foundation, and the issues of the Piccola Biblioteca Joyciana series, are intended to promote and further the work undertaken by “Joyce Studies in Italy” (website: <http://joycestudiesinitaly.netsons.org/index.php/>)

JOYCE STUDIES IN ITALY

22

**JOYSPACE**  
**JAMES JOYCE AND SPACE**

*Edited by*  
*Roberto Baronti Marchiò*

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*Volume pubblicato con il contributo  
di The James Joyce Italian Foundation*

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Direttore responsabile: Franca Ruggieri  
Registrazione Num.R.G, 1885/2016, Tribunale Ordinario di Cassino

**ISSN 2281 – 373X**

© 2021, Editoriale Anicia s.r.l. - Roma  
<http://www.edizionianicia.it>  
[info@anicia.it](mailto:info@anicia.it)

Single copy price: €18.00  
Subscription rates (one issue annually):  
Personal: €18.00  
Institutional: €30.00

The journal will be published on the following website:  
**<https://thejamesjoyceitalianfoundation.wordpress.com/>**  
Purchases can be made by directly contacting the publisher and then completing a bank transfer covering the price of the book and postage costs (this is €5.00 within Italy, but varies according to the country of destination).

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## BOOK REVIEWS

Ronan Crowley and Dirk Van Hulle (eds.), *New Quotatoes: Joycean Exogenesis in the Digital Age*.  
(Leiden/Boston: Brill Rodopi – 2016, pp. 248, € 78.00)

The search for compelling evidence on the textual genesis of James Joyce's works through digital investigations into the corresponding writing processes have been the focus of one of the most authoritative branches of Joyce criticism for no less than four decades and the scientific output of such a stimulating area of research has even more consistently drawn the attention of all the scholars in the field since the beginning of the third millennium. Within this scholarly framework, the collection of essays being reviewed here undoubtedly deserves a special praise. *New Quotatoes: Joycean Exogenesis in the Digital Age* by Dirk Van Hulle (director of the Centre for Manuscript Genetics at the University of Antwerp) and Ronan Crowley (also a member of the Centre) managed, in fact, to bring together relevant and often seminal works by the most influential authors in the ambit of textual genetics and genetic studies on Joyce. And between the lines of the brilliant, apparently irrelevant and yet thought-provoking title, one easily finds suitable "connotations of the Hibernian" and a distinct emphasis on that "qualified novelty" which, not only according to the editors of the collection, resonates with the "curious form of originality and newness found in Joyce's oeuvre, one predicated on programmatic reading, on massive exogenetic research" (p. 3). Not surprisingly, the analysis methodology seemingly adapts to and to some extent even mirrors its radical and innovative object of study: Joyce's still in the lead and the critics follow. And rightly so.

The assumption that browsing through an author's library enables one to better frame their creativity and to locate their works within diachronic socio-rhetorical and cultural systems is obviously profitable with all literary authors, though it perfectly matches Joyce's case on account of solid and much-debated stylistic grounds. In this respect, the notion of exogenesis which recurs through Crowley and Van Hulle's volume, however, sounds more blurred than the one traditional philologists typically work around. And this is perhaps the main consequence of the

theoretical framework adopted by editors and contributors. Known as 4E cognition, such framework encapsulates the theories of the extended, the embodied, the embedded, and the enactive mind. Accordingly, the articles in the collection resolve and move beyond the traditional mind-body and inside-outside oppositions in order to put forward a cognitivist idea of the writing process which ultimately results, among other things, in the conflation of exogenetic and endogenetic elements. It is by exploring this integration of raw materials and the consequently fluid understanding of intertextuality that textual genetics researchers aim to question and even challenge well-established critical interpretations in Joycean criticism. Such a bold attempt is made possible but certainly not so easy by digital tools and media. As a matter of fact, according to Crowley and Van Hulle, genetic studies do not amount to scholarly research carried out by automatic processes whose control is handed over to computers. That would actually be a very trivial and naive understanding of their mechanisms and potential. As explained in their introduction, hard labor and imaginative effort, knowledge and extensive expertise in philology and literary history, hermeneutic engagement and competence are actually indispensable to trace resemblances, echoes and allusions, to track textual recurrences and connections, their pathways and sources. In fact, “[d]igital tools can uncover traces that are too fine for any reader’s eye or ear” (p. 7), but this should be acknowledged together with the fact that “notes are anything but unequivocal data; they require critical inference, conjecture, and pattern detection” (p. 9). Which is exactly what readers find in each chapter of this volume.

In the first of them, Daniel Ferrer reads up into the libraries which the young Joyce already fed and deliberately employed as a “strategy of distinction” (p. 11) so as to shape his own literary identity and differentiate it from those of his not only contemporary ‘rivals’. On the other hand, Joyce the mature writer – and even more so, Joyce the older writer – exploited those very libraries less through the means of a gambler and more through those of a disillusioned mocker of erudition (p. 14). This progression, as Ferrer argues, shows the “absorption of the literary by the commonplace, of the hyper-individual by the collective” (p. 16) and reaches a climax with “the indistinct babble and Babel” of *Finnegans Wake* where, as the notebooks go to demonstrate, “anonymous multitudes

combined” and even “the most ordinary looking [word] is a quotation from an invisible library” (p. 15). In Chapter Two, the author of “*Strandentwining Cable*”: *Joyce, Flaubert, and Intertextuality* (OUP 2011), Scarlett Baron, addresses Joyce’s interest in the curious mixture of meaning and arbitrariness condensed in and conveyed by rhythm and investigates how such concern harboured his enduring fascination with Milton, Blake – “the visionary anarchic heresiarch” (p. 22) – Rimbaud and others. According to Baron, such enthusiasm, in turn, paved the way for Joyce’s own attempt to dramatize alphabetic seriation and permutation, a practice which is shaped by his idea of literature as an intertextual realm where what goes under the heading of creation is just the semiotic deformation and recombination of other authors’ writings. In his essay, John Simpson deals with some of the most interesting issues and difficulties historically posed by the very unquotable and still quote-worthy lexicon in Joyce’s corpus to the compilers of the *Oxford English Dictionary*, for which he served as the editor in chief from 1993 to 2013. In “Human Pages, Human Fingers: Stephen’s Schoolbooks in *A Portrait*”, Ronan Crowley focuses on a spelling book quoted in the *Portrait*, James Cornwell’s *Spelling for Beginners*, and discusses about the conditions of access to similar texts, manuscripts and monuments which make up “Joyce’s library of indistinction in the digital dimension” (p. 74). In “The Notescape of *Ulysses*” Luca Crispi praises Joyce’s surviving notebooks and manuscripts as extremely valuable resources which can help us sort his wide-ranging reading habits out, map his creative work and shed light on some of the evolutions in his conception of characters and plots, including those which did not make it into any published version of his books. Chrissies Van Mierlo’s study is devoted to Malory’s influence on Joyce and more particularly on a source – A.T. Martin’s *Selections from Malory’s “Le Morte d’Arthur”* – from which Joyce took many of the notes in “Oxen” notesheet 2 and on which his playful satire of the Arthurian chronicles and of a supposedly medieval mind is sometimes based. Sarah Davison’s essay is concerned with Joyce’s reading of Defoe and concentrates on the “Oxen” notesheets where words and phrases derived from the English writer are denser. Davison’s thorough genetic investigation leads to the conclusion that Joyce’s revengeful sarcasm – that is particularly evident in his way to recapitulate the English canon in



“Oxen” – turned him into a deliberately careless bricoleur who did not hesitate to twist his raw materials so as to serve his parodic purpose. Also “James Joyce and the Middlebrow” by Wim Van Mierlo insists on how the open and unpretentious reading practices of such a potentially middlebrow writer as Joyce did not drive him so much towards the canon of English literature as towards those very commercial publications from which he absorbed the comprehensive range of literary styles necessary to become the avant-garde author of *Ulysses* and *Finnegans Wake*. Sam Slote’s brilliant chapter tackles Joyce’s relationship with money and debt and convincingly argues that such relationship is reflected in his attitude to note-taking as well as in his use of notebook entries as instruments of “his indebted writing process” (p. 170). After arguing against a “narrowly teleological” (p. 173) distinction between notebooks and drafts, Tim Conley carries out several genetic inquiries on the *Wake* notebooks and sketches out as many negative correspondences before suggesting that “the notebooks present a reading experience made up of guesswork, pattern detection, and comparative readings, not unlike but all the same different from that found in the *Wake*” (p. 180). Finn Fordham’s chapter acutely explores the exogenetic evidence in the *Wake* which witnesses Joyce’s clear memory of Rudyard Kipling’s writing despite the lack of notebooks proving this source while Robbert-Jan Henkes investigates and shows how “Joyce’s voracious gobbling-up of countless newspapers, periodicals, and books [...] and the vast resource created by mass digitisation [...] throws light on the darkness that is *Finnegans Wake* by allowing us to hear which ages are talking and what lies behind their garbled muttering” (p. 211). In Tom De Keyser’s key contribution in the volume a relational database model is developed that includes Joyce’s notebooks and personal library and is meant to map connections and interactions between him and exogenetic and endogenetic materials. In the concluding chapter, Dirk Van Hulle discusses the theoretical grounds, interpretive criteria and other more concrete issues related to the digital reconstruction of the James Joyce Library at the Centre for Manuscript Genetics directed by Geert Lernout at the University of Antwerp.

Andrea Binelli