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**Joyce Studies in Italy** is a 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>). 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/>).

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**JAMES JOYCE  
THE JOYS OF EXILE**

*Edited by  
Franca Ruggieri*

**ea**  
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Address: James Joyce Italian Foundation  
Dipartimento di Lingue, Culture e Letterature Straniere  
Via Valco di San Paolo, 19  
00146 Roma  
[joyce\\_found@os.uniroma3.it](mailto:joyce_found@os.uniroma3.it)  
[franca.ruggieri@uniroma3.it](mailto:franca.ruggieri@uniroma3.it)

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*CONTRIBUTORS*

literature and its linguistic, narrative and formal experimentation. Situating Joyce alongside Kafka, Eliot, Nietzsche, Hofmannsthal, Broch and Conrad, Ruggieri interprets the silence deployed by the Irish author as a rhetorical device expressing the unsayable or the “not-said”. Comparing the function that silence performs in all these writers, she reaches the conclusion that modernist silence manifests the unspeakable sense of crisis and cultural fragmentation which finds expression, for instance, in the silent dimension of the stream of consciousness technique.

*James Joyce’s Silences* is undoubtedly a fine example of scrupulous and wide-ranging scholarship, combining multi-angled perspectives on a theme which nonetheless represents a pervasive, and thus unifying, element in Joyce’s *oeuvre*. Though committed to throwing further light upon an oft-neglected subject by offering incredibly specialist knowledge, the book provides a plurality of readings that are by no means intended as definitive. Raising engaging issues and proposing stimulating interpretations, this collection will undoubtedly meet with ample scholarly interest.

*Annalisa Federici*

William S. Brockman, Tekla Mecsnóber, Sabrina Alonso (eds.). *Publishing in Joyce’s Ulysses. Newspapers, Advertising and Printing*. (Leiden, Boston: Brill Rodopi – 2018, pp. 232, €72)

The publishing history of *Ulysses* is one of the most curious. The novel was serialized from 1918 to 1921 in *The Little Review*, an American magazine. The work was incomplete, since its contents were considered obscene, and all copies were removed from circulation. Therefore, a small French bookshop, *Shakespeare and Company*, published the first edition of the novel on 2<sup>nd</sup> February 1922. In addition to publishing problems, there were many errors in the actual publication of *Ulysses* itself. The version of 1922 was considered the most precise edition, despite there being around two thousand various errors, especially typographical, transcription and character setting errors. Sixty-four years later, Richard Ellmann’s edition of *Ulysses* uncovered many further errors which Anthony Burgess ascribes



to “the carelessness of editors, printers, and the author himself,” errors committed from edition to edition<sup>4</sup>. An interesting example is the pirated edition of Samuel Roth, who in an attempt to reproduce the original version, created a work very much in the style of Joyce himself due to the occasional lack of words and passages. Furthermore, some phrases are printed in the wrong order and even in mirror form, but they are errors nonetheless and the text is far from the original.

*Publishing in Joyce's Ulysses* is a book comprising twelve essays regarding the world of publishing, and edited by William S. Brockman, Tekla Mecsnober and Sabrina Alonso. The essays are written specifically on the themes of the subtitle of the volume, namely “Newspapers, Advertising and Printing”, topics in which typing, imprint and printing errors are extremely relevant. The book is published by Brill Rodopi and is volume 26 in the European Joyce Studies series.

With *Publishing in Joyce's Ulysses*, each individual essay highlights different aspects of Joyce's involvement in important issues regarding the creation and publication of newspapers, magazines and books, from the technical aspects to the choice of publication. Other topics of interest dealt with in the book include the metatext, and how aware Joyce was of the importance of the book cover as a means to attract the attention of the readers, as Tekla Mecsnober explains (“The Ineluctable Modernity of the Visible: The Typographic Odyssey of *Ulysses* in Interwar Print Culture”). The illustrations in her essay show Joyce's meticulous interest in choice of patterned cover paper as the background to the blocky lettering, front covers, limited editions, the layout of texts, title pages, and advertisements for *Ulysses*.

In the life of James Joyce, the publishing world starts with his daily life as a newspaper reader, although Joyce was also a reporter, a commentator, a reviewer, and an amateur publisher. And this from the ordinary to the obsessive, from his choice of publication dates to his collection of newspaper cuttings on all and every imaginable topic. The latter is highlighted in his letters when he asks his relatives to send him all kinds of

<sup>4</sup>Anthony Burgess, “Newlysses”, review of the edition of *Ulysses*, by James Joyce, with an introduction by Richard Ellmann. The Bodley Head, £18; Penguin, £7.50; in *The Guardian*, 19<sup>th</sup> Jun 1986.

clippings, and he even attached some to his own letters. These clippings might then be used in his own writings. These aspects are discussed at length and in depth in the essay by William S. Brockman, “Clio’s Clippings”: From Newspaper to Press Cutting.”

Joyce’s keen interest in all technical aspects is evident, but more important is the way in which his texts revolve around the semantic field of newspapers and the publishing industry. The many visits that Joyce made to the offices of the *Freeman’s Journal* and the *Evening Telegraph* in 1909 gave him material for “Aeolus”. The visits are documented in his notebooks and refer to the world of printing. Harald Beck’s illustrations show maps, plans, photos of the building before 1916, and the state of the Freeman building after the British incendiary bombs were dropped on the area during Easter week of 1916. The scholar takes us inside the Freeman building, and across the path that Bloom followed through an interesting procedure of literary archaeology (“‘Aeolus’ – A Sightseeing Tour”).

As Judith Harrington points out (“George Newnes’s Most Entertaining Publication”), at least sixty-five different papers, periodicals and magazines are mentioned in *Ulysses* for a variety of reasons besides reading or information, such as using newspaper to wrap up meat in the butchers to it being used as toilet paper. These publications are not only used as a recyclable medium. But above all, Joyce makes use of their typographical design, or advertising techniques as well as the use of alliteration; of graphic signs such as characters larger than the usual size, and of an almost total lack of punctuation marks. All of this is to acquaint the reader with these elements and the publishing industry that surrounds them.

Joyce was fortunate to live in a time of rapid developments in newspaper and typographic design and be an active participant in the entire process of printing and lay out. At a time in which newspaper production grew and newspapers were cheaper due to technological advances such as the telegraph and the railway network, following the abolition of ‘taxes on knowledge’ (advertising duty, stamp tax, paper duty) in 1830-1860, many people could afford to buy newspapers and magazines. Other factors were increased literacy after the 1870 Education Act and an increase in free time due to reductions in the working week. These factors meant a greater demand for newspapers that gained a more varied readership. This led to changes in layout, illustration and typography.

As far as magazines are concerned, Harrington makes a thorough and exhaustive study of *Tit-Bits* and its founder Georges Newnes (a very evocative surname in the true “Joycean style”), as well as other magazines of that period such as *Pearson’s Magazine* and *Answers to Correspondents*, making a thorough list of allusions as regards *Ulysses*, where there are many direct or indirect references, transformed into neologisms, winks, idiomatic phrases and so on. Elisabetta D’Erme also discusses a little smattering of the editorial panorama of the Victorian era, dwelling particularly on the example of *Tit-Bits* magazine and its important role in the narrative of *Ulysses*. In her “Bloom, the Dandy, the Nymph and the Old Hag: *Tit-Bits* and *Photo Bits*, Reflections of the Victorian Press in James Joyce’s *Ulysses*” D’Erme makes an interesting analysis of the literary prizes that were organized by *Tit-Bits* and how these events affected *Ulysses* and the life of Joyce’s family.

Not only did newspaper and magazine circulation increase significantly, but advertisements reached a greater section of the public too. In “Classified Advertising in Joyce”, David Spurr discusses the way in which advertisement is used as a kind of code. His essay deals with the function of classified ads as a means of illicit private communication or for erotic ends. Like Spurr, Matthew Hayward (“‘But Who Was Gerty?’ Intertextuality and the Advertising Language of ‘Nausicaa’”) focuses on the language of advertising particularly in “Nausicaa” – especially in the language and style of the first half of the episode – providing a detailed analysis of Gerty’s language. For the author, this section is more intertextual than has hitherto been recognised: he analyses the critical comments of some scholars and finds that Gerty is not as different from Joyce’s male characters as has been supposed.

On the contrary, in her essay “Advertising in *Ulysses*”, Sabrina Alonso studies the use of Joyce’s advertising in *Ulysses*. This is filtered through a male perspective, Bloom’s, read against the background of the notes that Joyce took on the subject of advertising. According to Alonso, this method makes it possible to understand the book as a whole. Fritz Senn (“Types of News Events”) makes the same deduction: the book can be read as an arrangement of multiple overlays and stratifications in which everything tends to point towards something else. Senn says that “Aeolus”, like the newspaper episode, embraces the complete infrastructure of

communication and transmission of news, but at the same time incorporates the notion of incomplete, erroneous or contradictory information, a tradition that stretches far back into antiquity. Superimposed texts, homophones and symbolic meanings reach beyond a purely literal meaning. The simplest formula for this dynamic is that everything tends to point towards something else.

Also Tamara Radak, in her “‘Aeolus’, Interrupted: Heady Headlines and Joycean Negotiations of Closure”, recalls that Joyce’s texts constantly negotiate form, essentially rejecting closure and propagating openness. She shows that in “Aeolus”, interruptions and disturbances abound both in terms of form and of content disturbing the linear progress of the text in a repetitive and circular way. These aspects are more frequently found in *Finnegans Wake*, while in *Ulysses* they appear in the printing press passages and become more evident in as the episode progresses.

Jolanta Wawrzycka offers an intelligent and interesting essay (“Newspapers, Print, Language: Steganography in Joyce”) in which besides showing further elements of disturbance like techniques of occultation in texts such as steganography, cryptography and acrostics, she also finds concrete examples in the novel, easing comprehension for the reader who has no familiarity with such techniques. Veiling strategies, such as Ogham writing, enumeration, anagrams, the boustrophedonic cryptogram and acronyms, are also discussed in Sangam MacDuff’s essay, “The Self-Reflexive Text of ‘Aeolus’”.

These well-structured essays explore very interesting topics that revolve around the publishing world and that make numerous references to the main text, that is *Ulysses*, but without ignoring other texts such as *Finnegans Wake*, Joyce’s personal letters, and the short stories *The Sisters* and *The Dead* among others. *Publishing in Joyce’s Ulysses* is replete with anecdotes that make for a reading that is filled with complex information and historical details both interesting and enjoyable.

*Ana López Rico*