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Raising the Wind

Sean Latham

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Nearly simultaneously, two rather remarkable pieces of news reached my desk, each auguring an end to two longstanding and otherwise seemingly irresolvable conflicts. First, in Northern Ireland the leaders of Sinn Féin and the Democratic Unionist party appeared together at a joint news conference to announce a tentative agreement that would restore a power-sharing local government in early May. Equally improbable, and in many ways perhaps just as surprising, the James Joyce Estate settled the lawsuit filed last year by Carol Shloss and agreed not to sue her for copyright violation in publishing her electronic supplement to *Lucia Joyce: To Dance in the "Wake."* Neither announcement guarantees a satisfactory resolution of long-standing and often bitterly contested conflicts, but both do open at least some limited common ground for reasoned debate and exchange.

We heartily congratulate Carol on her victory and now look forward with considerable interest to the publication both online and perhaps later in print of the supplement to her biography. It promises to contain an exciting new array of archival material of considerable interest to us all. Former *JJQ* editor Robert Spoo was, of course, one of the attorneys in this case, and our congratulations extend to him as well as the rest of the legal team that so generously pursued a principled suit fought in defense of "fair use." It is difficult, however, not to meet the announced settlement without at least some small pangs of remorse. When launched on the eve of Bloomsday last year, there was considerable hope that it might advance to trial and thus provide scholars with some clearer sense of the precise reach and limits of the "fair use" exception to copyright. By essentially conceding the Shloss suit, however, the Estate (perhaps wisely) evaded this larger test, and thus, as Lawrence Lessig noted in the *Chronicle of Higher Education*, this becomes "just the first of a series of cases that will be necessary to establish the reality of creative freedom that the fair-use doctrine is intended to protect in theory." When dealing with the Joyce Estate, however, broad fair-use continues to remain all too theoretical. For more practical guidance, keep in mind that the International James Joyce Foundation provides a useful "Copyright, Fair Use, and Permissions FAQ" on their website at <<http://english.osu.edu/research/organizations/ijjf/copyright.cfm>>.

JJQ too has been involved in its own internal discussion about intellectual property, and with this issue we enter into what prom-

ises to be a long-standing partnership with Project Muse. As part of this digital publishing consortium, we expect that the research and scholarship which appears in our pages will reach a far broader international audience. Those who have access to this service through libraries or other institutions will at long last be able to run word-level searches on our volumes and thus get a better sense of the rich and diverse materials we provide. Unfortunately, this decision means that a number of libraries will cancel their print subscriptions—an inevitable consequence of the ever-present demand to cut academic research costs. We are confident, however, that such losses will be more than made up by a growing digital archive that will make *JJQ* available to an extensive audience of students, scholars, and Joyceans of all sorts.

This first issue of our forty-fourth volume opens with Jay Dickson's "Defining the Sentimentalist in *Ulysses*," an important contribution to the ongoing re-evaluation of Joyce as an arch ironist. The essay focuses on "Nausicaa" and "Circe," exploring the ways in which these episodes engage the essentially performative nature of emotional expression. Rather than narrowly focusing on the actors themselves, however, Dickson argues that sentimentality is essentially contextual and thus derived as much from those who become the audience for excessive emotional display as from those who actually express such feelings. Yet public emotion, he provocatively contends, carries with it not only the dangers of mere sentimentality, but also the promise of a more vital ethics of communal feeling. Indeed, *Ulysses* itself insists on the need to risk such sentimentality precisely as a way of providing some compensation for modernity's chilling autonomization.

Amy Feinstein too insists on the ethical and political implications of performance in *Ulysses*. Bloom, she contends in "Usurers and Usurpers: Race, Nation, and the Performance of Jewish Mercantilism in *Ulysses*," is cast "comically and tragically as a flawed performer" of various stereotypes. Her analysis begins, as one might expect, with "Circe" but quickly radiates out to the rest of the text, weaving Bloom's deliberately troubled and partial identities to larger discourses of imperialism, nationalism, and anti-Semitism. Like Dickson, she too insists powerfully on the importance of audience and context, developing in the process a fascinating and carefully nuanced approach to Bloom's myriad racial, religious, and national identities.

From these matched studies of performance and politics in *Ulysses*, the issue then turns to a pair of essays on *Finnegans Wake*. In "Meaning Postponed: *Finnegans Wake* and *The Post Card*," Andrew J. Mitchell offers an illuminating study of meaning and movement in language. Taking Derrida's concept of "postality" as a point of departure, he dwells on the complicated figure of Shaun, the postman, to argue that the *Wake* evolves into something more than just a book. Focusing, in

particular, on the interlinked concepts of nationalism and thrift, the essay contends that Joyce's final work is itself in constant motion, a delivery divided against itself which can never fully arrive.

John Pedro Schwartz's "'In greater support of his word': Monument and Museum Discourse in *Finnegans Wake*" explores Joyce's textual engagement with the complex politics of public memorials. Using the "Museyroom" episode in the *Wake* as a central touchstone, this essay argues that Joyce carefully critiques attempts to exploit the power of "public memories" in the creation of an Irish national identity. Deliberately rejecting the fixity of public memorials—like the one on the cover of this issue—the *Wake* ultimately embraces ALP's letter as "the chief bearer of historical meaning," its power fixed precisely in its troubling instability.

After dwelling on the public function of grief and its ambiguous ability to forge national identities, the issue then closes with a lengthy meditation on individual mourning and its power to shatter the frail structures of our psychic armature. Drawing deeply from Freud's work on mourning and melancholia, Nouri Gana explores what he calls "the vicissitudes of melancholia" in "The Sisters" and "A Painful Case." In what becomes an intertextual rereading of both Freud and Joyce, Gana maps out competing strategies for dealing with loss which emerge in the works of both writers as they meditate on those moments when mourning overwhelms the subject's defenses and dangerously "rerouts" aggression against the ego itself.

Moving beyond these studies of public and private grief, the two brief notes in this issue offer some unexpected insight into Joyce's sources: one pointing us to a New Zealand chant and the other to the American preacher, Billy Sunday. Joyce scholars remain as prodigious as ever, and we include a lengthy review essay by M. Teresa Caneda Cabrera of the stunning two-volume study, *The Reception of James Joyce in Europe*. This is then followed by eleven reviews of books ranging from John Gordon's *Joyce and Reality: The Empirical Strikes Back* to Renzo Crivelli's *Una Rosa per Joyce/A Rose for Joyce*.

News and Notes

Once again, this promises to be a busy summer for those looking to indulge their passion for Joyce. The program for this year's North American James Joyce Conference has been set, and it promises an alluring array of offerings. Held from 13-17 June at the University of Texas at Austin, it will honor the lifetime achievement of *JJQ*'s founding editor, Thomas F. Staley, who now serves brilliantly as the Director of the Harry Ransom Humanities Research Center. Featured speakers include Vicki Mahaffey, Paul Muldoon, Tom Staley, and Sean Walsh, and in addition to a special display of Joyce materials mounted by

the HRHRC, there will be a performance of Tom Stoppard's *Travesties*. Information on the conference can be found online at <<http://www.utexas.edu/cola/depts/english/conferences/joyce/index>>.

In addition to the Texas conference, Joyce summer schools will again convene in Italy and Ireland. From 1-7 July, the eleventh Trieste Joyce School will meet under the able direction of Renzo Crivelli and John McCourt and include a diverse array of speakers as well as seminars on *Ulysses*, *Finnegans Wake*, genetic criticism, and Joyce's influence on modern Irish poetry. Information on the school is online at <<http://www.units.it/~nirdange/school/index.html>>. Looking north, the Dublin James Joyce Summer School will run a week later from 8-14 July and will feature its own slate of speakers (including your faithful editor) as well as seminars on all of Joyce's major texts and workshops on material, archival, and genetic criticism. Program information is online at <<http://www.joycesummerschool.ie>>. For those who just cannot get enough, the Zurich James Joyce Foundation will run its annual workshop from 6-12 August, though Fritz still seems to be in search of a topic and invites recommendations. For a schedule and other information, go to <<http://www.joycefoundation.ch>>.

Having recently subscribed to the newsletter from the Dublin Joyce Centre, I have been struck by its impressive revival as evident in the active lectures series they now sponsor. In just the last few months, Terence Killeen, Emer Nolan, Derek Attridge, Christine O'Neill, Vincent Deane, Hans Walter Gabler, and Mr. Justice Adrian Hardiman have all delivered talks. To join the mailing list and get a sense of the new sense of energy surround the Centre, visit their website at <<http://jamesjoyce.ie>>. And if you should happen to be in Dublin, make sure to stop and visit.

The newest volume of *Hypermedia Joyce Studies* (<<http://hjs.ff.cuni.cz/main/essays.php?essay=cecconi>>) carried with it the announcement that a new editor had been appointed to help relieve the prodigious and multitudinous efforts of Louis Armand. We are delighted to welcome David Vichnar to the digital helm.

Finally, I would like to close by noting that a campaign is underway to create an endowed fund in memory of Kalina Filipova whose

tragic death occurred just one year ago. Some \$12,000 has already been collected, and the money will eventually be given directly to the English department at the University of Sofia in Bulgaria. Questions and donations should be directed to Ernest Scatton in North America (22 Crockett Lane, Ewing, NJ 08628) or to Ruth Brown (3 Park Hall Road, East Finchley, London N2 9PT, UK).

Correction: "Raising the Wind," in issue 38.1/2, incorrectly referred to the author of a *Boston Globe* article on John Kidd as David Able rather than David Abel.

Sean Latham
University of Tulsa