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Symposium Programme
“Anniversary Joyce” is enormously grateful for the gracious and generous support of the Irish Embassy and the John Coffin Memorial Trust, University of London.

The Symposium programme is designed and typeset in Palatino Linotype 11pt by Wim Van Mierlo.

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‘Prepare the way!’

Welcome to Senate House, welcome to “Anniversary Joyce”, the XXV International James Joyce Symposium. Our theme was in many respects inevitable: the centenary of the Easter Rising and of the publication of *A Portrait of the Artist as a Young Man*, the 400th anniversary of Shakespeare’s death, and the Symposium’s own silver jubilee. Ensconced in neutral Zurich, having escaped from the bombing raids carried out by the Italians on the Triestine port, Joyce in 1916 was perhaps rather remote from the world’s affairs. We don’t have his recorded response to the terrible events that shook up Dublin in April. His novel was published by B. W. Huebsch in the United States only. His passport, issued by the Consul General in Zurich in May the previous year, was not valid for travel to England. Yet he announced to the world — or at least to W. B. Yeats, then living in Woburn Buildings near the Euston Road — that he was working on a new novel, *Ulysses*.

These epistolary links with London were vital to Joyce. His correspondents included Ezra Pound (who managed to get him a Civil List Pension in 1916) and, of course, Harriet Shaw Weaver (who sent the first of her anonymous donations); meanwhile the poet, artist and critic T. Sturge Moore was trying to get *Exiles* produced by the Stage Company. These connections, albeit indirect, are part of this city’s cultural history, which has developed into something of an additional theme in our Symposium. We are extremely privileged to have the Irish historian R. F. Foster and the eminent Joyce scholar Anne Fogarty deliver plenaries on the Easter Rising and *A Portrait* this week. With equal pleasure, we will welcome Iain Sinclair on Bloomsday who will talk about his connection with Joyce and London. Sinclair, a novelist, essayist and film maker, has been exploring London’s psychogeography and its literary past for the past 45 years. From *The Mantra Daries: Allen Ginsberg in London* (1971) to *London Overground: A Day’s Walk around the Ginger Line* (2015), Sinclair has been delving into London’s spaces, above and below ground, celebrating its detritus and wastes, lamenting its pious ‘heritagization’, much like the Hen on the Middenheap in that great dig into Irish history, *Finnegans Wake*. 
This week we will take you around London. Two optional walking tours are scheduled for the afternoon of 16 June: one will explore Shakespeare’s London, the other Literary Bloomsbury and environs. We will of course also take you around the exciting spaces that are James Joyce’s life and work. We hope, too, that you will have occasion to explore — and enjoy — the magnificent building in which our Symposium is taking place.

Constructed between 1932 and 1937, Senate House is a wonderful example of British Art Deco and pared-down modernism designed by Charles Holden. It’s an awe-inspiring building, in the full sense of the word: its imposing presence served as inspiration for Graham Greene’s Ministry of Fear and George Orwell’s Ministry of Truth; it was used as well as a backdrop for at least two Batman films. Built to house the central offices of the University of London and its library (to which, incidentally, you have access during the week), it now also includes the School of Advanced Study, whose unique mission it is to champion innovative research in the Humanities throughout the UK and internationally. Our host, the Institute of English Studies, is one of the School’s nine member Institutes. It runs research projects and provides research training in the history of the book, palaeography, textual scholarship and all areas of English literature. A hub for researchers, it also hosts a visiting fellowship programme and one of country’s largest events and conference programmes in English Studies. It is home to, among others, the long-running Charles Peake Ulysses Seminar and the Finnegans Wake Research Seminar. We could not imagine a better place for the Symposium.

We trust you will enjoy the week.

Wim Van Mierlo

London, June 2016

Host Committee
Scarlett Baron
Lucia Boldrini
Joseph Brooker
Finn Fordham
Chrissie Van Mierlo
Conor Wyer

Academic Committee
Joseph Kelly
Vike Plock

Wim Van Mierlo, Chair
Raluka Chereji, Jon Millington, Administration
**working programme**

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'the notables'

Registration: Monday, 13 June, 9:30-11.00, Senate House, Crush Hall. The Registration desk will remain open during the week and will serve as an information point.

Opening Reception: Monday, 13 June, 18.00-20.00, Irish Embassy, 17 Grosvenor Place, SW1X 7HR. Directions: From Russell Square Tube Station take the Piccadilly line (southbound) to Hyde Park Corner. When above ground, keep the Wellington Arch to your left and continue straight on to Grosvenor Place. By bus, take the 14 from Bloomsbury Street and alight at Hyde Park Corner. Note: travel time in each case is at least 30 mins. Unfortunately non-registered guests may not attend.

Plenaries: Tuesday, 14 June; Wednesday, 15 June; and Thursday, 16 June, 18.00-19.00, Beveridge Hall.

R. F. Foster is Carroll Professor of Irish History at Hertford College, Oxford. A graduate of Trinity College Dublin, Professor Foster taught at Birkbeck College, University of London before moving to Oxford in 1991. He specializes in Irish cultural, social and political history of the modern period, and among his best known books is *Modern Ireland, 1600-1972* (1988). More recent publications include *Vivid Faces: The Revolutionary Generation in Ireland, 1890-1923* (2014), *Words Alone: Yeats and his Inheritances* (2011) and the widely acclaimed two-volume biography *W.B. Yeats: A Life* (1997 and 2003). He is a Fellow of the British Academy, Royal Historical Society and the Royal Society of Literature, and an honorary Member of the Royal Irish Academy. He is also a Senior Research Fellow of the Institute of English Studies.

Anne Fogarty is Professor of James Joyce Studies at University College Dublin, where she directs UCD’s Research Centre for James Joyce Studies and the Dublin James Joyce Summer School. Founding editor of the *Dublin James Joyce Journal* and former President of the International James Joyce Foundation, she has written widely on Joyce and Irish literature, and co-edited *Joyce on the Threshold* (2005), *Bloomsday 100: Essays*
Iain Sinclair writes poetry, fiction and non-fiction. Born in Cardiff in 1943, he studied at Trinity College Dublin, the Courtauld Institute of Art, and the London School of Film Technique. In the 1960s and 70s he was associated with the group of British avant-garde poets surrounding J. H. Prynne and he ran the Albion Village Press, which issued his early poetry volumes *Lud Heat: A Book of the Dead Hamlets* (1975) and *Suicide Bridge: A Mythology of the South and East* (1979). His explorations into London’s psychogeography appeared in *London Orbital: A Walk around the M25* (2002), *Edge of the Orison* (2005), a reconstruction of the 90-mile walk from Epping Forest to Helpston, Northamptonshire by the poet John Clare when he absconded from High Beach asylum in 1841; *Hackney: That Rose-Red Empire* (2009) and most recently *London Overground: A Day’s Walk around the Ginger Line* (2015). His novels include *Downriver* (1991), a grotesque allegory of British life during the rule of ‘The Widow’, a character based on Margaret Thatcher, *Landor’s Tower* (2001), *White Goods* (2002) and *Dining on Stones* (2004). Sinclair was awarded the James Tait Black Memorial Prize for fiction (1991), the Encore Award (1991) and the Ondaatje Prize (2010). Sinclair’s plenary is a public lecture, funded by the University’s John Coffin Memorial Fund, and therefore will be busier than usual. It is followed by a drinks reception.

**Peregrinations:** Thursday, 16 June

14.00-17.00: ‘The ghost walks: Joyce-London-Shakespeare: From London Wall to the Globe’. Walking Tour led by Richard Brown and Jennifer Young (the author of *Shakespeare and London*). The walk will feature a poetry dialogue with acclaimed poet Helen Mort, whose books include *Division Street* (2013) and *No Maps Could Show Them* (2016). She has written new work specially for the walk. The walk will also include optional add-on visits to Dr Johnson’s House and Shakespeare’s Globe Theatre at small additional costs. Please note that this tour is strictly limited to 25 participants. Sign up at the registration desk where you will receive instructions about the meeting point. First come, first served.

14.00-16.00: ‘Literary Bloomsbury’. Walking tour led by Chrissie and

Art: Waywords and Meansigns is an international project setting Finnegans Wake to music. The project features 61 hours of audio performed by a host of unique musicians and readers. Finn Fordham calls Waywords and Meansigns a “wonderfully innovative project... rich and various, surprising, amusing, weird”. The audio will play on a continuous loop in a sound booth in the Senate House Library.

Symposium dinner: Friday, 17 June, 19.00-22.00 (Macmillan Hall). The dinner is a ticketed event. Your three-course meal includes a glass of wine, maybe even two. A cash bar is also available.

Eating and drinking: Bloomsbury and environs offers a large number and variety of pubs and restaurants. Who knows? You might even find a place that serves gorgonzola sandwiches and a glass of Burgundy. If it is a quiet pub, a decent pint or a nice glass of Pimm’s you’re after, do check out The Lamb, 94 Lamb’s Conduit Street. The Lamb is described as ‘a famously unspoilt Victorian pub’ in The Good Pub Guide. It was also the favourite watering hole of Ted Hughes, who lived nearby with Sylvia Plath.

Hashtag: The Symposium hashtag is #IJJJS16. Do include @AnniversaryJJ in your tweets if you can. There will be Twitter prizes for best/funniest/most original tweet.

Highly honourworthy scholarships: Each year the International James Joyce Foundation offers scholarships to deserving young researchers to enable them to attend the Symposium. The Symposium organizers are delighted to add two additional awards this year, which are awarded in memory of Blanche Levenkind, a long-time participant of the Charles Peake Ulysses Seminar and the London Finnegans Wake Research Seminar. The awards are as follows:

IJJE Scholarships
International James Joyce Foundation Scholarship in Honor of Fritz Senn Shinjini Chattopadhyay (Jadavpur University)
International James Joyce Foundation Scholarship
Georgina Binnie (University of Leeds)
Jeremy Colangelo (University of Western Ontario)
Julie McCormick Weng (University of Illinois Urbana–Champaign)
Katie Mishler (University College Dublin)
Michelle Rada (Brown University)

International James Joyce Foundation Scholarship (Honorable Mention)
Tom De Keyser (University of Antwerp)
Iva Dimovska (Central European University, Budapest)

Blanche Levinkind Memorial Scholarships
Yvonne Lai (Queen’s University Belfast)
Christin Mulligan (University of North Carolina at Chapel Hill)
‘annaversary’: The Symposium Programme

MONDAY, 17 JUNE 2016

09.30-11.00: Registration (Senate House, Crush Hall); Tea and Coffee (Macmillan Hall)

11.00-11.30: Introduction, Wim Van Mierlo and Welcome by Professor Roger Kain, CBE, FBA, Dean of the School of Advanced Study (Beveridge Hall)

11.30-13.00 Panel Sessions A

Session A1: Joyce, Authorship and Autobiography  (G22)

Chair: Susan Bazargan

a) James Fraser (UEA): ‘Just get my tie right’: Autobiography, Portraiture, and A Portrait of the Artist as a Young Man

b) Iven Heister (SUNY Buffalo): The Limits of Self-Authorship in Joyce’s A Portrait of the Artist as a Young Man

c) Susan Bazargan (DePaul University): The Overdue Book in Ulysses: The Curious Case of The Stark-Munro Letters

Session A2: Traumatic Joyce (G26)

Chair: Deirdre Flynn

a) Catherine Whitley (Edinboro University of Pennsylvania): Gothic Violence in Joyce

b) Desmond Harding (Central Michigan University): ‘Eveline’ and the Aesthetics of Trauma

c) Mark Osteen (Loyola University Maryland): ‘Hurt my hand some-
where’: Trauma and Manual Conduct in *Ulysses*

d) Deirdre Flynn (University of Toronto): Looking Upon Its Deadly Work: Mortuary Politics in ‘The Sisters’ and ‘The Dead’

**Session A3: Scientific Joyce** (G35)

*Chair: Tom Simone*

a) Clara Mason (James Joyce Foundation, Australia): A Trail of Microbes in *Ulysses*: 1916 Medicine Meets Microbes

b) Annalisa Volpone (University of Perugia): ‘I wanted to put on the old stupid clock to near the time’: Temporal Disharmonies in *Ulysses* and *Finnegans Wake*

c) James Fairhall (DePaul University): Natural ‘Natives’: Irish Flora and Fauna in Joyce’s Writing

d) Tom Simone (University of Vermont): ‘The memory of his childhood suddenly grew dim’: Joyce’s Conception of Autobiographical Memory in *A Portrait of the Artist as a Young Man*

**Session A4: Joycean Topographies** (G37)

*Chair: Bonnie Kime Scott*

a) Jasmine Mulliken (Oklahoma State University): Across the Water: Economic and Political Implications of the *Dubliners* London References

b) Julie McCormick Weng (University of Illinois, Urbana-Champaign): Trains and Trains of Thought: James Joyce and the Sedentary Flâneur

c) Ethan King (Boston University): ‘Dead Side of the Street This’: Mapping a Textual Necrogeography of Irish Politics in ‘Hades’

d) Bonnie Kime Scott (San Diego State University/University of Delaware): Placing *A Portrait*
Session A5: Joyce and French Literature (349)

Chair: Valérie Bénéjam

a) David Spurr (Université de Genève): Trials of the Letter in Proust and Joyce

b) Catherine Flynn (UC Berkeley, California): ‘Circe’ and Parisian Visions

c) Dennis Duncan (University of Oxford): Sally Hero: A Portrait of the Artist and Raymond Queneau’s Journal Intime

13.00-14.00: Lunch

Ulysses Reading Group, led by Austin Briggs and Michael Groden: ‘Scylla and Charybdis’ (U 9.800-886) (G22)

Finnegans Wake Reading Group, led by Finn Fordham: ‘Shem the Penman’ (FW 177.13 & ff.) (G35)

14.00-15.30: Panel Sessions B

Session B1: Posthumanism and Ecocriticism (G22)

Chair: Nell Pach

a) Yvonne Lai (Queen’s University Belfast): ‘Garbage, Sewage They Feed On’: Politics of Shit and Reconciliation in Ulysses

b) Caitlin McIntyre (SUNY Buffalo): James Joyce and the Problem of Agriculture

c) Rachel Nisbet (University of Lausanne): Anna Livia’s Uprising: Environmental Justice and the 1916 Zeitgeist in Chapter 1.8 of Finnegans Wake

d) Nell Pach (University of Chicago): The Court of Consciousness: Ulysses and Non-Human Justice
Session B2: Radical Politics  (G26)

Chair: Francis Haran

a) Eric Lewis (University of Notre Dame): ‘I Seen that Particular Party’: Informant-Narrators and Radicalizing Sympathy in ‘Wandering Rocks’
b) Frank Callanan (Independent Scholar): The Parnellism of A Portrait of the Artist as a Young Man
c) Francis Haran (BI Norwegian Business School): ‘There’s A Big Idea Behind It’: James Joyce’s Ulysses and the Greek Megáli Ídea

Session B3: Sonic Joyce  (G35)

Chair: Xue Li

a) Jeremy Lakoff (SUNY Buffalo): A Sonic Portrait of the Artist
b) Brendan Kavanagh (Cambridge University): ‘Phlegmy coughs shook the air’: Contagious Soundscape in Ulysses
c) Xue Li (Claremont Graduate University): The Noise in ‘Sirens’

Session B4: Visual Culture  (G37)

Chair: Georgina Binnie

a) Jesse Meyers (NYU School of Professional Studies): Found: Three Finnegans Wake Portraits from an Artist Who Knew Joyce as a Young Man
b) Keith Williams (University of Dundee): ‘Dissolving Moments: Magic Lanternism and Shifts of Consciousness in A Portrait of the Artist as a Young Man’
c) Georgina Binnie (University of Leeds): ‘Photo Girl He Calls Her’: Milly through the Lens of Trieste

Session B5: Ireland and the US: Transatlantic Connections  (349)

Chair: Taura Napier

a) Christine Smedley (University of California Riverside): ‘Originating
by Transhipt from Boston (Mass.)’: Irish American Exchanges in *Finnegans Wake*

b) Brian Fox (Kyushu University): Fighting Irish: The Recirculation of Irish-American Radical Nationalism in *Finnegans Wake*

c) Taura Napier (Wingate University): ‘Cyclops,’ the American South, and the Red Summer of 1919

15.30-16.00 Tea and Coffee

16.00-17.30 Panel Sessions C

Session C1: Nostos (G22)

*Chair: Tim Conley*

a) Laurie Saurborn (University of Texas at Austin): ‘Let Me Up Out of This’: The Impeded Agency of Molly Bloom

b) Tim Martin (Rutgers University-Camden): ‘Hades’, ‘Penelope’ and the Poetry of Mourning

c) Tim Conley (Brock University): The Silence of the Looms

Session C2: Encyclopedic Joyce (G26)

*Chair: Maria DiBattista*

a) Kiron Ward (University of Sussex): Paradise and the Periphery: The New Bloomusalem and Bloom Cottage

b) Jay Dickson (Reed College): Encyclopedia Joyce Solves it All: *Ulysses* and the Enkuklios Paideia

c) Barry McCrea (University of Notre Dame): Joyce’s Gaelic Encyclopedia
Session C3: Joyce, Modernism and Art (G35)

Chair: Coleen Jaurretche

a) Michael Davis (Le Moyne College): Anatomy Lessons in Eakins and Joyce

b) Catherine Judd (University of Miami): Whistler and Joyce: Riverside Dandies on the Thames, the Liffey and the Seine

c) Olga Fedz Vincente (Colegio Vizcaya): Breaking Linguistic Boundaries: Joyce and Dada

d) Colleen Jaurretche (UCLA): ‘What a picture primitive!’ Cavepainting and Cartoon in Finnegans Wake

Session C4: ‘Back to Barracks’: Joyce, Militarism, and 1916 (G37)

Chair: Vincent J. Cheng

a) Vincent J. Cheng (University of Utah): Hurleysticks, Martyrology, and 1916: James Joyce and the Easter Rising

b) Greg Winston (Husson University): Queensberry Rules and Jacob’s Biscuits: Joyce’s Easter Rising


d) Enda Duffy (University of California at Santa Barbara): Respondent

18.00-20.00: Opening Reception (Irish Embassy)
TUESDAY, 14 JUNE 2016

09.30-11.00: Panel Sessions D

Session D1: Echoes of the Past in Joyce (G22)
Chair: Dieter Fuchs

a) Georgia Ann Banks Martin (Pacifica Graduate Institute): The Archetype of the Garden in Joyce

b) Renata Meints Adail (University of Birmingham): Ulysses in Paradise: Joyce and the Presence of Milton

c) Rachael Stanley (University of Nottingham): Joyce’s Pot-Bouille: Echoes of Zola in ‘The Boarding House’

d) Dieter Fuchs (University of Vienna): Unknown Aspects of the Daedalus Myth: Re-Reading A Portrait of the Artist as a Young Man

Session D2: Joycean Performances (G26)
Chair: Ashley Savard

a) Christa-Maria Lerm-Hayes (University of Amsterdam): Joyce and the Politics of Temporal Manipulation in Performance Art and Conceptual Writing

b) Helen Saunders (King’s College, London): Staging ‘Nausicaa’: Gerty MacDowell and the Late Victorian Actress

c) Ashley Savard (Durham University): ‘Are You Irish at All?’: Names, Naming, and Cultural Performance

Session D3: People and Places in Finnegans Wake (G35)
Chair: Katherine O’Callaghan

a) Patrick Reilly (CUNY, Baruch College): The Twintessential Role of
John McCormack in James Joyce’s *Finnegans Wake*

b) Mark Kaufman (Alvernia University): An Incident in Hyde Park: Sir Basil Thomson, Scotland Yard, and Wakean Coincidence

c) Katherine O’Callaghan (Mt. Holyoke College): Head-in-Clouds: Reading *Finnegans Wake* on the Top of Croagh Patrick

d) Jesse Meyers (NYU School of Professional Studies): *Finnegans Wake*: A Book Written by James Joyce Based on Ideas from Frank Budgen

Session D4: Joycean Legacies: J. M. Coetzee’s *Elizabeth Costello* (G37)

*Chair: Michele Witen*

a) Peter Adkins (University of Kent): Challenging Joyce: The Claim of the Nonhuman in *Ulysses* and *Elizabeth Costello*

b) Derek Attridge (University of York): Elizabeth Costello and Molly Bloom: The Ethics of Authorship

c) Michelle Witen (University of Basel): ‘Nausicaa’: Metatextual Reflections in and on *Elizabeth Costello*

11.00-11.30: Tea and Coffee

11.30-13.00: Panel Sessions E

Session E1: James Joyce and the Law (G22)

*Chair: Jonathan Goldman*

a) Anne Marie D’Arcy (University of Leicester): ‘Eating Orangepeels in the Park’: Largesse, Libel and Public Action in *Ulysses*

b) Tekla Mecsnober (University of Groningen): Joyce’s Novels in the Context of European Language Laws

c) Celia Marshik (Stony Brook University SUNY): Dublin, Inc.: Municipal Corporation Reform in ‘Ivy Day in the Committee Room’
d) Jonathan Goldman (New York Institute of Technology): Respondent

Session E2: Joyce and Aristotle (G26)

Chair: Jolanta Wawrzycka

a) Fran O’Rourke (University College Dublin): Aristotle and Aquinas in A Portrait of the Artist as a Young Man: Digitizing the Synopsis philosophiae scholasticae ad mentem divi Thomae

b) Jonathan Najarian (Boston University): Tragic or Comic Chairs: Joyce’s Aristotle and Aesthetics of Bad Art

c) Zachary Kell (Honourable Society of the Inner Temple): Medieval Theories of Beauty in A Portrait of the Artist as a Young Man

d) Jolanta Wawrzycka (Radford University): ‘Letters … like fine invisible threads’: A Portrait of the Artist as a Young Man at 100

Session E3: Shakespeare and Company (G35)

Chair: John McCourt

a) Richard Barlow (Nanyang Technological University, Singapore): ‘Northern Ire’: Macbeth, the Wake, and Ulster

b) Richard Brown (University of Leeds): Ulysses, Shakespeare, Urban Cultural Theory

c) Ronan Crowley (University of Passau): A Continental SHAg: Reading for the Hamlet Chapter in the Zentralbibliothek

d) Steven Morrison (University of Nottingham): ‘High Figure in Homespun’: AE, Joyce, Shakespeare

Session E4: Adultery in Joyce (G37)

Chair: Austin Briggs

a) Vicki Mahaffey (University of Illinois, Champaign–Urbana): Adultery after Flaubert

b) Valérie Bénéjam (Université de Nantes): Exiles, Adultery, and the Lan-
guage of Authenticity

c) Margot Norris (University of California, Irvine): Adultery as a Wake-up Call in Joyce’s *Ulysses*

d) Austin Briggs (Hamilton College, NY): Dear Dirty Life: Adulteration and Adultery in Joyce

**13.00-14.00: Lunch**

A Duologue: ‘Eumaeus’ and Beyond: Fritz Senn, in conversation with Tim Conley (G22)

*Finnegans Wake* Reading Group, led by Finn Fordham: ‘Shem the Pen-man’ (FW 177.13 & ff.) (G35)

**14.00-15.30: Panel Sessions F**

Session F1: The Reception of James Joyce by Anthony Burgess (G22)

*Chair: Rob Spence*

a) Jim Clarke (Coventry University): Marlowe, Shakespeare, Burgess, Joyce: Elizabethan Reception as Agon and Mimicry

b) Alan Shockley (Bob Cole Conservatory of Music at California State University, Long Beach): ‘Inversions of all this Chambermade Music’: Napoleon Symphony, the *Wake*, and Mature Counterpoint

c) Paul Phillips (Brown University): Blooms of Dublin: Anthony Burgess’s Adaptation of *Ulysses* as Musical Theatre

d) Rob Spence (Edge Hill University): ‘Fragments from the Gigantic Cake’: Exploring Anthony Burgess’s Engagement with Joyce in Criticism and Fiction
Session F2: Forum on the Future of the \textit{IJQ} (G26)

Chair: Sean Latham

Participants: Geert Lernout (University of Antwerp), Sebastian Knowles (Ohio State University), Sam Slote (Trinity College Dublin), John McCourt (Roma Tre University), Tim Conley (Brock University), Michael Groden (University of Western Ontario), Valérie Bénéjam (Université de Nantes), Scarlett Baron (University College London)

Session F3: Rethinking Narrative after Joyce (G35)

Chair: Bridget O’Reilly

a) Tony Thwaites (University of Queensland): ‘—Do you believe your own theory?’: Meta-Joyce

b) Ruben Borg (The Hebrew University of Jerusalem): What is the Curve of an Emotion? Joyce and the Theory of Dramatic Passions

c) Bridget O’Reilly (Claremont Graduate University): Bloom’s Notebook: Joyce’s Narrative Invention in ‘Ithaca’

Session F4: Joyce and Irish Nationalism (G37)

Chair: Graham MacPhee

a) Vaclav Paris (City College of New York, CUNY): Joyce, Cervantes, and the National Epic

b) Chip Rubino (Münster University): Et Tu Henchy?: James Joyce and Betrayal

c) Graham MacPhee (West Chester University): \textit{Ulysses’s} Lost Republic

15.30-16.00: Tea and Coffee
16.00-17.30: Panel Sessions G

Session G1: More Joycean Legacies: Iain Sinclair and Tom Stoppard (G22)

Chair: Josie McQuail

a) David Vichnar (Charles University Prague): James Joyce’s and Iain Sinclair’s Intertextual Ley Lines

b) Louis Armand (Charles University Prague): ‘He Proves by Algebra’: Joyce Retracing Sinclair Retracing Joyce

c) Josie McQuail (Tennessee Technology University): Postmodern Joyce: Linguistic Play in Stoppard and Burgess

Session G2: Joyce’s Body Politic (G26)

Chair: Michelle Witen

a) Paul Fagan (University of Salzburg): The Celibate Lives of Dubliners

b) Katherine Ebury (University of Sheffield): Seduction and the Death Penalty in Ulysses

c) Christin Mulligan (University of North Carolina at Chapel Hill): ‘The Marian Garden in A Portrait of the Artist as a Young Man and Ulysses’

Session G3: Homeric Legacies in Joyce (G35)

Chair: Stephanie Nelson

a) Michael Gleason (Millsaps College): ‘Why They Only Come Out At Night’: Bat Imagery in Joyce

b) Anne MacMaster (Millsaps College): ‘In Darkness and Secrecy and Loneliness’: Joyce’s ‘Batlike Soul’ and the Opening of Odyssey 24

c) Stephanie Nelson (Boston College): Visiting the Dead in Joyce and Homer
Session G4: Joyce in Translation (G37)

Chair: Vitor Alevato do Amaral

a) Teresa Caneda (University of Vigo): ‘Two Island Peoples in the Same Sea of Struggle and Hope’: Reading *A Portrait of the Artist as a Young Man* beyond the ‘Irish Paradigm’

b) Patrick O’Neill (Queen’s University Canada): Beckett, Peron, Joyce and the Strange Case of the French ALPs

c) Vitor Alevato do Amaral (Federal University of Rio de Janeiro): On (Re)Translating Joyce Literally: The Case of *Dubliners*

18.00-19.00: Plenary (Beveridge Hall)

R. F. Foster (University of Oxford): When Was the Irish Revival? Writing and Revolution in the Early Twentieth Century

Chair: Conor Wyer

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WEDNESDAY, 15 JUNE 2016

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09.30-11.00 Panel Sessions H

Session H1: Genetic Approaches to Joyce (G22)

Chair: Jaya Savige

a) Richard J. Gerber (Independent Scholar): In Search of ‘Araby’: A Look at the Composition and Text of Joyce’s Short Story

b) Shinjini Chattopadhyay (Jadavpur University): Cityful Passing Away: *Giacomo Joyce* and Trieste

c) Jan Hammerquist (University of Antwerp): Poetic and Aesthetic Process in *A Portrait of the Artist as a Young Man* and *Finnegans Wake*

Session H2: Time, Temporality, and Narrative Experimentation (G26)

Chair: Jeremy Colangelo

a) Ayesha Malik (SUNY Buffalo and Forman Christian College, Lahore): Joyce, Dublin and Adorno’s Constellatory Past

b) Tamara Radak (University of Vienna): ‘Chronometrum Drumdrum’: James Joyce and the Long Modernist Novel

c) Kezia Whiting (University of Buffalo): Ruminations in Ulysses

d) Jeremy Colangelo (University of Western Ontario): Unexpected Bodies: Time, Voyeurism, and the Surprise of Gerty MacDowell

Session H3: Joyce, Lacan, and Psychoanalysis (G35)

Chair: Leah Harper Bowron

a) Daniel Bristow (Independent Scholar): Anniadversaries: Lacan and Joyce, Twenty Symposia On

b) Ching-Ying Hsu (Providence University, Taiwan): What is in a Name: Self-Naming and Name-Play in ‘Scylla and Charybdis’


Session H4: Joyce, Time and Memory (G37)

Chair: Teresa Prudente

a) Ian Kennedy White (University of Hull): The Dialectic of Remembrance and Reminiscence in Ulysses: The Curious Case of Rudolph Bloom

b) John Gordon (Connecticut College): In Praise of Mahoney, Fifty Years On
c) Michelle Rada (Brown University): Exhibitionististicity: *Ulysses* and the Fashioning of Inorganic Time

d) Teresa Prudente (University of Turin): Livid Time: Time, Tenses and Temporal Deixis in *Ulysses*

Session H5: Musical Configurations in Joyce (349)

*Chair: Milos Zatkalik*

a) Kaori Hirashige (University College Dublin): Autobiographical Memory and Music in *A Portrait of the Artist as a Young Man*

b) Nicholas S. Williamson (Independent Scholar): Nebeneinander and Nacheinander: ‘Sirens’ and the Dichotomy of Art’s Apprehension

c) Milos Zatkalik (University of Art, Belgrade): *Ulysses*: Beyond the Sonata Form

11.00-11.30: Tea and Coffee

11.30-13.00: Panel Sessions I

Session I1: The Making of *Ulysses* (G22)

*Chair: Robert Byrnes*

a) Sean Latham (University of Tulsa): *Ulysses*, the Magazine

b) James Phelan (Vanderbilt University): *Ulysses*, Note-Taking, and the Encyclopaedia


d) Robert Byrnes (University of Winnipeg): Dreyfus, Drumont and Berard: The Origins of *Ulysses* in Paris, 1902-1903
Session I2: ‘O for a fresh of breath air!’ Or Re-Reading the Written-Off in *Ulysses* (G26)

*Chair: Sophie Corser*

a) Katie Mishler (University College Dublin): The New Adulteress: A Re-Reading of Sexual Subversion in James Joyce and George Egerton

b) Victoria Leveque (La Sorbonne Nouvelle): Descartes’ Ghost: Re-Reading the Material Body in James Joyce and Virginia Woolf

c) Sophie Corser (Goldsmiths, University of London): Defining Joyce: Re-Reading the Author in Joyce Studies

Session I3: Avant-Textes and Textual Materialities (G35)

*Chair: Lloyd Houston*

a) Dipanjan Maitra (SUNY Buffalo): Techniques and Time: Joyce’s 1916 Notes and a Dooleysprudence of History Reading

b) Sam MacDuff (University of Geneva): The Yale Epiphanies: A New Typescript

c) Lloyd Houston (University of Oxford): (Il)Legal Deposits: *Ulysses* and the Copyright Libraries

Session I4: Joyce, Narrative, Gender: Studies in Honour of Shari Benstock and Rosa Maria Bosinelli (G37)

*Chairs: Morris Beja (Ohio State University) and Ellen Carol Jones*

Participants: Claire Culleton (Kent State University), Patrick A. McCarthy (University of Miami), Fritz Senn (Zurich James Joyce Foundation) and Jolanta Wawrzycka (Radford University)

13.00-14.00: Lunch

*Finnegans Wake* Reading Group, led by Finn Fordham: ‘Shem the Penman’ (FW 177.13 & ff.) (G35)
14.00-15.30: Panel Sessions J

Session J1: Joyce and Popular Culture  (G22)

Chair: Nicholas Miller

a) Joe Kelly (College of Charleston): Joyce Whipped by Bible Belt: The State of Carolina vs. One Book Entitled *Fun Home*

b) Eishiro Ito (Iwate Prefectural University, Japan): Joyce, Kurosawa and *Star Wars*: ‘Monomyth’ (FW 581.24)

c) Nicholas Miller (Loyola University of Maryland): Joyce’s Haunted Inkbottle: Early Animation and *Finnegans Wake*

Session J2: Editing Joyce  (G26)

Chair: Dirk Vanderbeke

a) Erik Bindervoet and Robbert-Jan Henkes (Independent Scholars): The 2019 Critical Edition of *Finnegans Wake*

b) Terence Killeen (Dublin James Joyce Centre): The Heroic Age of *Wake* Studies: The Roland McHugh Archive

c) Dirk Vanderbeke (Friedrich-Schiller University Jena): Annotating *Ulysses*

Session J3: (Post)Colonial Scenarios in Joyce  (G35)

Chair: Anthony J. Jordan

a) Kurt Hochenauer (University of Central Oklahoma): The Colonization of Leopold Bloom in James Joyce’s *Ulysses*

b) Li-ling Tseng (National Taiwan University): Wandering vs. Monumental Textual Effects in ‘Wandering Rocks’

c) Anthony J. Jordan (Independent Scholar): Why James Joyce Demanded a Successful Irish Insurrection
Session J4: Roundtable Discussion: Honouring Rosa Maria Bosinelli (G37)

Chairs: Morris Beja (Ohio State University) and Ellen Carol Jones

Participants: Antonia Gamberini, Franca Ruggieri (Roma Tre University), Fritz Senn (Zurich James Joyce Foundation), Jolanta Wawrzycka (Radford University), Serenella Zanotti (Roma Tre University) and John McCourt (Roma Tre University)

15.30-16.00: Tea and Coffee

16.00-17.30: Panel Sessions K

Session K1: Reading *A Portrait* with Nietzsche, Saussure, and Heidegger (G22)

Chair: Matthew Fogarty

a) Daniel Curran (Maynooth University): ‘Death, Judgment, Hell and Heaven’: Heidegger, Inauthentic Death, and *A Portrait of the Artist as a Young Man*

b) Sylvain Belluc (Université de Nîmes/Montpellier 3): A Misleading Portrait of the Young Child as a Realist: Joyce, Saussure and the Opening of *A Portrait of the Artist as a Young Man*

c) Matthew Fogarty (Maynooth University): ‘Into the Dirty Water of Truth’: Tracing Nietzsche’s Metamorphoses in Joyce’s *A Portrait*

Session K2: The Easter Rising (G26)

Chair: Matthew Berger

a) Matthew Berger (University of Southern California): Gramophones, Bullet Holes, Assholes: Bloom’s (W)hole History and Other (Improper) Material Openings

b) Judith Paltin (University of British Columbia): Ochlophobia: Revisit-
ing the Crowds of Joyce’s Ochlokinetics

c) Joseph Eldridge (Independent Scholar): Lord Kitchener, the Famous Four, the Irish Recruitment Campaign for the British Army and the Easter Rebellion of 1916 and James Joyce

d) Yen-Yen Hsiao (National Tsinghua University, Taiwan): The Easter Rising, Feminist Enlightenment and Joyce—Rethinking Hanna Sheehy-Skeffington

Session K3: Joyce’s Irish Receptive Moments and Legacies (G35)

Chair: Adam Parkes

a) John Wyse Jackson (Independent Scholar): Dublin’s First Bloomsday — 1954

b) John McCourt (Roma Tre University): ‘Little Read by Sane Folk’: Notes on Joyce’s Irish Reception in the 20s and 30s

c) Adam Parkes (University of Georgia): Crosses and Crossings: Joyce, Yeats, Bowen

18.00-19.00: Plenary (Beverdige Hall)

Anne Fogarty (University College Dublin): ‘Our national epic has yet to be written’: Joyce and the Irish Revival

Chair: Finn Fordham

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THURSDAY, 16 JUNE 2016

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09.30-11.00: Panel Sessions L

Session L1: On Setting Finnegans Wake to Music with Waywords and Measigns (G22)
Chair: Derek Pyle

a) Krzysztof Bartnicki (Waywords and Meansigns): Musical Notation in *Finnegans Wake*

b) Daniel Bristow (Waywords and Meansigns): Bride-ships and Gull

c) Ollie Evans (Birkbeck College): Performance of the Steady Period (FW II.2)

d) Derek Pyle (Waywords and Meansigns): *Finnegans Wake* in the 21st Century

Session L2: Joyce, Jokes and Humour (G26)

Chair: Franca Ruggieri

a) Marco Camerani (University of Bologna): Everyday Humour in Joyce’s *Ulysses* and Svevo’s *Conscience*


c) Franca Ruggieri (Università Roma Tre): A Fool, a Clown, a Jester: Lear, Tristram, Stephen Dedalus

Session L3: Modernity, Madness and Paralysis in Joyce and Shakespeare (G35)

Chair: Jennifer Marchisotto

a) Mei Dong (Sichuan Agricultural University): Stephen, the Modern Irish ‘Shakespeare’

b) Ana Penjak (University of Split): Struggling with Paralyses: On Joyce’s Eveline and Shakespeare’s Desdemona

c) Jennifer Marchisotto (University of California, San Diego): ‘Be Offalia. Be Hamlet’: *Finnegans Wake* and the Resignification of Mad Histories
Session L4: The Great War and Military Conflict (G37)

Chair: Chrissie Van Mierlo

a) Liliane Rodriguez (University of Winnipeg): Echoes of War in *Ulysses*: Lexical Tracks and Dramatic Irony

b) Jacob Miller (The European Graduate School): Verdun with Joyce: Do we have Somme?

c) Peter Hall (Independent Scholar): The Blooms and the Boers in *Ulysses*

Session L5: Joycean Entrancings - Practice-led Interpretations of Joyce I (349)

Chair: Katharina Hagena

a) Simone Ashby and Julian Hanna (University of Madeira): Brick by Brick: Designing an Interactive Art Installation around *Ulysses*, Surveillance, and Big Data

b) Gabrielle Carey (University of Technology, Sydney): Love and Literary Criticism: the Role of Bibliomemoir

c) Katharina Hagena (Independent Scholar): Thumbing Through *Ulysses*

11.00-11.30: Tea and Coffee

11.30-13.00: Panel Sessions M

Session M1: Shakespeare’s Ghosts (G22)

Chair: Annalisa Federici

a) Byron Taylor (Radboud University): ‘The World as Idea’ in Joyce and Shakespeare’s Texts

b) Adrian Peever (St. Thomas University): I, Will: Joyce, Shakespeare, Signature and Matrix

c) Taeun Min (Chonnam National University): Can Stephen / Caliban
Curse?

d) Annalisa Federici (Sapienza University of Rome): Remembering, Commemorating, Celebrating: Paternity and the Ghosts of the Past in *Ulysses*


*Chair: Onno Kosters*

a) James Ramey (Universidad Autónoma Metropolitana, Unidad Cuajimalpa): ‘Eumaeus’ and its Parasites

b) Peter de Voogd (Utrecht University): Translating ‘Eumaeus’

c) Christine O’Neill (Independent Scholar): ‘Being Also Clumsy As It Was Still’: Repetition in ‘Eumaeus’

d) Onno Kosters (Utrecht University): From ‘Little Pills Like Putty’ to ‘Three Smoking Globes of Turd’: ‘Eumaeus’ as a Writers’ Lab

Session M3: Teaching and Pedagogy (G35)

*Chair: Serenella Zanotti*

a) Elizabeth Switaj (College of Marshall Islands): The Ludic Pedagogy of *Finnegans Wake*


c) Serenella Zanotti (Roma Tre University) and Rosa Maria Bosinelli (University of Bologna): A Portrait of the Artist as a Young Language Teacher: New Insights from Unpublished Manuscripts

Session M4: Joycean Entrancings — Practice-led Interpretations of Joyce II (G37)

*Chair: Katarzyna Bazarnik*

a) Debbie Wiess (Thirsty Scholars, Boston): *OF TIME AND MEMORY*: A Conversation between James Joyce and Marcel Proust
b) Katarzyna Bazarnik (Jagiellonian University) and Jakub Wróblewski (Academy of Fine Arts, Warsaw): FIRST WE FEEL THEN WE FALL — Celebrating Finnegans Wake in the Digital Media

13.00-14.00: Lunch

Ulysses Reading Group, led by Austin Briggs and Michael Groden: ‘Eumaeus’ (U 16.1691-1799) (G22)

IJJF Trustees Meeting (G35)

Free afternoon, with optional guided walks

14.00-17.00: ‘The ghost walks: Joyce-London-Shakespeare: From London Wall to the Globe’. Walking Tour led by Richard Brown, with Jennifer Young and Helen Mort. This tour is strictly limited to 25 participants. Sign up at the registration desk. First come, first served.


18.00-19.00: Plenary (Beveridge Hall), followed by drinks reception

Iain Sinclair: James Joyce, Our Dad, Alas: a late modernist autobiography of Bloom fugues in simultaneous cities, London and Dublin

Chair: Joseph Brooker

FRIDAY, 17 JUNE 2016

09.30-11.00: Panel Sessions N

Session N1: Digital Genetic Joyce I - Digital Scholarly Editing and Joyce’s Irish (G22)
Chair: Ronan Crowley

a) Hans Walter Gabler (Ludwig Maximilian University of Munich): Digital Challenges to Scholarly Editing: The Case of Ulysses

b) Luca Crispi (University College Dublin): Loosening Molly’s Hairpins

c) Alyssa Krueger (Claremont Graduate University): ‘The Map of it All’: The Irish Language in Ulysses

Session N2: Historicising Dubliners and A Portrait of the Artist as a Young Man (G26)

Chair: Flicka Small


b) Rie Shimokava (National Institute of Technology, Ichinoseki College): Bazaar and Retreat in ‘Araby’

c) Flicka Small (University College Cork): The Joyces of Cork

Session N3: Graphic Novels and Visual Adaptation (G35)

Chair: Andrew Ferguson

a) Yaeli Greenblatt (Hebrew University of Jerusalem): The Typographic Novel: James Joyce, Chris Ware and the Materiality of the Image

b) Frank Alanis (California State University, Fullerton): Joyce, the Cartoonist? An Exploration of Parallax in Ulysses and Asterios Polyp

c) Andrew Ferguson (University of Virginia): Unflattening Ulysses: On Criticism as Refraction

Session N4: The Joyce of Love (G37)

Chair: Suzette Henke

a) Benjamin Boyson (Syddansk Universitet Odense): Joyce’s Love Letter (Finnegans Wake)
b) Rodney X. Sharkey (Weill Cornell Medical College Qatar): ‘Let me take you by the hand and take you through the streets of London’: Lucia Joyce, Affective Biography, and the Composition of Samuel Beckett’s *Murphy*

c) Suzette Henke (University of Louisville): The Joyce of Love: Amorous Obsessions

**Session N5: Joycean Refractions Today (349)**

*Chair: Stephanie Boland*

a) Ariela Freedman (Concordia University): ‘Wideawake Language’: Refracting Joyce through Eimear McBride

b) Pauric Havlin (Birkbeck College): Joyce Incorporated: Assigning Capital in the Literary Economy

c) Stephanie Boland (University of Exeter): ‘Making News out of my Sootynemm’: Joyce in the Contemporary Popular Press

**11.00-11.30: Tea and Coffee**

**11.30-13.00: Panel Sessions O**

**Session O1: Digital Genetic Joyce II — Databases of Memory and Mind (G22)**

*Chair: Hans Walter Gabler*

a) Ronan Crowley and Joshua Schäuble (University of Passau): Emphasising the Cordial Relations: A Relational Database Model of the *Ulysses* Note Repositories

b) Tom De Keyser and Dirk Van Hulle (University of Antwerp): A James Joyce Digital Library: An Action-Oriented Approach to Joyce’s ‘Work in Progress’

c) Michael Groden (University of Western Ontario): Reflecting Genetically on Genetic Criticism
Session O2: Mugwump *Wake* (G26)

*Chair: Sam Slote*

a) Finn Fordham (Royal Holloway): ‘Fadgest-fudgist!’ (323.23): Political Insults at the *Wake*

b) Gabriel Renggli (University of York): HCE’s Body Politic: The City in *Finnegans Wake* III.3

c) Sam Slote (Trinity College Dublin): A Pragmatic *Wake* (of sorts)

Session O3: Afterlives of *A Portrait of the Artist* as Bildungsroman (G35)

*Chair: John Paul Riquelme*

a) Michael G. Cronin (Maynooth University): ‘a new soaring impalpable imperishable being’: The Utopian Moment in *Portrait* and Later Irish Fiction

b) Max Saunders (King’s College London): Stephen Daedalus Pinxit?

c) John Paul Riquelme (Boston University): Queering Joyce & Time Graphically—*Fun Home, A Portrait, Ulysses*

Session O4: Roundtable: *Dubliners* 2016 (G37)

*Chair: Ellen Scheible*

Participants: Ellen Scheible (Bridgewater State University), Martin Brick (Ohio Dominion University), Claire Culleton (Kent State University), Jack Dudley (Mount Saint Mary’s University) and Jasmine Mulliken (Oklahoma State University)

Session O5: I Believe. O Lord, Help My Unbelief: Faith as Sign and Symptom in Joyce, Part I (349)

*Chair: Gary Leonard*

a) Gareth Downes (Sedbergh School): A Portrait of the Artist as a Young Heretic: *Stephen Hero, A Portrait* and the Shade of Giordano Bruno

b) Gregory Erickson (New York University): Alternate Reformations:
"Finnegans Wake" and Religious Iconoclasm

c) Father Jean Schoonbroodt (Independent Scholar): Stephen as a Christ-like Figure in *A Portrait*

**13.00-14.00: Lunch**

"Finnegans Wake" Reading Group, led by Finn Fordham: ‘Shem the Penman’ (FW 177.13 & ff.) (G35)

Material and Archival Joyce Caucus, led by Ronan Crowley (G37)

**14.00-15.30: Panel Sessions P**

**Session P1 Digital Genetic Joyce III: Ulysses Genetics** (G22)

*Chair: Michael Groden*

a) Clare Hutton (Loughborough University): Seven Types of Ulysses Revision

b) Ronan Crowley and Gábor Mihály Tóth (University of Passau): Leitmotif All Over Again: Corpus and Computational Linguistic Approaches to *Ulysses*

c) Amanda Visconti (Purdue University): Infinite *Ulysses*: Sharing the *Ulysses* Conversation with the Public through Social Annotation

**Session P2: ‘[I]n the same vein of mimicry’: Replicating Capital and Nation in Joyce** (G26)

*Chair: Spurgeon Thompson*

a) Robert Brazeau (University of Alberta): Mimesis and Mimicry in *Dubliners*

b) Philip Keel Geheber (Louisiana State University): Capital Circulating the Capital: Money as Mimesis in *Ulysses*

c) Spurgeon Thompson (Fordham University): Newspapers, Courts, and Violence in *Finnegans Wake*: Mimicry and the Politics of the Derivative State
Session P3: New Readings of *Finnegans Wake* (G35)

*Chair: Bridget O’Rourke*

a) Thomas Jackson Rice (University of South Carolina): Jerkoff and Eat-sup: Scene, Seen, and Obscene

b) Jim LeBlanc (Cornell University): *Finnegans Wake* and the Threshold of Plausibility

c) Kimberly Devlin (University of California Riverside): Joyce’s ‘Meanderthalltale’: Tracing the Passed/Past in *Finnegans Wake*

d) Bridget O’Rourke (Elmhurst College) and James Shaw (Independent Scholar): The Yoga of *Finnegans Wake*: Pulling on a Tantric Thread

Session P4: Queer Joyce (G37)

*Chair: Jessica Rae Bergamino*

a) Ryan Tracy (CUNY Graduate Center, New York): Bloom ‘Overdrawn,’ or, *Ulysses*’ Bad Debt

b) Iva Dimovska (Central European University, Budapest): In Search of Queer Past: James Joyce and the Queer Passage of Time

c) Jessica Rae Bergamino (University of Utah): Answer Me Like a Fishwoman: Queered Shame, Non-Monogamy, and Secrecy in *Ulysses*

Session P5: I Believe. O Lord, Help My Unbelief: Faith as Sign and Symptom in Joyce, Part II (349)

*Chair: Garry Leonard*

a) Teresa Valentini (University of Siena): Fading Totality: From Sacred Time to Secular Time in *A Portrait of the Artist as a Young Man*

b) Jack Dudley (Mount Saint Mary’s University): ‘Spiritual’ Subjects: Unorthodox Transcendence and the Modern Self in Joyce

c) Garry Leonard (University of Toronto): Joyce and Lacan: The Catholic Connection
15.30-16.00: Tea and Coffee

16.00-17.30: Panel Sessions Q

Session Q1: Genetic Joyce IV - Roundtable on Opportunities and Challenges (G22)

Chair: Luca Crispi

Participants: Ronan Crowley (University of Passau), Alyssa Krueger (Claremont Graduate University), Joshua Schäuble (University of Passau), Wim Van Mierlo (Loughborough University), Amanda Visconti (Purdue University)

Session Q2: Scatology (G26)

Chair: Jo Sunggyung

a) Doug Phillips (University of St Thomas): The Arse Men: Bottoming Out with Joyce, Bloom and Dedalus

b) Hunter Dukes (University of Cambridge): Joyce’s ‘Indelible Ink’: Excremental Appropriation and the Materiality of Writing

c) Jo Sunggyung (University of Utah): Reading, Desire, and the Rectum: Reading Acts and ‘Reading Closets’ in James Joyce

Session Q3: Eumaean Tales (G35)

Chair: Damon Franke

a) Kristin Lacey (Boston University): ‘A Soft Answer Turns Away Wrath’: Bloom’s Gendered Discourse in ‘Eumaeus’

b) Akira Tamura (Kinjo Gakuin University): ‘Eumaeus’ and Sailor Narratives

c) Damon Franke (USM Gulf Coast): Whorley at Work [Corley in Eumaeus]
Session Q4: Irish Republicanism and Fenian Intertexts (G37)

Chair: Cőlín Owens

a) Diarmuid Curraoin (Independent Scholar): In Pursuit of Diarmuid and Grainne through the Pages of Finnegans Wake

b) So Onose (University College Dublin): A Portrait of the Artist as a Failed Young Rebel?

c) Cőlín Owens (George Mason University): The Literary Fenianism of Joyce’s A Portrait

Evening: Symposium Dinner (Macmillan Hall)

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SATURDAY, 18 JUNE 2016

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09.30-11.00: Panel Sessions R

Session R1: Joyce and Phenomenology (G22)

Chair: John Scholar

a) Cleo Hanaway-Oakley (Oxford University): ‘Mirrors of Reciprocal Flesh’: Joyce and Merleau-Ponty

b) Daniel Leonard (Boston University): How Can Earwicker Sleep at Night? The Role of Remorse in Finnegans Wake

c) Sergio Melo (Universidade Federal de Santa Catarina): Towards an ontological constitution in Joyce’s ‘The Dead’

d) John Scholar (Oxford University): Joyce and Bergson: Ulysses as Anti-Stream of Consciousness Novel

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Session R2: Sexual Configurations in Joyce (G26)

Chair: Mark McGahon

a) Hailey Haffey (University of Utah): Speak, Suck, Bite... Kiss: Mother–Son Love in Joyce

b) Morgan Pulver (SUNY Buffalo): A Joycean Perversion: Some Dynamics from Wilde

c) Mark McGahon (Queen’s University Belfast): Oscar Wilde and the Unspeakable in ‘Circe’

Session R3: Joycean Mathematics (G35)

Chair: Ciaran McMorran

a) Jocelyn Rodal (University of California, Berkeley): ‘Night Lessons’ and the Mathematics of Syntax

b) Francis Altomare (Indiana University of Pennsylvania): Joyce, Gödel, and the Strange Loops of Spacetime

c) Ciaran McMorran (University of Glasgow): ‘Writing of Paraboles’ in Einstein’s Wake: Non-Euclidean Geometry, Brunonian Heterodoxy and Joyce

Session R4: Writing in the Wake of Joyce (G37)

Chair: William Hutchings

a) Tobias Harris (Birkbeck College): ‘Sprakin Sea Djoytsch’: Brian O’Nolan’s Extractum O Bhark i bPragrais

b) Sarah Davison and Bram Mertens (University of Nottingham): A Portrait of Hugo Claus as a Young Artist: The Influence of James Joyce on The Sorrow of Belgium

c) William Hutchings (University of Alabama at Birmingham): In the Wake of the Wake, It’s Poundemonium: Julian Rios’s Joycean Novel about Ezra Pound in London

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11.00-11.30: Tea and Coffee

11.30-13.00: Panel Sessions S

Session S1: Badiou’s Theory of the Subject and Joyce (G22)
Chair: Sheldon Brivic
a) Cameron MacKenzie (San Francisco Art Institute): The Torsions of Dedalus: Description and Destruction in *A Portrait of the Artist*

b) Teckyoung Kwon (Kyung Hee University, Seoul): Expansion of the Subject in Badiou and Joyce

c) Sheldon Brivic (Temple University): The Dialectic of Joyce’s Work

Session S2: Literary Echoes (G26)
Chair: Christian Wehmeier
a) Justin Hudak (University of California, Berkeley): Happy Anna-Ver-sary: Echoes of Ovid’s Anna Perenna in *Finnegans Wake*

b) Adam Halstrom (University of Utah): Echoing Texts: Aesthetics of Space and Time in Joyce and Milton

c) Joseph O’Leary (Nanzan University, Japan): Echoes of Georgian Ireland in Joyce

d) Christian Wehmeier (Friedrich-Schiller-University Jena): *Dubliners* and *A Portrait of the Artist Revisited*: Joyce, E.T.A. Hoffmann and the Serapiontic Principle

Session S3: Parallax, Paradox, Paronomasia (G35)
Chair: Federico Sabatini
a) Ioana Zirra (University of Bucharest): Gnomon, Parallax, Paronomasia and the Joycean Cultural Memory Intra-Mediality

b) Noam Schiff (Brandeis University): ‘Again Death’ Netaim, Renaissance, Remorse and the Productive Paradox of Bloom’s Zionism

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c) Federico Sabatini (University of Milano, Bicocca): ‘The Funeral Requisites of Every Needed Description’: Linguistic Evolution in Joyce

Session S4: Affect, Ethics and Subjectivity in A Portrait (G37)

Chair: Thomas Gurke

a) Eri Tanaka (University of Kyushu): Time and the Twofold Nature of Stephen’s Chronology in A Portrait of the Artist as a Young Man

b) Stefano Rosignoli (Trinity College Dublin): James Joyce and Ethics: A Short Journey into the Avant-Textes

c) Erin Hollis (California State University, Fullerton): Boxing Corners 101: Self Defense with Stephen Dedalus

d) Thomas Gurke (Heinrich-Heine-University Düsseldorf): Negotiating Poetics of Affectivity in A Portrait of the Artist as a Young Man

13.00-14.00: Lunch

International James Joyce Foundation Business Meeting (G22/26)

14.00-16.00: Screening of Shem The Penman, with an introduction by the director, Pádraig Trehy (Institute of Advanced Legal Studies, Lecture Theatre [basement], 17 Russell Square)
‘practically sure’

The Registration/Information desk is located in the Crush Hall on the ground floor.

Locations of conference rooms:

*Senate House*

ground floor: Beveridge Hall and Macmillan Hall
ground floor: G22, G26, G35, G37 (behind the ceremonial stair case)
third floor: Rm 349 (turn right when you exit the lifts and go through the double doors and straight across the landing)

*Institute of Advanced Legal Studies* (17 Russell Square)

Basement: Lecture Theatre

Opening Reception: Irish Embassy, 17 Grosvenor Square, SW1X 7HR

Lunch: The University precinct is well provided with places where you can have lunch. In addition to the coffee bar behind the ceremonial stair-case on the ground floor of Senate House or the University of London Union on the far corner of Malet Street, there is a plethora of Prêts, Café Neros, EATs and Starbuckses in the area. Just head in any direction away from Senate House towards Tottenham Court Road, Russell Square (to the Brunswick Centre), Great Russell Street or New Oxford Street. You are more than welcome to bring your sandwich to the lunch-time sessions.

Pub: in case you are in need of libations, or want to find a Joycean friend in the evening, drop in at The Lamb, 94 Lamb’s Conduit Street, a classic, beautifully-preserved Victorian pub frequented among others by Ted Hughes.

Wifi access: the Wifi access code for the week is posted at the Registration desk.

Safety: please be advised not to leave any valuables (handbags, luggage, laptops, mobile phones, etc.) unattended in conference rooms or corridors.
Fire alarm: a routine test will be conducted on Thursday morning.

Senate House Library: all registered delegates have access to the library during the Symposium. You can obtain your temporary library pass from the membership desk on the fourth floor. You are encouraged to visit the Waywords and Meansigns audio installation, a 61-hour audio installation of *Finnegans Wake* set to music, which will play on a continuous loop in the library.