The figure of James Joyce has powerfully grown over time, and is far from being diluted in memory. He is a polyhedral and protean author who continuously offers new entities and presents us with new enigmas. This is exactly what Joyce was so fond of: the possibility of keeping scholars and researchers busy for centuries, as he said. The volume under review here, *New Perspectives on James Joyce*, represents a further step in the extraordinary effort to better understand the figure of James Joyce in relation to his work, and vice versa. As the editors note in the preface, the book is the result of a highly productive combination of elements, one of which is of course the figure of Joyce himself. Another, his deep connection with the Jesuits, who were his educators and teachers, and who are consistently present, in some form or another, in his writings. James Joyce would not have been the same without the profound influence of the Jesuits. Therefore this book explores a somehow different view of Joyce, a new perspective indeed, as its title openly indicates. Whereas Joyce and his work have been considered and reconsidered from almost every angle, it is considerably interesting to analyze it under other points of view. Due to the fact that the University of Deusto, the Jesuit college founded in Bilbao in 1886, edits the present volume, it goes without saying that many of those Joycean elements connected with the Jesuits are carefully exposed and analysed throughout the book here under review.
As the editors wisely note, “It was an extraordinary occasion to pay tribute to the the Jesuits, who educated Joyce first at Conglowes and Belvedere and later at University College, and who figure so prominently in his work” (16). Not surprisingly, there are numerous references to the Basque Country in the book. This arguably makes this collection of essays on Joyce absolutely exceptional. Of course, there are many aspects of Joyce’s work which are treated here in exquisite detail. There are also many ideas and interpretations explored in the chapters, which have hitherto seldom been discussed. Therefore, this is undoubtedly a publication which will prove very useful and enlightening to researchers on the work of James Joyce, a community that continues to grow every day, but also for the less academic readers: although some of the articles compiled here explore very specific and clearly defined aspects of the work of Joyce, particularly from *Ulysses* and *Finnegans Wake*, it is also true that other essays opt for broader analysis, or emphasize the comparison between Joyce and other authors. As it is highlighted in the preface, *New perspectives on James Joyce* has been divided into five parts, with a final interview with Alfonso Zapico, a book illustrator, author of *Dublinés*, a comic about Joyce. The interview, conducted by Olga Fernández Vicente, explores many aspects of the relationship between the graphic artist and both Joycean work and personality that he intended to reflect in his drawings, and serves as a timely conclusion to this book.

The first part of *New Perspectives on James Joyce* is devoted to the genesis of James Joyce’s works. The opening article, written by Fritz Senn, one of the most celebrated international specialists on the Irish author, entitled “Random Instances of Joyce’s Handling of Time,” offers quite a new glimpse on one of the most interesting aspects of Joyce: the interpretation of time. Senn, without losing the academic composure, approaches the reader using various fragments of the Joycean work, apparently selected at random, as stated in
the title: they are effective for understanding the use Joyce makes of time (and space). And not only are they effective, but they also provoke a certain surprise. The chapter is filled with an intense analysis of time constructions and the reflection these constructions have in Joyce’s syntax.

José María Tejedor Cabrera discusses, in a revealing article, the curious and personal relationship and friendship James Stephens had with James Joyce, through the views of other researchers and biographers, in particular through that of Richard J. Finneran. According to Tejedor, Finneran, in his article “James Joyce and James Stephens: The Record of a Friendship with Unpublished Letters from Joyce to Stephens” studies the obvious ties between the two Irish writers, but argues that, despite being a well-documented analysis, “the article fails to identify the reason or reasons Joyce might have considered Stephens as the only appropriate author to fulfill such a demanding task as completing the *Wake*” (39).

Ricardo Navarrete Franco, in his article entitled “The Quinet Motif and Joyce’s memory for *Finnegans Wake*” explores the importance of memory in the *Wake*, particularly valuable for pioneering genetic studies. Navarrete admits that Joyce was very keen on note-taking and his famous notebooks are a testimony to this. But despite the fact that the written documents are still today a relevant source for researches, it is clear, as the author says, that “Joyce’s memory remains, among other things, the invisible side of the notebooks” (54) and he states that many things were not written down by Joyce simply because he was able to remember them. The example he uses to demonstrate the importance of memory in *Finnegans Wake* is the Quinet quotation in II.ii. Elgar Quinet, the author explains, was a 19th century French Historian, well known as a translator of Vico. The Quinet motif is used in different sections of the *Wake*, according to Navarrete, and according to Joyce himself, as can be deduced from his letter to Miss Weaver. The author demonstrates that Joyce was really impressed by Quinet’s ‘beautiful sentence’ and wanted to
include it in his writings. The relevance of the Quinet motif in Joyce relies not on the source it comes from, Navarrete states, but “where it is added, what textual dimension it acquires.” (62)

To put an end to this first part, entitled “On the genesis of Joyce’s work,” the editors decided (as they say in the preface) to include Anne MacCarthy’s article on James Duffy and Duffy’s Irish Catholic Magazine. In fact, as the editors also point out, the article is not directly connected with the Joycean universe, but, still, it contains plenty of the religious factors which may be regarded as highly relevant in Joyce’s work, namely in Ulysses.

The second part of the book, entitled, “On Irish-Basque Literary Relations,” opens with a brilliant approach to the connections between the Basque language and Finnegans Wake, written by Professor Francisco García Tortosa. The article gives the reader a very detailed and accurate account of Joyce’s techniques of literary composition, and mentions the reasons why Ulysses and Finnegans Wake should be regarded as the result of quite different processes of writing. García Tortosa focuses his attention on the importance of the usage of foreign languages in Joyce, namely in Finnegans Wake. But he observes that the more than 43 languages used in Finnegans Wake do not respond to Joyce’s intention to demonstrate his polyglot nature, but to the fact that Finnegans Wake itself demands a multiplicity of languages in order to represent the real world. As a result, García Tortosa points out, if English is distorted and altered throughout the book, the rest of the languages present in it will be distorted and altered as well. Tortosa emphasizes the importance of genetic studies for this purpose: however, he considers that this method, despite the opinion of remarkable genetists, does not provide us with absolute certainties. García Tortosa traces with scrupulous detail the origins of Spanish words in Joyce, as he had already done in Papers on Joyce no. 7/8, and concludes that the Basque Language was one of the last ones to be included in Finnegans
Wake, as it can be inferred from the manuscripts. The last part of this extremely detailed and enriching article is devoted to analysing some of the different Basque words used by Joyce, and those which finally were considered for their inclusion in the definitive version of Finnegans Wake. Professor García Tortosa proves that a high percentage of Basque words, previously selected, were finally present in book (about 31 out of 40). He also maintains that the bombing of the Basque town of Guernica also contributed to increasing Joyce’s interest in the Basque language, and probably prompted the inclusion of the words, which took place more or less in the days of the attack on Guernica.

Jon Kortazar devotes his article to exploring the relationship between the two literary systems, Irish and Basque, based in part on the theories of Even-Zohar, considering from the outset that there are two motivations, aesthetics and politics, particularly the latter, to study the influence of Irish literature on the Basque one.

Mikel Hernández Abaitua, a Basque writer that Jon Kortazar himself included in the previous article in the list of authors influenced by Saizarbitoria (and, therefore, by Joyce), describes with emotion and intimacy his personal vision of Egunero Hasten Delako. Abaitua assures that, in his opinion, the similarities between Saizarbitoria and Joyce are not few, and concludes by saying that certainly Egunero Hasten Delako “is the first Basque novel radically avant-garde.” (113)

Concluding the second part of the book, Asier Altuna García de Salazar contributes with an enlightening article about a weekly Irish journal first published in 1842, called The Nation. Asier Altuna describes the importance of the representation of the Basques in Ireland in the first part of the nineteenth century conducted by the journal The Nation, which qualifies as “a seminal propagator of nationalist ideas in Ireland at the time.” (116)

The third section of the book, entitled “New comparative approaches,” begins with an article by José
Manuel Estévez Saá which explores the presence of women and affective relationships both in the work of James Joyce and William Trevor. It is not the first time that Estévez Saá delves into this author who shares certain similarities to the literary discourse of the author of *Ulysses*. Acknowledging that Trevor has more links with the Ireland of the 30s or 40s than with the contemporary one, Estévez Saá specifically examines the world of women in William Trevor’s short stories, particularly in “The Ballroom of Romance” (which can be compared to Joyce’s “Eveline”), and in “Meeting in Middle Age”, a story in which Estévez Saá finds many coincidences with Joyce’s “A Painful Case.” The author concludes that the two stories “expose the tragic failure of human affective relationships at different ages and in different circumstances.” (134)

In the next chapter, entitled “James Joyce and Pio Baroja: Common Sources,” María Luz Suárez Castiñeira and Olga Fernández Vicente analyze the origins of the evolution of realism and fiction in Europe. The authors try to convey, and do so with great efficiency, the use of the great myths and great heroes of literature carried out by Pio Baroja and James Joyce, two contemporary authors belonging to two very different cultures.

Alberto Lázaro Lafuente and Teresa Iribarren i Donadeu offer in their article, entitled “Shedding Light on the Mystery of the First Catalan *Ulysses*: The Joycean Letters of J.F. Jové Vidal,” an interesting vision and a thorough analysis of the first translation into Catalan of Joyce’s masterpiece, and, in fact, the first translation of *Ulysses* in Spain, apart from for those pages in Galician that Otero Pedrayo had published in the journal *Nós* in the 20s. The article explores this curious enigma: the mysterious reasons why the Catalan version of *Ulysses* by J. F. Vidal Jove, finished in 1966, who is presented by the authors as a freelance writer and translator, was never published.

Joaquim Mallafré, Joyce’s translator into Catalan, is the author of the next article in this volume. The article, entitled
“Ulysses / Ulisses: Digging for Common Ground” explores in great detail some aspects of the translation of *Ulysses* Mallafré conducted, which, by the way, has historically been well received by the readership.

The article which closes this third part of the book, entitled “Spanish Translations of *Ulysses*: a Teaching Approach,” written by Carmelo Medina, provides a detailed and exciting tour of the first translations of *Ulysses*, the initial international steps of the work, the problems of censorship the book encountered in some countries, and above all, the translation of *Ulysses* into Spanish. Carmelo Medina, who accumulates a long trajectory as a scholar on the various translations of *Ulysses* and censorship around Joyce, and who has recently studied the notebooks of Buffalo (USA), offers the reader his experience as a teacher who has used the Spanish translations of *Ulysses* in his English literature classes.

The fourth part of this volume, entitled “New Theoretical Approaches to Joyce’s aesthetics,” begins with an interesting article by Jefferey Simons, “A Lyric Weakling in the *Wake*.” Simons explains the reasons behind the title, quite a Joycean pun. Simons reveals that he is the “weakling,” and *Wake*, of course, is *Finnegans Wake*. The article, well-researched and very instructive, offers quite a perplexing insight into the construction of *Finnegans Wake*, and concludes with a miscellany of analyses, all referring to the measurement of the degree of Joycean discourse cohesion in the *Wake*.

In “James Joyce’s Early Writings and Ecocritical Theory. A New Turn?” Marisol Morales explores one of the critical theories in vogue at the moment, which has already engaged the attention of the author elsewhere: Ecocriticism and Ecofeminism. After acknowledging that Joyce has been studied from almost any theoretical perspective, Morales says that the Ecocritical theory, which became popular in the 90s, has not yet been applied to the work of Joyce. This is the reason why she intends to analyze the first literary works of the author, where, in her view, multiple samples can be found on the
relationship between literature and nature, i.e. the theoretical framework upon which Ecocriticism is based.

Also using an Ecocritical perspective, to which she has devoted other previous work, Margarita Estévez Saá analyzes the possible ecofeminist side of James Joyce. In her enlightening article, “Could we Speak about an Eco-Feminist Joyce?,” Margarita Estévez Saá focuses on the idea of urban nature in both *Ulysses* and *Finnegans Wake*, two major works which the author knows in depth, especially the latter, and which she has already dealt with elsewhere. Margarita Estévez Saá explores with great accuracy the spaces and ecofeminist visions to be found in the two great works of Joyce, noting that “women and nature are seen as victims of patriarchal control” (220). And, as she concludes: “it would not be that far-fetched to consider that Joyce would ‘embrace’ what later on has been considered as the environmental vision of Ecofeminism that emphasizes both women’s and men’s involvement with and responsibility towards nature.” (222)

Yolanda Morató Agrafojo analyzes a curious aspect of the biography of James Joyce: his relationship with Wyndham Lewis, traditionally considered the father of Vorticism, the English avant-garde movement. In a revealing article, entitled “Dr. Lewis. Mr. Joyce: An Analysis of the Mind of James Joyce in *Time and Western Man* by Wyndham Lewis,” Yolanda Morató offers the reader an interesting study of how Lewis delves into some controversial aspects concerning Joyce’s work.

Rubén Jarazo-Álvarez closes the fourth part of the book with a study related to the importance of tourism development and management of cultural resources in Ireland. In “Managing Culture in Ireland: Literary Tourism and James Joyce as a case study,” Jarazo-Álvarez offers a comprehensive and well documented study on the treatment that the so-called Celtic Tiger applied to the management of culture as an important source of wealth, particular in the field of literature and, more
specifically, on the exploitation of Joyce and his work in the context of the cultural industry.

Two interesting articles complete this volume, constituting the fifth part, called “On Myth and Religion in Joyce.” The first one is a long contribution on the Jesuit education experienced by James Joyce, an aspect, as is well known, that is very present in his work. In “Allude me as a Jesuit: James Joyce and his Educators,” Bruce Bradley is concerned, from his personal experience, with the different occasions that the education of James Joyce was in the hands of the Jesuit order.

Last but not least, the article by Benigno del Río Molina, entitled “Ulises, libro de prodigios y monstruos” (“Ulysses, a book of marvels and monsters”), conveys to the reader an analysis of the deformity and monstrousity in Joyce, particularly in Ulysses. Benigno del Río, subsequent to a few paragraphs contextualizing the topic throughout history, examines what he calls abnormal beings in Ulysses, and the relationship between the evil and the deformed, corrupt and monstrous bodies. The article is very enlightening and shows the reader many examples of characters reduced to the status of beasts.

With this volume The Basque Country should be added to the many Spanish communities that have shown an academic interest in the work of the Irish genius.

José Miguel Alonso Giráldez