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Writing the City examines and challenges the traditional transatlantic axis of urban modernism, London-Paris-New York, an axis that has often elided the historical importance of other centers that have shaped metropolitan identities and discourses. According to Desmond

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Harding, James Joyce's internationalist vision of Dublin generates powerful epistemic and cultural tropes that reconceive the idea of the modern city as a moral phenomenon in transcultural and transhistorical terms. Taking up the works of both Joyce and John Dos Passos, Harding investigates the lasting contributions these author's made to transatlantic intellectual thought in their efforts to envisage the city. The role of memory in shaping religion in the ancient cities of Mesopotamia, Egypt, Greece and Rome.

Modernism and Melancholia shows how a range

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of novels from 1913 to 1941 perform melancholia in their diction, images, metaphors, syntax, and experimental narrative techniques.

The study of popular culture has come of age, and is now an area of central concern for the well-established domain of cultural studies. In a context where research in popular culture has become closely intertwined with current debates within cultural studies, this volume provides a selection of recent insights into the study of the popular from cultural studies perspectives.

Dealing with issues concerning representation, cultural production and consumption or identity

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construction, this anthology includes chapters analysing a range of genres, from film, television, fiction, drama and print media to painting, in various contexts through a number of cultural studies-oriented theoretical and methodological orientations. The contributions here specifically focus on a wide variety of issues ranging from the ideological construction of identities in print media to the narratives of the postmodern condition in film and fiction, through investigations into youth, the dialogue between the canon and the popular in Shakespeare, and the so-called topographies of the popular in

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spatial and visual representation. In exploring the interface between cultural studies and popular culture through a number of significant case studies, this volume will be of interest not only within the fields of cultural studies, but also within media and communication studies, film studies, and gender studies, among others.

Topographies of Class

Novels, Maps, Modernity

A Literary Reference to His Life and Work

James Joyce and the Fabrication of an Irish Identity

James Joyce and Cinematicity

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*The Modern Gothic and Literary Doubles
The Spatial Imagination, 1850-2000*

Bely, Joyce, and Döblin Peripatetics in the City Novel
Examines the life and writings of James Joyce,
including a biographical sketch, detailed synopses
of his works, social and historical influences, and
more.

This collection presents articles that examine Joyce
and Beckett's mutual interest in and use of the
negative for artistic purposes. The essays range
from philological to psychoanalytic approaches to
the literature, and they examine writing from all

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stages of the authors' careers. The essays do not seek a direct comparison of author to author; rather they lay out the intellectual and philosophical foundations of their work, and are of interest to the beginning student as well as to the specialist.

Provides a comprehensive A to Z reference with more than 600 entries providing facts about modern novelists and their works.

Carnivalizing Difference

Petersburg/Petersburg

Joyce and the City

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Urban Visions and Literary Modernism

"Beckett, Joyce and the Art of the Negative"

The Best Books for Academic Libraries

Encyclopedia of the World Novel

A belief in progress tells us something about the way a society views itself. Progress speaks of confidence, optimism and dynamism. It assures us of pattern and structure. In the nineteenth century, as the Christian model of development is increasingly challenged and as geological findings expand understanding of history, so progress emerges from the Enlightenment as an

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ever more acute subject for debate. This book addresses the theme of progress and patterns of progression in the work of Flaubert. Through close textual analysis of his works and particular scrutiny of his narrative structures, this book argues that Flaubert's position in the mid-nineteenth century situates his work at an intriguing historical crossroads, between Romantic faith in progress and assertions of Decadent decline. Flaubert's response to progress is rich and complicated, offering stimulating views of momentum and

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perfectibility. In this study, actual progression is seen as a metaphor for understanding Flaubert's attitude to historical progress. Each chapter focuses on a particular vehicle or pattern of movement, analysing journeys undertaken by characters in Flaubert's texts as models of disrupted, non-linear progression which provide a counter-current to contemporary ideologies of progress. A closing chapter examines connections between Flaubert and Huysmans, investigating the response to progress in later nineteenth-century literature.

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In this first comprehensive reading of Juvenal's satires in more than fifty years, David H. J. Larmour deftly revises and sharpens our understanding of the second-century Roman writer who stands as the archetype for all later practitioners of the satirist's art. The enduring attraction of Juvenal's satires is twofold: they not only introduce the character of the "angry satirist" but also offer vivid descriptions of everyday life in Rome at the height of the Empire. In Larmour's interpretation, these two elements are inextricably linked. The Arena of Satire

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presents the satirist as flaneur traversing the streets of Rome in search of its authentic core—those distinctly Roman virtues that have disappeared amid the corruption of the age. What the vengeful, punishing satirist does to his victims, as Larmour shows, echoes what the Roman state did to outcasts and criminals in the arena of the Colosseum. The fact that the arena was the most prominent building in the city and is mentioned frequently by Juvenal makes it an ideal lens through which to examine the spectacular and punishing characteristics of

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Roman satire. And the fact that Juvenal undertakes his search for the uncorrupted, authentic Rome within the very buildings and landmarks that make up the actual, corrupt Rome of his day gives his sixteen satires their uniquely paradoxical and contradictory nature. Larmour's exploration of "the arena of satire" guides us through Juvenal's search for the true Rome, winding from one poem to the next. He combines close readings of passages from individual satires with discussions of Juvenal's representation of Roman space and topography,

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the nature of the “arena” experience, and the network of connections among the satirist, the gladiator, and the editor—or producer—of Colosseum entertainments. The Arena of Satire also offers a new definition of “Juvenalian satire” as a particular form arising from the intersection of the body and the urban landscape—a form whose defining features survive in the works of several later satirists, from Jonathan Swift and Evelyn Waugh to contemporary writers such as Russian novelist Victor Pelevin and Irish dramatist Martin

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McDonagh.

We cannot simply listen to our urban past. Yet we encounter a rich cultural heritage of city sounds presented in text, radio and film. How can such »staged sounds« express the changing identities of cities? This volume presents a collection of studies on the staging of Amsterdam, Berlin and London soundscapes in historical documents, radio plays and films, and offers insights into themes such as film sound theory and museum audio guides. In doing so, this book puts contemporary controversies on

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urban sound in historical perspective, and contextualises iconic presentations of cities. It addresses academics, students, and museum workers alike. With contributions by Jasper Aalbers, Karin Bijsterveld, Carolyn Birdsall, Ross Brown, Andrew Crisell, Andreas Fickers, Annelies Jacobs, Evi Karathanasopoulou, Patricia Pisters, Holger Schulze, Mark M. Smith and Jonathan Sterne.

It has seemed at times that there is no neutral territory between those who see Bakhtin as the practitioner of a kind of neo-Marxist, or at least

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materialist, deconstruction and those who look at the same texts and see a defender of traditional, liberal humanist values and classical conceptions of order, a conservative in the true sense of the term. Arising from a conference under the same title held at Texas Tech University, *Carnivalizing Difference* seeks to explore the actual and possible relationships between Bakhtinian theory and cultural practice. The introduction explores the changing configurations of our understanding of Bakhtin's work in the context of recent theory and outlines

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how that understanding can inform, and be informed by, culture both ancient and modern. Eleven articles, spanning a wide range of periods and cultural forms, then address these issues in detail, revealing the ways in which Bakhtinian thought illuminates, sometimes obfuscates, but always challenges.

A Reader's Guide to Andrei Bely's "petersburg
Modernism and Melancholia
Soundscapes of the Urban Past
Writing as Countermourning
Queer Constellations

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Writing the City

Critical Companion to James Joyce

"Queer Constellations investigates the dreams and catastrophes of recent urban history viewed through new queer narratives of inner-city life. The "gay village," "gay mecca," "gai Paris," the "lesbian flaneur," the "lesbian boheme"--these and other urban phantasmagoria feature paradoxically in this volume as figures of revolutionary utopia and commodity spectacle, as fossilized archetypes of social transformation and ruins of haunting cultural potential. Dianne Chisholm introduces readers to new practices of walking, seeing, citing, and remembering the city in works by Neil Bartlett, Samuel Delany, Robert Gluck, Alan Hollinghurst, Gary Indiana, Eileen Myles, Sarah Schulman, Edmund White, and David

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Wojnarowicz. Reading these authors with reference to the history, sociology, geography, and philosophy of space, particularly to the everyday avant-garde production and practice of urban space, Chisholm reveals how--and how effectively--queer narrative documentary resembles and reassembles Walter Benjamin's constellations of Paris, "capital of the nineteenth century."

Considering experimental queer writing in critical conjunction with Benjamin's city writing, the book shows how a queer perspective on inner-city reality exposes contradictions otherwise obscured by mythic narratives of progress. If Benjamin regards the Paris arcade as a microcosm of high capitalism, wherein the (un)making of industrial society is perceived retrospectively, in contemporary queer narrative we see the sexually charged and commodity-entranced space of the gay bathhouse as a microcosm of late

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capitalism and as an exemplary site for excavating the contradictions of mass sex. In Chisholm's book we discover how, looking back on the ruins of queer mecca, queer authors return to Benjamin to advance his "dialectics of seeing"; how they cruise the paradoxes of market capital, blasting a queer era out of the homogeneous course of history.

What was Andrei Bely's aim in his ambiguous novel Petersburg? For the first time, this study firmly places Bely's work at the heart of the European Modern (die Moderne). The book argues that the novel - with its concern for the spiritual and its desire to create new aesthetics - helped reshape fundamental views of reality, of the Self, and of consciousness. Theories of Freud and Jung, as well as the aesthetics of the Viennese Secession, are used to elucidate Bely's approach to the narrative. The book also presents Rudolf Steiner's

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anthroposophy as the prism through which Bely reflects modernist ideas. (Series: Slavistik - Vol. 1)

The Modern Gothic and Literary Doubles is concerned with Gothic representations of London in the late 19th century. Establishing that a modern Gothic literary mode relocates the traditional rural Gothic to the late 19th century metropolis, this volume explores the cultural history of London in the 19th century. The subsequent discussion of the Gothic fictions of Stevenson, Wilde and Wells offers new perspectives from which to assess the impact of contemporary perceptions of London as a Gothicized space on the works of these novelists.

In Topographies of Class, Sabine Hake explores why Weimar Berlin has had such a powerful hold on the urban imagination. Approaching Weimar architectural culture from the perspective of

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mass discourse and class analysis, Hake examines the way in which architectural projects; debates; and representations in literature, photography, and film played a key role in establishing the terms under which contemporaries made sense of the rise of white-collar society. Focusing on the so-called stabilization period, *Topographies of Class* maps out complex relationships between modern architecture and mass society, from Martin Wagner's planning initiatives and Erich Mendelsohn's functionalist buildings, to the most famous Berlin texts of the period, Alfred Döblin's city novel *Berlin Alexanderplatz* (1929) and Walter Ruttmann's city film *Berlin, Symphony of the Big City* (1927). Hake draws on critical, philosophical, literary, photographic, and filmic texts to reconstruct the urban imagination at a key point in the history of German modernity, making this the first study---in English or German---to

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take an interdisciplinary approach to the rich architectural culture of Weimar Berlin. Sabine Hake is Professor and Texas Chair of German Literature and Culture at the University of Texas at Austin. She is the author of numerous books, including German National Cinema and Popular Cinema of the Third Reich. Cover art:

Construction of the Karstadt Department Store at Hermannplatz, Berlin-Neukölln. Courtesy Bildarchiv Preeussischer Kulturbesitz / Art Resource, NY

Intersections of Space and Ethos

Between Space and Place

Making Sense of Popular Culture

Berlin, Alexanderplatz

Bakhtin and the Other

Transforming Place in a Unified Germany

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Novel and City, 1900–1921

An introduction to a complex but hugely influential Russian novel written on the eve of the First World War. Accessible essays explain how Petersburg articulated the sensibility, ideas, phobias, and aspirations of Russian and transnational modernism. In this book, Keith Williams explores Victorian culture's emergent 'cinematicity' as a key creative driver of Joyce's experimental fiction, showing how Joyce's style and themes share the cinematograph's roots in Victorian optical entertainment and science.

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From the myths and legends that fashioned the identities of ancient city-states to the diversity of literary performance in contemporary cities around the world, literature and the city are inseparably entwined. The international team of scholars in this volume offers a comprehensive, accessible survey of the literary city, exploring the myriad cities that authors create and the genres in which cities appear. Early chapters consider the literary legacies of historical and symbolic cities from antiquity to the early modern period. Subsequent chapters consider the importance

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of literature to the rise of the urban public sphere; the affective experience of city life; the interplay of the urban landscape and memory; the form of the literary city and its responsiveness to social, cultural and technological change; dystopian, nocturnal, pastoral and sublime cities; cities shaped by colonialism and postcolonialism; and the cities of economic, sexual, cultural and linguistic outsiders.

Forty chapters, written by leading scholars across the world, describe the latest thinking on modern Irish poetry. The Handbook begins with a consideration of Yeats's early

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work, and the legacy of the 19th century. The broadly chronological areas which follow, covering the period from the 1910s through to the 21st century, allow scope for coverage of key poetic voices in Ireland in their historical and political context. From the experimentalism of Beckett, MacGreevy, and others of the modernist generation, to the refashioning of Yeats's Ireland on the part of poets such as MacNeice, Kavanagh, and Clarke mid-century, through to the controversially titled post-1969 'Northern Renaissance' of poetry, this volume will provide extensive coverage of the key

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movements of the modern period. The Handbook covers the work of, among others, Paul Durcan, Thomas Kinsella, Brendan Kennelly, Seamus Heaney, Paul Muldoon, Michael Longley, Medbh McGuckian, and Ciaran Carson. The thematic sections interspersed throughout - chapters on women's poetry, religion, translation, painting, music, stylistics - allow for comparative studies of poets north and south across the century. Central to the guiding spirit of this project is the Handbook's consideration of poetic forms, and a number of essays explore the generic diversity of poetry in Ireland, its various

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manipulations, reinventions and sometimes repudiations of traditional forms. The last essays in the book examine the work of a 'new' generation of poets from Ireland, concentrating on work published in the last two decades by Justin Quinn, Leontia Flynn, Sinead Morrissey, David Wheatley, Vona Groarke, and others.

1900 to the Present

Subcultural Space In The Wake Of The City

Encyclopedia of Urban Studies

All Future Plunges to the Past

The Cambridge Companion to the City in
Literature

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The Oxford Handbook of Modern Irish Poetry
Texts as Models of and for the City

Walking served as an occasion for the display of power and status in ancient Rome, where great men paraded with their entourages through city streets and elite villa owners strolled with friends in private colonnades and gardens. In this book-length treatment of the culture of walking in ancient Rome, Timothy O'Sullivan explores the careful attention which Romans paid to the way they moved through their society. He employs a wide range of literary, artistic and architectural evidence to reveal the crucial role that walking played in the performance of social status, the discourse of the body and the representation of space. By examining how Roman

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authors depict walking, this book sheds new light on the Romans themselves - not only how they perceived themselves and their experience of the world, but also how they drew distinctions between work and play, mind and body, and Republic and Empire.

The final decade of the old order in imperial Russia was a time of both crisis and possibility, an uncertain time that inspired an often desperate search for meaning. This book explores how journalists and other writers in St. Petersburg described and interpreted the troubled years between the Russian revolutions of 1905 and 1917. Mark Steinberg, distinguished historian of Russia in the late nineteenth and early twentieth centuries, examines the work of writers of all kinds, from

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anonymous journalists to well-known public intellectuals, from secular liberals to religious conservatives. Though diverse in their perspectives, these urban writers were remarkably consistent in the worries they expressed. They grappled with the impact of technological and material progress on the one hand, and with an ever-deepening anxiety and pessimism on the other. Steinberg reveals a new, darker perspective on the history of St. Petersburg on the eve of revolution and presents a fresh view of Russia's experience of modernity.

Peter Barta offers a new perspective on the narrative apparatus in three prominent modernist European city novels. He argues that the narrative combination of

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rambling, thinking, observing, and talking creates a "peripatetic" perspective, a manner of facing oneself and the world. The book examines Andrei Bely's Petersburg, James Joyce's Dublin, and Alfred Döblin's Berlin with special attention to the juxtaposition of details of the city with details of the characters' mental wanderings. Barta sees that the city forces upon its characters psychic displacement, tensions, and oppositions--the fragmentation characterizing much of contemporary fiction. None of the three works resolves the conflicts responsible for the restless narrative peregrinations. The city text (a maze without a center) dispossesses its characters, though they retain the desire to come to terms with their environment. In

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showing how three novels--Bely's Petersburg, Joyce's Ulysses, and Döblin's Berlin Alexanderplatz--illustrate idiosyncratic features of the modernist European city, Peter Barta adds a fresh dimension to our reading of urban fiction, its characters, types, and general themes. This collection of essays is the first work to focus entirely on the concept of space and its ramifications in the works of Joyce.

Stevenson, Wilde and Wells

Staged Sound as Mediated Cultural Heritage

Walking in Roman Culture

**Flaubert: Transportation, Progression, Progress (Le
Romantisme Et Après En France**

Cities on the Margin, on the Margin of Cities

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Charting Literary Urban Studies

The Facts on File Companion to the World Novel

All Future Plunges to the Past explores how Russian writers from the mid-1920s on have read and responded to Joyce's work. Through contextually rich close readings, José Vergara uncovers the many roles Joyce has occupied in Russia over the last century, demonstrating how the writers Yury Olesha, Vladimir Nabokov, Andrei Bitov, Sasha Sokolov, and Mikhail Shishkin draw from Joyce's texts, particularly *Ulysses* and *Finnegans Wake*, to address the volatile questions of lineages in their respective

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Soviet, émigré, and post-Soviet contexts. Interviews with contemporary Russian writers, critics, and readers of Joyce extend the conversation to the present day, showing how the debates regarding the Irish writer's place in the Russian pantheon are no less settled one hundred years after *Ulysses*. The creative reworkings, or "translations," of Joycean themes, ideas, characters, plots, and styles made by the five writers Vergara examines speak to shifting cultural norms, understandings of intertextuality, and the polarity between Russia and the West. Vergara illuminates how Russian writers have used

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Joyce's ideas as a critical lens to shape, prod, and constantly redefine their own place in literary history. All Future Plunges to the Past offers one overarching approach to the general narrative of Joyce's reception in Russian literature. While each of the writers examined responded to Joyce in an individual manner, the sum of their methods reveals common concerns. This subject raises the issue of cultural values and, more importantly, how they changed throughout the twentieth century in the Soviet Union, Russian emigration, and the post-Soviet Russian environment.

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A benchmark study in the changing field of urban anthropology, Berlin, Alexanderplatz is an ethnographic examination of the rapid transformation of the unified Berlin. Through a captivating account of the controversy around this symbolic public square in East Berlin, the book raises acute questions about expertise, citizenship, government and belonging. Based on ethnographic fieldwork in the city administration bureaus, developers' offices, citizen groups and in Alexanderplatz itself, the author advances a richly innovative analysis of the multiplicity of place. She reveals how Alexanderplatz is

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assembled through the encounters between planners, citizen activists, social workers, artists and ordinary Berliners, in processes of popular participation and personal narratives, in plans, timetables, documents and files, and in the distribution of pipes, tram tracks and street lights. Alexanderplatz emerges as a socialist spatial exemplar, a 'future' under construction, an object of grievance, and a vision of robust public space. This book is both a critical contribution to the anthropology of contemporary modernity and a radical intervention in current cross-disciplinary

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debates on the city.

This book focuses on literature and cinema in English or French by authors and directors not working in their native language. Artists with hybrid identities have become a defining phenomenon of contemporary reality following the increased mobility between civilisations during the postcolonial period and the waves of emigration to the West. Cinema and prose fiction remain the most popular sources of cultural consumption, not least owing to the adaptability of both to the new electronic media. This volume considers cultural products in English and French in which the

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explicitly multi-focal representation of authors' experiences of their native languages/cultures makes itself conspicuous. The essays explore work by the peripheral and those without a country, while problematising what might be meant by the widely used but not always well-defined term 'bicultural'. The first section looks at films by such well-known filmmakers working in France as Bouchareb, Kechiche, Legzouli and Dridi, as well as the animated feature Persepolis. Here the focus is on the representation of human experience in spatial terms, exploring the appropriation of territory cohabited by

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'local' people, newcomers and their children, haunted by the cultural memories of distant places. The second part is devoted to multicultural authors whose 'native' language was English, Russian, Polish, Hungarian or Spanish (Beckett, Herzen, Vovsikov, Triolet, Conrad, Hoffmann, Kristof, Dorfman), and their creative engagement with difference. A study of the emergence of multilingual writing in Montaigne and an autobiographical essay by Elleke Boehmer on growing up surrounded by English, Dutch, Afrikaans and Zulu frame the volume's chapters. The collection relishes the freedom provided by

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liberation from the confines of one language and culture and the delight in creative multilingualism. This book will be of significant interest to those studying the subject of biculturalism, as well as the fields of comparative literature and cinema. Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

Peripatetics in the City Novel
James Joyce in Russian Literature
Before and After Film
The Red Jester
Choice

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Modern Architecture and Mass Society in
Weimar Berlin

Andrei Bely's Petersburg as a Novel of the
European Modern

Over the past decades, the growing interest in the study of literature of the city has led to the development of literary urban studies as a discipline in its own right. The Routledge Companion to Literary Urban Studies provides a methodical overview of the fundamentals of this developing discipline and a detailed outline of new directions in the field. It consists of 33 newly commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main

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theoretical approaches as well as key literary genres, with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies; a reassessment and critique of classical urban studies theories and the canon of literary capitals; and methods for the analysis of cities in literature. The Routledge Companion to Literary Urban Studies provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper-level students and researchers working on city literature.

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This book examines how readers and novelists alike have used maps, guidebooks, and other geographical media to imagine and represent the space of the novel from the mid-nineteenth century to the present.

Since its founding three hundred years ago, the city of Saint Petersburg has captured the imaginations of the most celebrated Russian writers, whose characters map the city by navigating its streets from the aristocratic center to the gritty outskirts. While Tsar Peter the Great planned the streetscapes of Russia ' s northern capital as a contrast to the muddy and crooked streets of Moscow, Andrei Bely ' s novel Petersburg (1916), a cornerstone of Russian modernism and the culmination of the “ Petersburg myth ” in Russian culture, takes

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issue with the city ' s premeditated and supposedly rational character in the early twentieth century.

“ Petersburg ” /Petersburg studies the book and the city against and through each other. It begins with new readings of the novel—as a detective story inspired by bomb-throwing terrorists, as a representation of the aversive emotion of disgust, and as a painterly avant-garde text—stressing the novel ' s phantasmagoric and apocalyptic vision of the city. Taking a cue from Petersburg ' s narrator, the rest of this volume (and the companion Web site, stpetersburg.berkeley.edu/) explores the city from vantage points that have not been considered before—from its streetcars and iconic art-nouveau office buildings to the slaughterhouse on

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the city fringes. From poetry and terrorist memoirs, photographs and artwork, maps and guidebooks of that period, the city emerges as a living organism, a dreamworld in flux, and a junction of modernity and modernism.

Guided by the multifaceted relations between city and text, *Charting Literary Urban Studies: Texts as Models of and for the City* attempts to chart the burgeoning field of literary urban studies by outlining how texts in varying degrees function as both representations of the city and as blueprints for its future development. The study addresses questions such as these: How do literary texts represent urban complexities – and how can they capture the uniqueness of a given city? How

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do literary texts simulate layers of urban memory – and how can they reinforce or help dissolve path dependencies in urban development? What role can literary studies play in interdisciplinary urban research? Are the blueprints or 'recipes' for urban development that most quickly travel around the globe – such as the 'creative city', the 'green city' or the 'smart city' – really always the ones that best solve a given problem? Or is the global spread of such travelling urban models not least a matter of their narrative packaging? In answering these key questions, this book also advances a literary studies contribution to the general theory of models, tracing a heuristic trajectory from the analysis of literary texts as

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representations of urban developments to an analysis of literary strategies in planning documents and other pragmatic, non-literary texts.

James Joyce and the Mythology of Modernism

Bicultural Literature and Film in French and English

The Routledge Companion to Literary Urban Studies

Petersburg Fin de Si è cle

The Significance of Place

Landscapes of Liminality

Making Space in the Works of James Joyce

Landscapes of Liminality expands upon existing notions of spatial practice and spatial theory, and examines more intricately the contingent notion of "liminality" as a space of "in-between-ness" that

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avoids either essentialism or stasis, as well as the role of interstitiality in delineating between space and place.

"James Joyce and the Mythology of Modernism" examines anew how myth exists in Joyce's fiction. Using Joyce's idiosyncratic appropriation of the myths of Catholicism, this study explores how the rejected religion still acts as a foundational aesthetic for a new mythology of the Modern age starting with "A Portrait of the Artist as a Young Man" and maturing within "Ulysses". Like the mythopoeists before him—Homer, Dante, Milton, Blake—Joyce consciously sets out to encapsulate his vision of a splintered and rapidly changing reality into a new aesthetic which alone is

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capable of successfully rendering the fullness of life in a meaningful way. Already reeling from the humanistic implications of an impersonal Newtonian universe, the Modern world now faced an Einsteinian one, a re-evaluation which includes Stephen's awakening from the "nightmare" of history, a re-definition of deity, and Bloom's urban identity. Written with both the experienced Joycean and the beginner in mind, this book tells how the Joycean myth is our own conception of the human being, and our place in the universe becomes (re)defined as definitively Modernist, yet still, through Molly Bloom's final affirmation, profoundly human. The pressing economic, environmental and social

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crises emanate the need for a redefinition of the dominant views, perspectives and values in the field of architecture. The intellectual production of the last two decades has witnessed an impressive number of new design techniques and conceptual displacements reflecting the dynamic and fluid relation between man and his dwelling space. However, the contemporary market forces are favouring the growth of a star-system in architectural production based on technological innovation, spectacular imagery and formal acrobatics, and are neglecting the social, environmental and moral implications of spatial design. Perhaps the time has come to think anew the possible critical intersections between space and

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ethos, not only as an answer to the negative consequences of Modernity, but also as a remedy to the negative aspects of globalisation. The aim of the present collective volume is to enliven the ethical dimensions and dilemmas of architecture as they are shaped within the complexity of our times on two levels: the level of critical and reflective discourse and the level of social and cultural reality occasioned by post-industrial modes of production and new technologies. Thirteen distinguished academics and researchers investigate the complex relations between architecture, space and ethics from divergent and inter-disciplinary perspectives: philosophy, sociology, the humanities, the arts,

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landscape design, environmental design, urban design and architectural history and theory.

James Joyce's preoccupation with space—be it urban, geographic, stellar, geometrical or optical—is a central and idiosyncratic feature of his work. In Making Space in the Works of James Joyce, some of the most esteemed scholars in Joyce studies have come together to evaluate the perception and mental construction of space, as it is evoked through Joyce's writing. The aim is to bring together several recent trends of literary research and criticism to bear on the notion of space in its most concrete sense. The essays move dialectically out of an immediate focus on the phenomenological and intra-psychic, into broader and

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wider meditations on the social, urban and collective. As Joyce's formal experiments appear the response to the difficulty of enunciating truly the experience of lived space, this eventually leads us to textual and linguistic space. The final contribution evokes the space with which Joyce worked daily, that of his manuscripts—or what he called "paperspace." With essays addressing all of Joyce's major works, this volume is a critical contribution to our understanding of modernism, as well as of the relationship between space, language, and literature.

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