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JAMES JOYCE, SEXUALITY AND SOCIAL PURITY

In *James Joyce, Sexuality and Social Purity*, Katherine Mullin offers a richly detailed account of Joyce's lifelong battle against censorship. Through prodigious archival research, Mullin shows Joyce responding to Edwardian ideologies of social purity by accentuating the 'contentious' or 'offensive' elements in his work. The censorious ambitions of the social purity movement, Mullin claims, feed directly into Joyce's writing. Paradoxically, his art becomes dependent on the very forces that seek to constrain and neutralise its revolutionary force. Acutely conscious of the dangers censorship presented to publication, Joyce re-vented himself by energetically ridiculing purity campaigns throughout his fiction. *Ulysses*, *A Portrait* and *Dubliners* each meticulously subvert purity discourse, as Joyce pastiches both the vice crusaders themselves and the imperilled 'young persons' they sought to protect. This important and highly original book will change the way Joyce is read and offers crucial insights into the sexual politics of Modernism.

KATHERINE MULLIN is Lecturer in Twentieth-Century Literature at the University of Leeds. Her work has appeared in *Semicolonial Joyce* ed. Derek Attridge and Marjorie Howes (Cambridge, 2000) and in *Modernism/Modernity*.

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For Douglas and Valerie Mullin

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I suppose we'll be damn well suppressed if we print the text as it stands.
BUT it is damn wellworth it. I see no reason why the nations should
sit in darkness merely because Anthony Comstock was horrified at
the sight of his grandparents in copulation and there after ran wode
in a loin cloth.

Ezra Pound (*Letters of James Joyce*, vol. II: 414)

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Illustrations

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| <p>1–3. Three images from Clifford G. Roe, <i>The Horrors of the White Slave Trade: The Mighty Crusade To Protect the Purity of our Homes</i> (London and New York: n.p., 1912), 28, 31, 32.
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| <p>4. An image from F. Arthur Sibly, <i>Private Knowledge for Boys</i> (Gloucester: Stonehouse Press, 1912), 14. Bodleian Library, University of Oxford, shelfmark 26521 e. 30/1 (4).</p> | <p style="text-align: right;">102</p> |
| <p>5. Promotional poster for the mutoscope featuring the Ziegfeld actress Anna Held looking into the machine. American Mutoscope and Biograph Company, 1902.
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| <p>6. An image from Kemp R. Niver and Bebe Bergsten, <i>Biograph Bulletins 1896–1908</i> (Los Angeles: Locare Research Group, 1971), 24. I am extremely grateful to Ms Bergsten for her generous permission to reproduce this image.</p> | <p style="text-align: right;">154</p> |

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When, five years ago, I was eager to start a doctoral thesis on James Joyce, I was warned of the perils of the 'Joyce industry', a daunting collection of individuals who passed a cold eye over graduate students attempting to join their clique. I never met them, but I did encounter an alternative universe of Joyce scholars, at conferences in Miami, Rome, London, Dublin and Trieste, who were welcoming, enthusiastic and kind. I am grateful to Richard Brown and Alastair Stead at the *James Joyce Broadsheet* in Leeds, Andrew Gibson, Robert Hampson, John Wyse Jackson and other members of the Charles Peake Research Seminar on *Ulysses*, London, and Austin Briggs, Susan Sutliff Brown, Anne Fogarty, Marjorie Howes, Clare Hutton, Brandy Kershner, Tim Martin, Mary Power, Lawrence Rainey, and, of course, Fritz Senn. In Ireland, several scholars helped me to surmount difficulties in obtaining information not easily available in England; John

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This book is dedicated to my parents, Douglas and Valerie Mullin, in gratitude for their loving and unconditional support.

Abbreviations

Quotations from the following works by James Joyce are cited in the text through these abbreviations:

- OCPW* *Occasional, Critical and Political Writing*. Ed. Kevin Barry. Translated from the Italian by Conor Deane. Oxford: Oxford University Press, 2000.
- D* *Dubliners*. Ed. Terence Brown. London: Penguin, 1992.
- FW* *Finnegans Wake*. London: Minerva, 1991.
- JJA* *The James Joyce Archive*. 63 vols. Ed. Michael Groden *et al.* New York: Garland, 1978.
- L I* *Letters of James Joyce*, vol. I. Ed. Stuart Gilbert. New York: Viking, 1957.
- L II* *Letters of James Joyce*, vol. II. Ed. Richard Ellmann. New York: Viking, 1966.
- L III* *Letters of James Joyce*, vol. III. Ed. Richard Ellmann. London: Faber and Faber, 1966.
- P* *A Portrait of the Artist as a Young Man*. London: Penguin, 1973.
- Poems* *Poems and Shorter Writings*. Ed. Richard Ellmann, A. Walton Litz and John Whittier-Ferguson. London: Faber and Faber, 1991.
- SH* *Stephen Hero*. London: Jonathan Cape, 1960.
- U* *Ulysses: The Corrected Text*. Ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. London: Bodley Head, 1993.