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Serial Encounters: Ulysses and The Little Review. Clare Hutton. Oxford: Oxford University Press, 2019. Pp. 288. \$80.00 (cloth).

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We know Ulysses as a lengthy book, published in 1922 and then in numerous differing editions thereafter. Its bulky unity contributes to the sense of its monumental quality, an item designed to enter the modernist canon. Yet its first readers knew it as a serial: sections of text appearing alongside other items in a magazine. The first episode, nineteen pages long, opened the Little Review of March 1918. A small number of episodes were also published in the London-based Egoist magazine in 1919, but this venture was more halting, while the Little Review, once of Chicago and now of New York, steamed ahead. Later, longer episodes were spread across multiple issues. Episode thirteen, "Nausicaa", occupied three issues in mid-1920, and led to the magazine's editors being tried for publishing obscene material in February 1921. Consequently, the book (that is, "volume," rather than serial) publication of Ulysses was an unusual enterprise, a limited edition published in Paris.

The outlines of this story are familiar enough, but its critical consequences have taken time to be fully investigated. Critics have understandably focused on the

volume publication and on the various, contested attempts to improve it—most notably Hans Walter Gabler’s in the mid-1980s. As Clare Hutton notes early on in Serial Encounters: “[U]ntil recent years readers have struggled to access this [magazine] version of Ulysses because original copies of the Little Review, printed on cheap and highly acidic paper, tend to be scarce, and only available in research libraries” (4). Yet, as she insists: “That a significantly different version of Ulysses was being published and read so long in advance of the work’s eventual completion is a fact of evident critical interest. After all, Ulysses as serialized in the Little Review is a text which Joyce consigned for publication, and not a manuscript which he might have thrown away” (4). This is a crucial rationale for Hutton’s book. Study of the Little Review text, she notes, has been abetted by the Modernist Journals Project’s publication of the entire run of the magazine online, and by the associated publication of The Little Review “Ulysses” by Yale University Press in 2015, complete with valuable critical commentary. It is now far more feasible for any reader to assess the magazine text, typos and all; to compare it to the volume text; and to consider the place of Joyce’s writing amid the numerous other writings appearing alongside it in the magazine, and the cultural connotations that the Little Review might have lent to anything in its pages.

Such is Hutton's mission in Serial Encounters. Given the importance of both Ulysses and the Little Review to the development of English-language modernism, their conjuncture is an important critical topic. Hutton cites extant considerations of it including essays by David Weir and Amanda Sigler, but no other critic has come close to the scale of her inquiry.¹ Serial Encounters is the closest thing we may ever need to a comprehensive account of the relations between Joyce and the magazine, discussed through a series of distinct approaches.

Chapter one, "The World of the Little Review," is an extensive account of the magazine itself: its locations in Chicago and New York; its shaky finances and appeals for support; its editors Margaret Anderson and Jane Heap, their personalities and the shifting relationship between them; the political stances taken by the magazine in the context of the First World War; and its relations to significant contributors and influences such as Ezra Pound. The chapter also contains one of Hutton's distinct archival discoveries, a four-page letter from Richard Aldington to Anderson describing his experiences fighting in the trenches (51-2). In a subsection called "Sample Copy," Hutton takes the issues of September 1918 and July-August 1920 as case studies, situating Joyce's contributions alongside others by W. B. Yeats and Djuna Barnes. These juxtapositions offer ways to imagine Joyce's

reception, in a manner adumbrated by the critical discussions in the Yale edition.

Chapter two, "Trial and Error," deals with "The Composition and Production of Ulysses to April 1921." Here Hutton offers a truly comprehensive account, going back long before the Little Review was a twinkle in anyone's eye, to Joyce's Epiphanies of 1903 and the abandoned short story "Ulysses" of 1906-7. Serial Encounters joins the conversation of genetic criticism and textual scholarship, as well as working with biography and cultural history. Legal history, in turn, dominates the second half of the chapter, which tells the story of the Little Review in court. Here Hutton is treading recognizable ground, from Paul Vanderham's James Joyce and Censorship (1998) to Joseph M. Hassett's excellent recent history The "Ulysses" Trials: Beauty and Truth Meet the Law (2016). Like Hassett, Hutton is sceptical of the contributions of the defence lawyer (and, extensively, patron of modernism) John Quinn, who again emerges as arrogant, counterproductive in his interventions, and even bigoted. While Hutton might risk repeating familiar tales here, the material is of inescapable importance to her study, and she in fact freshens it with unexpected material—such as a rarely cited, lengthy letter from Quinn to Pound vehemently attacking the bohemian lesbians Anderson and Heap (120).

Hutton's third and fourth chapters both concern the detail of Joyce's text of the Little Review, and the

differences between the serial and volume Ulysses. She has collated these differences digitally and demonstrates them on the page: in chapter four, "Paris Departures," textual additions are usefully indicated in semi-bold type, though this technique is not used in chapter three, "The Serial Style and Beyond." Approaching the text quantitatively, Hutton states that when published in 1922, the fourteen episodes submitted to the magazine had increased by 22,000 words, around sixteen percent. She uses figures and graphs to break down this increase to specific episodes, distinguishing between "minimal" and "macro" revision: seven chapters increased by ten percent or less, seven others by seventeen percent or more. On the whole, the episodes showing least revision are the earlier ones (like episode three, "Proteus," increasing by just four percent), yet the largest proportional addition of all is to episode five, "Lotus-Eaters," expanding by a remarkable forty-one percent (141). Hutton then develops a tripartite distinction between minimal, significant, and extensive revision to be applied to particular pages, and to help visualize this reproduces three pages of the 1922 text with post-serial additions highlighted (166). Establishing data, she also asks critical questions: "Would readers of the serial and volume versions emerge with a very different sense of what they have read? Does extensive addition always have a significant impact on the meaning of the text, or could it be the case that extensive addition—of the kind one can see in

'Cyclops'—sometimes only has a small hermeneutic impact?"
(183).

Hutton develops a fuller framework for Joyce's revisions in her final chapter, which nods to William Empson's ambiguities in proposing "seven types of Ulyssean revision" (185). These are detailed in turn, with examples, and bear recital here. Type one adds historical and cultural specificities. Type two enlarges passages of stream of consciousness, especially those of Leopold Bloom. Type three adds in accordance with the "schematic" correspondences that Joyce had decided to key to the work—thus making a field of textual flowers bloom in "Lotus-Eaters" or including every idiomatic phrase related to death in "Hades." (This, in turn, raises interesting questions about the role of the Gilbert and Linati schemata, and how far they were secondary rationalizations rather than originally intrinsic to the work; Hutton implies so, but the issue could bear fuller exploration.) Type four makes style more complicated. Type five adds bodily and sexually explicit material, and thus belongs firmly to the postserialization period in which Joyce envisaged an uncensored Parisian edition; his additions here, Hutton indicates, deliberately expand on material that the American censors had already found offensive. Type six embellishes a background of "micro-narratives." These often involve very minor characters, but as Hutton also includes the Blooms' family history, this type interacts closely with the

embellishments of family background cataloged by Luca Crispi in his 2015 genetic study.² Lastly, type seven makes speech "more overtly Hibernian or staged" (185).

The revisions make the book longer and denser. Do they make it better? Joyceans tend to defer to the author, especially on matters of aesthetic judgment, and would probably be inclined to agree that additions have also been improvements. Hutton very often concurs. But she is more distinctive in occasionally raising doubts. Considering one passage of episode thirteen, she tentatively considers that "the serial version is, perhaps, slightly more assured," and of episode five she even heretically wonders: "[D]o some of the additions look like hastily written padding?" (236, 228). Her conclusion that "[s]ometimes Joyce improves the text; sometimes he seems to weaken it" leaves scope for an unusual degree of doubt about Joyce's artistic judgment (228). Most intriguing is Hutton's proposal about episode seven, "Aeolus." It has long been standard to talk of Joyce's addition of headlines to the text as a stylistic experiment that plays dynamically with the printed page. Hutton does not demur about the effect, but suggests that Joyce's main motive for the change may have been that episode seven was simply not good enough without the headlines: they are "a kind of disguise . . . which conceal what might otherwise have remained a weak chapter" (178). Whether or not one is persuaded, Hutton's

provocative proposal offers space for fresh debate where one had hardly expected to find it.

Serial Encounters is long and dense. It cannot be read quickly; it evidently compiles years of research, and most of its pages convey detailed information that demands the reader's concentration. Though packed with facts, it cannot easily be used as a handy work of reference on its subject. Yet it is one of the major works of Joycean scholarship so far this century. Its subject is one that, in hindsight, seems inevitable, a conjunction that required full critical articulation. Far more than most books on Joyce, this one feels necessary. It merits the thoroughness that Hutton has brought to it.

Notes

¹ See David Weir, "What Did He Know, and When Did He Know It: The Little Review, Joyce, and Ulysses," James Joyce Quarterly, 37, no.3/4 (2000): 389-412; and Amanda Sigler, "Archival Errors: Ulysses in the Little Review," in Errears and Erroribooze: Joyce and Error, ed. Matthew Creasy (Amsterdam: Rodopi, 2011), 73-87.

² Luca Crispi, Joyce's Creative Process and the Construction of Characters in "Ulysses": Becoming the Blooms (Oxford: Oxford University Press, 2015).