



Course description

James Joyce's *Ulysses* is not only a key work of literary modernism but also a novel with a fascinating history as a cultural object: Banned as 'obscene' upon its first publication, it later became a sought-after collector's item, a popular bestseller and, eventually, a modern classic and mainstay of the Anglophone literary canon. Taking a book historical approach to Joyce's modernist epic, this seminar investigates how this change in the text's cultural status from "contraband" to "canonical" was influenced by and reflected in the various formats in which it appeared and the different networks of circulation and reception into which it became incorporated.

The course will focus on several key aspects of the complex publication history of *Ulysses*, including the novel's serialisation in the *Little Review* from 1918 and its suppression on obscenity charges in 1921, its first appearance in book form as a privately published limited edition in 1922 and the publication of the first "legal" edition of the novel by Random House in 1934. In addition to tracing the novel's publication history throughout the twentieth century, we will also consider a range of contemporary remediations of *Ulysses*, for example, in the shape of a mobile app and crowd-sourced audio book.

The overall aim of the course is to enable students to think more broadly about how the cultural meaning of literary texts is shaped and mediated by their material contexts, including aspects of production, distribution and consumption.

Though not a requirement for participation in the course, some familiarity with the text of Joyce's *Ulysses* is advised. For students who wish to acquaint themselves with the novel ahead of the seminar, the Oxford World's Classics edition is recommended.

Week 1 (7 April 2022)	A Portrait of the Artist: Introducing Joyce
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Tasks:

- Watch Book Studies 101, Element 7
- Find a portrait (photo, painting, drawing, sculpture, etc.) and add it to the course Padlet

Week 2 (14 April 2022)	From Text to Paratext
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Reading:

- Gérard Genette, “Introduction,” in *Paratexts: Thresholds of Interpretation*, trans. by Jane E. Lewin (Cambridge: Cambridge University Press, 1997), 1-15

Week 3 (21 April 2022)	Serial Publication
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Primary reading:

- *The Little Review* 4, no. 11 (March 1918)
- Readers’ responses to *Ulysses* in the *Little Review*

Secondary reading:

- Clare Hutton, “The World of the Little Review,” in *Serial Encounters: Ulysses and the Little Review* (Oxford: Oxford University Press, 2019), 18-70

Week 4 (28 April 2022)	Obscenity and Censorship
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Primary reading:

- Excerpt from “Nausicaa” (episode 13)

Secondary reading:

- Joseph M. Hassett, “Literature Meets Law in Court: The Trials of *Ulysses*,” in *Joyce and the Law*, ed. Jonathan Goldman (Gainesville: University Press of Florida, 2020), 213-27
- Kevin Birmingham, “The Prestige of the Law: Revisiting Obscenity Law and Judge Woolsey’s *Ulysses* Decision,” in *Joyce and the Law*, ed. Jonathan Goldman (Gainesville: University Press of Florida, 2020), 228-45

Week 5 (5 May 2022)	Collecting and the Limited Edition Book
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Primary reading:

- *Ulysses* (Paris: Shakespeare and Company, 1922)
- Shakespeare and Company “Ulysses” prospectus

Secondary reading:

- Lawrence Rainey, “Consuming Investments: Joyce’s *Ulysses*,” in *Institutions of Modernism: Literary Elites and Public Culture* (New Haven: Yale University Press, 1998), 42-76

Week 6 (12 May 2022)	Readers and Reception
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Reading:

- “Ulysses: Reviews” in *James Joyce. Volume I: 1907-27*, ed. Robert H. Deming (London: Routledge, 1997), 191-239

Week 7 (19 May 2022)	Copyright and Piracy
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Primary reading:

- *Two Worlds Monthly* 1, no. 1 (1926)
- Advertisement for *Two Worlds Monthly* and letter of protest against Samuel Roth

Secondary reading:

- Robert Spoo, “*Ulysses* Unauthorized: Protectionism, Piracy, and Protest,” in *Without Copyrights: Piracy, Publishing, and the Public Domain* (Oxford: Oxford University Press, 2013), 153-92

Week 8 (26 May 2022)	Ascension Day – no class
Week 9 (2 June 2022)	Publicity and Popularisation

Primary reading:

- *Ulysses* (New York: Random House, 1934)
- “How to Enjoy James Joyce’s Great Novel *Ulysses*,” *The Saturday Review of Literature* (10 February 1934), 474-75

Secondary reading:

- Catherine Turner, “How to Enjoy James Joyce’s Great Novel *Ulysses*,” in *Marketing Modernism Between the Two World Wars* (Amherst: University of Massachusetts, 2003), 173-213

Weeks 10&11 (9 & 16 June 2022)	Pentecost break and Corpus Christi – no class
Week 12 (23 June 2022)	Canonisation and Cover Design

Reading:

- Edward L. Bishop, “Re: Covering Ulysses,” in *Ulysses* (John Morgan Studio, 2021), 337-73

Week 13 (30 June 2022)	Digital Remediations
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Materials:

- “*Ulysses* for Dummies” website, <https://www.yogaliecht.ch/pattyfit/Joyce/UfDstart.htm>
- *Ulysses* LibriVox audio book, <https://librivox.org/ulysses-by-james-joyce/>
- *He Liked Thick Word Soup* app, <http://chronotext.com/WordSoup/>

3 July 2022	DUE: Term paper proposal
Week 14 (7 July 2022)	Student Presentations
Week 15 (14 July 2022)	Self-Study Task
14 August 2022	DUE: Written assessments (term paper or book review)

Additional resources

Digital archives and databases

Modernist Journals Project, <https://modjourn.org/>

Shakespeare and Company Project, <https://shakespeareandco.princeton.edu/>

Modernist Versions Project (archived),

<https://web.archive.org/web/20191122230205/http://web.uvic.ca/~mvp1922/james-joyce/>

Letters and biographical sources

Sylvia Beach and James Joyce, “*Your Friend If Ever You Had One*” - the Letters of Sylvia Beach to James Joyce, ed. by Ruth Frehner and Ursula Zeller (Leiden: Brill Rodopi, 2021)

Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1982)

James Joyce, *Letters of James Joyce*, vol. 1 ed. by Stuart Gilbert (London: Faber and Faber, 1957); vols 2 and 3 ed. by Richard Ellmann (London: Faber and Faber, 1966)

Criticism

Ted Bishop, “Ulysses Blue,” in *Ulysses* (John Morgan Studio, 2021), 375-96

Jay A. Gertzman, “The Two Worlds of Samuel Roth: Man of Letters and Entrepreneur of Erotica” in *Bookleggers and Smuthounds: The Trade in Erotica, 1920-1940* (Philadelphia, PA: University of Pennsylvania Press, 1999), 219-82

Lise Jaillant, *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde* (Edinburgh: Edinburgh University Press, 2017)

Joshua Kotin, “Shakespeare and Company: Publisher,” in *Publishing Modernist Fiction and Poetry*, ed. by Lise Jaillant (Edinburgh: Edinburgh University Press, 2019), 109-34

Jayne E. Marek, “Reader Critics: Margaret Anderson, Jane Heap and *the Little Review*,” in *Women Editing Modernism: Little' Magazines & Literary History* (Lexington: University Press of Kentucky, 1995), 60-100

Katy Masuga, “Sylvia & Company, in *The Rise of the Modernist Bookshop: Books and the Commerce of Culture in the Twentieth Century*, ed. by Huw Osborne (Farnham: Ashgate, 2015), 181-98

John McCourt, *Consuming Joyce: 100 Years of Ulysses in Ireland* (London: Bloomsbury Academic, 2022)

Tekla Mecsnóber, *Rewriting Joyce's Europe: The Politics of Language and Visual Design* (Gainesville, FL: University Press of Florida, 2021)

Katherine Mullin, “Joyce Through the Little Magazines,” in *A Companion to James Joyce*, ed. by Richard Brown (Oxford: Blackwell, 2008), 374-89

Allison Pease, *Modernism, Mass Culture, and the Aesthetics of Obscenity* (Cambridge: Cambridge University Press, 2000)

Sam Slote, *Ulysses in the Plural: The Variable Editions of Joyce's Novel* (Dublin: National Library of Ireland, 2004)

Paul Vanderham, *James Joyce and Censorship: The Trials of Ulysses* (London: Macmillan, 1998)