

minority, ethnic, and special-interest presses, ones that otherwise, lacking any solid base of marketplace support, might not survive. Nothing new in this kind of social engineering and fine-tuning. But the real problem of government support and nonsupport of the arts is more knotty and gnarled. Perhaps fortunately, it as yet remains beyond the power of government to do much more than to meddle with the arts. It seems to be, as yet, impossible for government to work much aesthetic harm or good.

In a smaller sense there are always good reasons to consider American publishing, to expose its assumptions and to challenge its assertions and conclusions. In the small and beleaguered world of the study of literature, it is impossible to begin to understand the arts of any age, including our own shabby one, without understanding also, at least in general terms, the means of production and, as well, the motives of the producers, the sharecropper writers

as well as the shell-game publishers. For many reasons the successful literary scholars of our age have spent next to no time examining the publishing business and how and to what extent it has shaped the literature of the age. Publishers have been more or less immune to the kind of scrutiny habitually faced by producers and distributors of other products. Like the Press, with which they have a certain kinship, publishers have been spared much for the sake of the free flow of information and ideas. That this desired goal has not been achieved (yet) goes without saying. That the toxic waste of outworn ideas and limited intellectual systems (Marxism, for a blatant example) is relentlessly preserved by the habits and assumptions of American publishers, who wish to educate if not convert us even as we pay our money and take such choices they allow us, ought to give us pause, even as we must turn away towards more pressing and urgent problems. 

LIBERAL ARTS

PULP READING COMP. FOR THE SAT

The following passage is an excerpt from the mass-market novel *Hot Flashes* by Barbara Raskin. Please read it carefully and answer the questions below.

Judy (who didn't marry until she was thirty-seven when she fell head over heels in love with Michael O'Leary, the writer-in-residence at BU where she taught) had been married only two years when Mike ran off with his previous wife's youngest daughter—a girl named Ginger—who came to stay with Judy and Mike while visiting colleges in the Boston area. Since Mike had only done the right "extended formerly-blended family" thing by accommodating his previous wife and allowing Ginger—who had been his stepdaughter for three years, five years earlier—to stay in his new home with his new wife, no one knew whom to blame. At least Ginger's mother had the decency to call Judy to apologize profusely and even suggested that if they worked together, they might successfully uncouple that unnatural couple—a suggestion that Judy politely declined despite the distraught mother's hysteria about her daughter not going to college.

1) Which is the best title for this passage?

- a) "A Girl Named Ginger"
- b) "Smart Women—Foolish Choices"
- c) "Blame It On Boston"
- d) "Canada—Our Friendly Neighbor to the North"
- e) "These Tangled Eighties"

2) The mood created by the author is one of

- a) confusion
- b) puzzlement
- c) uncertainty
- d) bewilderment
- e) perplexity

3) What is the main idea expressed by the author?

- a) That old people shouldn't get married
- b) That Judy's mom and Ginger's mom are friends
- c) That Mike is a writer
- d) That both Judy and Ginger have been victimized, not only by Mike, but by a society that prizes beauty and youth above all other qualities—including a Boston University education
- e) I don't know

4) "That unnatural couple" (line 12) refers to

- a) Mike and Ginger
- b) Ginger and Judy
- c) Mike, Judy, and Ginger
- d) Ginger, Judy, Mike, and Scraps, Judy's dog from a previous marriage
- e) the author and her publisher

5) Judging from the passage, the reader can conclude that

- a) Almost anything is better than going to college in Boston
- b) Judy is a head-case from way back

- c) After reading this passage in the book, you would have to flip back to this page several times before finally remembering which is Judy and which is Ginger
- d) Mike and Ginger will soon be appearing on *Geraldo*
- e) I don't know

6) Which would best describe the relationship between Mike and Ginger?

- a) Father-Daughter
- b) "Uncle-Niece"
- c) Kissing Cousins
- d) Just good friends
- e) Soulmates

7) All of the following are blurbs for the novel EXCEPT

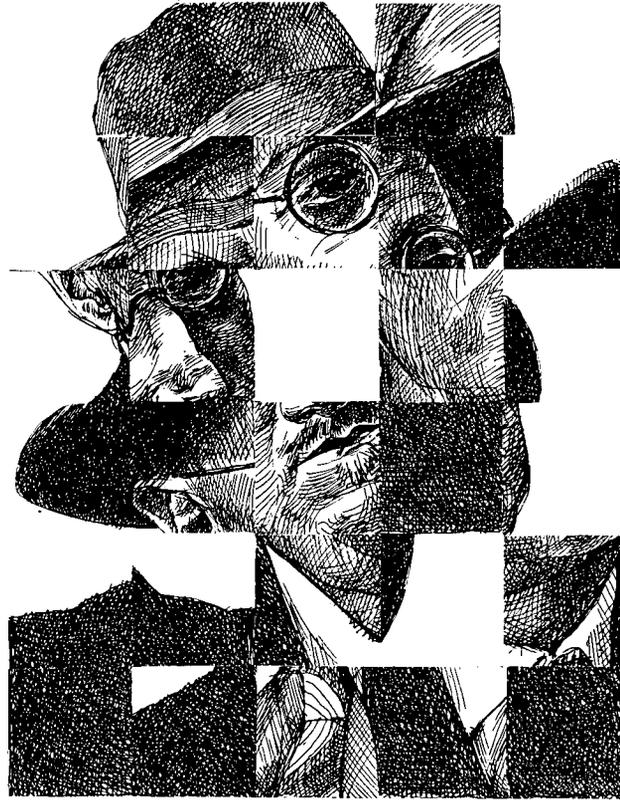
- a) "Filled with laughter, tears, love, and hate . . . like life itself!"
- b) "Funny, sad, perceptive, and outrageous . . . *Hot Flashes* sizzles!"
- c) Barbara Raskin is one funny lady . . . I laughed until I cried, and laughed some more!"
- d) "Touching, bawdy, and so true it hurts . . . *Hot Flashes* delivers the goods—and how!"
- e) "A megawatt express train of daredevil action!"

—by Chris Marcil and Sam Johnson.
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Publishers and Sinners

by E. Christian Kopff



The misadventures of James Joyce's *Ulysses* at the hands of publishers and editors has recently been in the news. Many of the commentators seem to believe that what Joyce suffered was unusual, and that most contemporary authors are treated better. Listen to Thomas Marc Parrott (writing in 1934) on George Bernard Shaw:

Mr. Shaw, for instance, when he is ready to publish a play contracts for its appearance with a publisher, sends him a neatly typed manuscript, receives several sets of proof which he carefully corrects, and finally sees his work given to the world in a printed form as nearly accurate as human ingenuity and care can make it.

But Shaw is the exception. Some authors are partially to blame, because they engage in substantial rewriting of their books in proof. When they are supposed to be correcting printers' slips, they are in fact adding pages and even chapters to the work. Often, however, it is the publishers and their editorial staff who are at fault.

Since we possess Joyce's handwritten copy of *Ulysses* (the Rosenbach manuscript), and it has been published in a fine,

legible photographic reproduction, you would think that establishing Joyce's text would be short and easy work. Unfortunately, Joyce rewrote most of the book while it was being typed for the printers and then again in proof, adding such famous passages as Molly Bloom's monologue that ends the book. Only 14 percent of the Rosenbach manuscript ended up as is in the first edition of *Ulysses*, and one-third of the text is brand new. One typist gave up on deciphering Joyce's handwriting, while the husband of another threw part of the manuscript into the fire in a fit of anger. The book was set up in type in Dijon, France by a team of 26 French typesetters, none of whom knew English or ever learned to read Joyce's distinctive handwriting. Such easy and common words as "Hackney cabs" and "wife" were transmogrified into "Stackney cass" and "urbe." Joyce suffered from poor eyesight and missed many mistakes. To make matters worse, a friend who helped him introduced his own changes into the text. The first edition was a typographical disaster, and a slip apologizing for the misprints was inserted. Some errors were removed, but more (estimated at 1,700) were added over the years. This already complicated summary considerably simplifies the whole story.

The first American edition, published with a great deal of huffing and puffing from Random House about its courageous stand against censorship, was taken not from a corrected version of the first edition, but from a pirated

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