

James Joyce's *Ulysses*

English 4520F - November 28, 2011
Episode 18: Penelope
+ Editing *Ulysses*

***Ulysses* for Dummies**

<http://web.archive.org/web/20070203024854/http://www.bway.net/~hunger/ulysses.html>

films of *Ulysses*

***Ulysses*, directed by Joseph Strick (1967)**
Leopold Bloom: Milo O' Shea
Molly Bloom: Barbara Jefford
Stephen Dedalus: Maurice Roëves
***Bloom*, directed by Sean Walsh (2004)**
Leopold Bloom: Stephen Rea
Molly Bloom: Angeline Ball
Stephen Dedalus: Hugh O'Connor

Editing *Ulysses*

editing: definition 1

edit = "to make public"
original publication and reprints (both choosing and improving):
newspaper
magazine / book
anthology
scholarly editing: establish text from the past
textual bibliography (T.H. Howard-Hill)
textual analysis
textual criticism
scholarly editing

editing: definition 2

critical editing / textual criticism
"getting the right words in the right order"
(Erick Kelemen p. 5: identifying and correcting – emending – errors in the text)
"the science of discovering errors in texts and the art of removing them" (A. E. Housman, 1921)
"It is the business of textual scholars to determine, scientifically and technically, speculatively and intuitively, how successfully the transmission [of message to receptor] has been made and then to decide whether to do anything with the information." (D. C. Greetham, 1992)

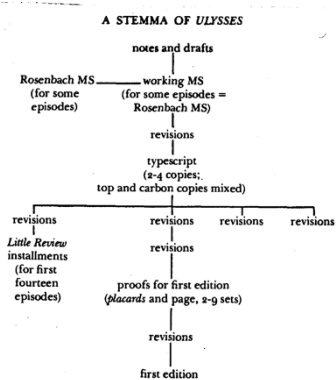
*The publisher asks the reader's indulgence for typographical errors
unavoidable in the exceptional circumstances.*

S. B.

unique writing history:
 complicated writing and revision process
 Joyce allowed multiple proofs
 non-English-speaking printers
 Joyce's eyesight while reading proofs
 publishing history between 1918 and 1968:
 banned
 pirated
 attempts at correction

a stemma of *Ulysses*

from
 Michael Groden
"Ulysses" in Progress
 (Princeton University
 Press, 1977)
 p. 9



Lestrygonians 8:755 – p. 141

proofs and all printings before 1984:
 [. . .] Cheese digests all but itself. Mighty cheese.
 addition to TS:
 [. . .] Cheese digests all but itself. Mity cheese.

Telemachus 1:279 – p. 9

TS was prepared from Rosenbach MS, but isn't extant
 – on proofs, and all printings until 1961:
 No, mother. Let me be and let me live.
 in all printings from 1961 until 1984:
 No mother. Let me be and let me live.
 Rosenbach MS:
 No, mother! Let me be and let me live.

Lestrygonians 8:1108-10 – pp. 148-49

1st placards and all printings until 1936:
 [. . .] See things in their forehead perhaps. Kind of
 sense of volume. Weight would he feel it if something
 was removed. Feel a gap. [. . .]
 all printings from 1936 until 1984:
 [. . .] See things in their forehead perhaps. Kind of
 sense of volume. Weight. Would he feel it if
 something was removed? Feel a gap. [. . .]
 Rosenbach MS and TS:
 [. . .] See things in their forehead perhaps: kind of sense
 of volume. Weight or size of it, something blacker than
 the dark. Wonder would he feel it if something was
 removed. Feel a gap. [. . .]

Proteus 3:197-99 – p. 35

all printings before 1984:

[. . .] a blue French telegram, curiosity to show:
–Mother dying come home father.

Rosenbach MS:

[. . .] a blue French telegram, curiosity to show:
–Nother dying come home father.

Eumaeus 16:416 – p. 510 (and elsewhere)

in all printings before 1984:

W. B. Murphy

Rosenbach MS:

D. B. Murphy

Wandering Rocks 10:307-09 – p. 187

addition to TS:

Blazes Boylan walked here and there in new
tan shoes about the fruitsmelling shop, lifting fruits,
eying juicy crinkled and plump red tomatoes, sniffing
smells.

1st placards:

[. . .] ying juicy crinkled [. . .]

correction on 1st placards, printed on all subsequent
proofs, and in all printings:

[. . .] young juicy crinkled [. . .]

Scylla & Charybdis 9:424-35 – p. 161

TS (not prepared from Rosenbach MS), proofs, and all printings before 1984:

[. . .] Will any man love the daughter if he has not loved the mother?

—The art of being a grandfather, Mr Best gan murmur. *L'art d'être grandp*

—His own image to a man with that queer thing genius is the standard of all
experience, material and moral. Such an appeal will touch him. The images of
other males of his blood will repel him. He will see in them grotesque attempts
of nature to foretell or to repeat himself.

Rosenbach MS:

[. . .] Will any man love the daughter if he has not loved the mother?

—The art of being a grandfather, Mr Best murmured.

—Will he not see reborn in her, with the memory of his own youth added,
another image?

Do you know what you are talking about? Love, yes. Word known to all
men. *Amor vero aliquid alicui bonum vult unde et ea quae concupiscimus* ...

—His own image to a man with that queer thing genius is the standard of all
experience, material and moral. Such an appeal will touch him. The images of
other males of his blood will repel him. He will see in them grotesque attempts
of nature to foretell or to repeat himself.

What to choose as copytext ?

first edition?

manuscript (Rosenbach MS)?

a later edition?

Problems

no existing version seemed satisfactory
scattered documents (6 main libraries,
plus about 10 other collections)

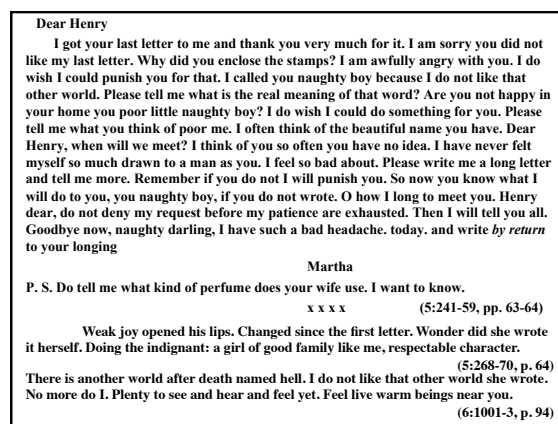
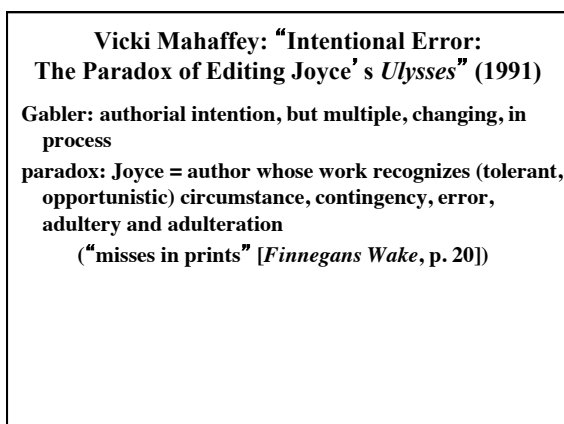
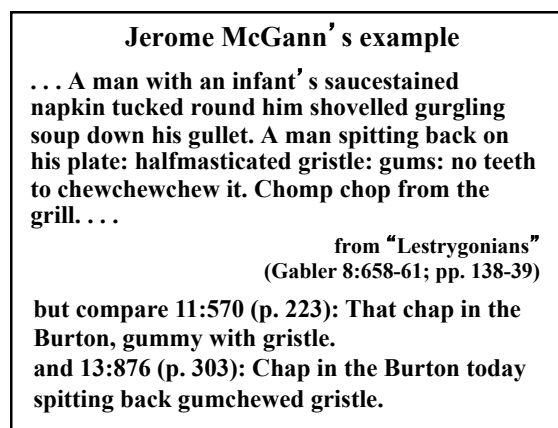
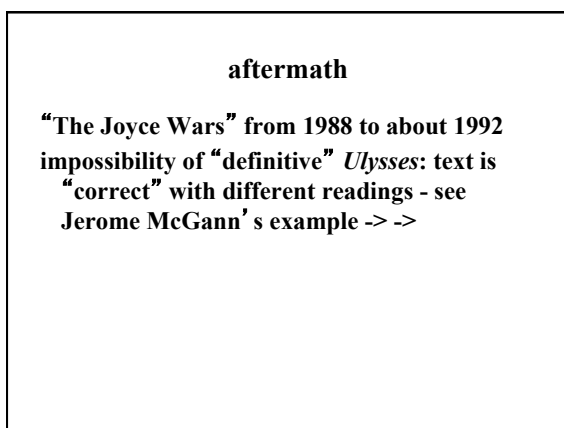
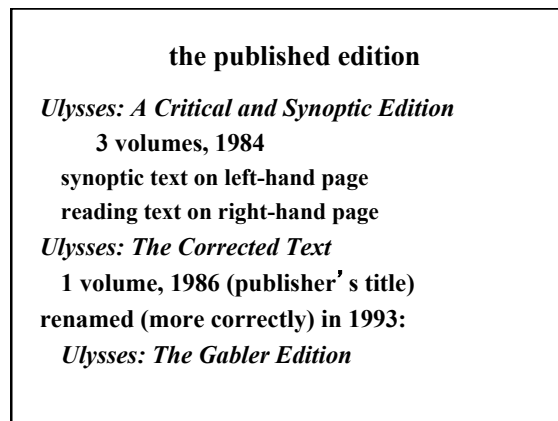
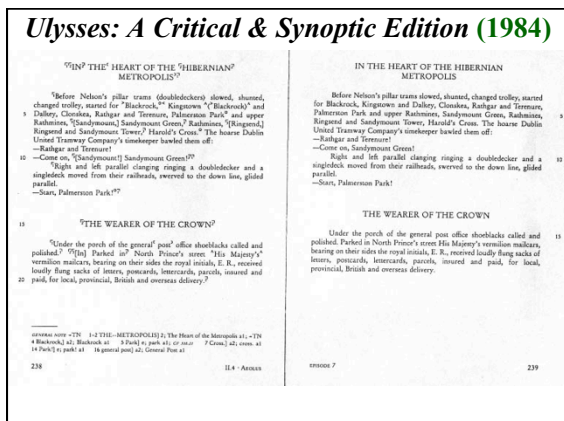
Hans Walter Gabler's edition

argued that no suitable copytext exists

MS + additions on TSS and proofs = continuous
manuscript (a "virtual" text, here constructed) =
Gabler's copytext

text coded (by computer) to indicate first appearance =
synoptic text

"continuous manuscript text" as copytext, emended by
comparison with all documents



—This morning (Hynes put it in of course) the remains of the late Mr Patrick Dignam were removed from his residence, no 9 Newbridge Avenue, Sandymount, for interment in Glasnevin. The deceased gentleman was a most popular and genial personality in city life and his demise after a brief illness came as a great shock to citizens of all classes by whom he is deeply regretted. The obsequies, at which many friends of the deceased were present, were carried out by (certainly Hynes wrote it with a nudge from Corny) Messrs H. J. O'Neill and Son, 164 North Strand Road. The mourners included: Patk. Dignam (son), Bernard Corrigan (brother-in-law), Jno. Henry Menton, solr, Martin Cunningham, John Power, Jeatonoph 1/8 ador dorador douradora (must be where he called Monks the dayfather about Keyes's ad) Thomas Kernan, Simon Dedalus, Stephen Dedalus B. A., Edw. J. Lambert, Cornelius T. Kelleher, Joseph M'C Hynes, L. Boom, CP M'Coy, - M'Intosh and several others.

Nettled not a little by L. Boom (as it incorrectly stated) and the line of bitched type but tickled to death simultaneously by C. P. M'Coy and Stephen Dedalus B. A. who were conspicuous, needless to say, by their total absence (to say nothing of M'Intosh) L. Boom pointed it out to his companion B. A. engaged in stifling another yawn, half nervousness, not forgetting the usual crop of nonsensical howlers of misprints. (16:1249-67, p. 529)

— . . . A man of genius makes no mistakes. His errors are volitional and are the portals of discovery. (Stephen Dedalus re Shakespeare, 9:228-29, p. 156)

Vicki Mahaffey: "Intentional Error: The Paradox of Editing Joyce's *Ulysses*" (1991)

paradox: Joyce = author whose work recognizes (tolerant, opportunistic) circumstance, contingency, error, adultery and adulteration ("misses in prints" [*Finnegans Wake*])

vs. "purity" of editorial goal
editorial "purity" sharpens *Ulysses*' tolerance of error
theory within *Ulysses* is at odds with editorial and critical practice

Episode 18: Penelope

Gibraltar map



Penelope

"The last word (human, all too human) is left to Penelope. This is the indispensable countersign to Bloom's passport to eternity."

(letter from Joyce to Frank Budgen, February 28, 1921, *Letters*, vol. 1, p. 160)

Penelope's eight sentences

- 1) 18:1-245 (pp. 608-13)
- 2) 18:246-534 (pp. 613-20)
- 3) 18:535-595 (pp. 620-21)
- 4) 18:596-747 (pp. 621-24; full stop at end)
- 5) 18:748-908 (pp. 624-28)
- 6) 18:909-1148 (pp. 628-33)
- 7) 18:1149-1367 (pp. 633-38)
- 8) 18:1368-1609 (pp. 638-44; full stop at end)

"yes I said yes I will Yes"

Molly's tone of voice ??

- 1) Siobhan McKenna (Caedmon, 1957)
- 2) Maggie Whiting (BBC, 1993)
- 3) Barbara Jefford (film *Ulysses*, 1967)
- 4) Marcella Riordan (Naxos CD excerpts, 1994)
- 5) Marcella Riordan (Naxos CD complete, 2004)
- 6) Angeline Ball (film *Bloom*, 2004)
- 7) "dwaber" (LibriVox complete, 2007)
- 8) Sally Kellerman (film *Back to School*, 1986)
- 9) Miriam Healy-Louie (Recorded Books CD, 1995)
- 10) Pegg Monahan (RTÉ Irish radio CD, 1982)
- 11) Terry Donnolly (Symphony Space, New York City, 2001)
- 12) Fionnula Flanagan (film *James Joyce's Women*, 1983)
- 13) Fionnula Flanagan (complete "Penelope," 1993)