

James Joyce's *Ulysses*
English 9014A – November 8, 2011
Editing *Ulysses*

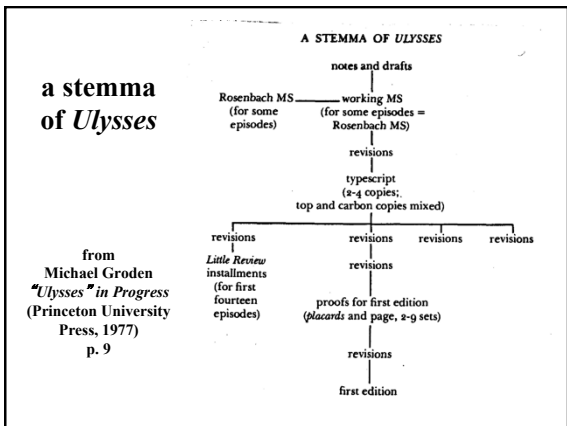
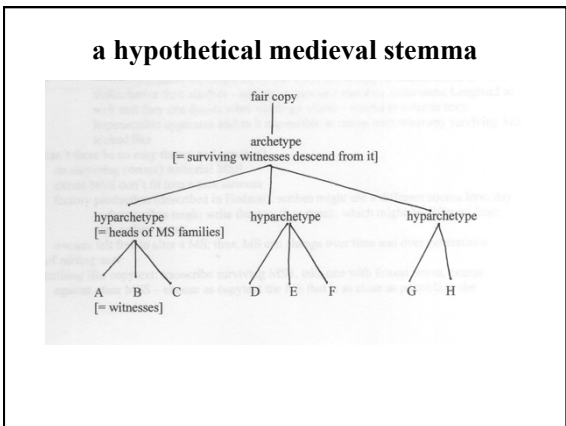
*The publisher asks the reader's indulgence for typographical errors
 unavoidable in the exceptional circumstances.*

S. B.

**publisher's request about "indulgence for
 typographical errors"**
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

typical publication process

- notes ->
- drafts ->
- manuscript(s) (maybe "fair copy") ->
- typescript(s) ->
- galley proofs ->
- page proofs ->
- first edition
- later editions



major editions of *Ulysses 1*

[*The Little Review* - 1918-20: serialized versions of episodes 1-14; early versions]

[*The Egoist* - 1919: 5 episodes; early versions]

(1) Paris: Shakespeare and Company, Feb. 1922

—2nd impression, Oct. 1922 (labeled 2nd edition)

—3rd-7th impressions, Jan. 1923/Dec. 1925 (labeled 3rd-7th editions)

(2) Paris: Shakespeare and Co., 1926 (labeled 8th edition)

—2nd-4th impressions (labeled 9th-11th editions)

(3) Samuel Roth, 1929; set from 2nd impression of (2) (pirated US edition)

(4) Hamburg: Odyssey Press, 1932; set from (2)

—2nd-4th impressions

(5) New York: Random House, 1934; set from (3) and corrected from (4) (first legal US edition)

major editions of *Ulysses 2*

(6) New York: Limited Editions Club, 1935; set from (4)

(7) London: Bodley Head, 1936; set from (4) (first legal UK edition)

—2nd impression with corrections, 1937

(8) London: Bodley Head, 1960; set from first (uncorrected)

impression of (7)

(9) NY: Random House, 1961; set and corrected from (8)

(10) London: Penguin, 1968; set from (8)

(11) *Ulysses: A Critical and Synoptic Edition*, ed. Hans Walter Gabler, 3 volumes, 1984

—2nd impression, with corrections, 1986

—one-volume edition based on 2nd impression, 1986

—one-volume edition, with additional corrections, 1993

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.

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 ea eaque 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

argued that no suitable copytext exists

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

distinction between “document of composition” and
“document of transmission” (often same piece of paper)

process as much as product, diachronic as well as
synchronic

continuous manuscript text

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

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

Ulysses: A Critical & Synoptic Edition (1984)**¹⁰IN⁹ THE HEART OF THE ⁹HIBERNIAN⁹****METROPOLIS⁹**

⁹Before Nelson's pillar stands (doubledecker) dived, dived, changed trolley, started for "Blackrock"⁹ Kingsnow, "Blackrock" and Daltry, Cloneta, Rathgar and Tremore, Palmerston Park, and upper Rabbins, Sandymount, Sandymount Green, Rabbins, "Ringsend", Ringsend and Sandymount Tower? Harold's Cross? The house Dublin United Tramway Company's timekeeper hauled them off.

—Rathgar and Tremore!

—Come on, Sandymount! Sandymount Green!

⁹Rights and left parallel changing ringing a doubledecker and a singledecker moved from their railheads, swerved to the down line, glided parallel.

—Start, Palmerston Park!

—Start, Palmerston Park!

¹¹THE WEARER OF THE CROWN¹¹

¹¹Under the porch of the general post office shoeblacks called and polished? ¹¹Parke in North Prince's street "His Majesty's" vermilion mailbags, bearing on their sides the royal initials, E. R., received loudly flung sacks of letters, postcards, intercards, parcels, insured and paid, for local, provincial, British and overseas delivery.

IN THE HEART OF THE HIBERNIAN**METROPOLIS**

⁹Before Nelson's pillar stands dived, dived, changed trolley, started for Blackrock, Kingsnow and Daltry, Cloneta, Rathgar and Tremore, Palmerston Park and upper Rabbins, Sandymount Green, Rabbins, Ringsend and Sandymount Tower, Harold's Cross. The house Dublin United Tramway Company's timekeeper hauled them off.

—Rathgar and Tremore!

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THE WEARER OF THE CROWN

¹¹Under the porch of the general post office shoeblacks called and polished. Parked in North Prince's street His Majesty's vermilion mailbags, bearing on their sides the royal initials, E. R., received loudly flung sacks of letters, postcards, intercards, parcels, insured and paid, for local, provincial, British and overseas delivery.

version: 173 1.0 THE METROPOLIS 1. The Heart of the Hibernian 1. 174
Blackrock 21 Blackrock at 3 Park 4, park 41, or 100 7 Cross 21, cross 41
10 Park 10, park 41 10 general post 21, General Post 41

228

II.4 - ALEXIS

version 7

229

the published edition

Ulysses: A Critical and Synoptic Edition

3 volumes, 1984

synoptic text on left-hand page

reading text on right-hand page

Ulysses: The Corrected Text

1 volume, 1986 (publisher's title)

renamed (more correctly) in 1993:

Ulysses: The Gabler Edition

aftermath

"The Joyce Wars" from 1988 to about 1992

impossibility of "definitive" *Ulysses*: text is

"correct" with different readings - see

Jerome McGann's example -> ->

Jerome McGann's example

... A man with an infant's sauced stained napkin tucked round him shovelled gurgling soup down his gullet. A man spitting back on his plate: halfmasticated gristle: gums: no teeth to chewchewchew it. Chomp chop from the grill. . . .

from Lestrygonians
(Gabler 8:658-61; pp. 138-39)

but compare 11:570 (p. 223): That chap in the Burton, gummy with gristle.

and 13:876 (p. 303): Chap in the Burton today spitting back gumchewed gristle.

Vicki Mahaffey: "Intentional Error:

The Paradox of Editing Joyce's *Ulysses*" (1991)

Gabler: authorial intention, but multiple, changing, in process

paradox: Joyce = author whose work recognizes (tolerant, opportunistic) circumstance, contingency, error, adultery and adulteration

("misses in prints" [*Finnegans Wake*, p. 20])

editorial "purity" sharpens *Ulysses*' tolerance of error

theory within *Ulysses* is at odds with editorial and critical practice

Dear Henry

I got your last letter to me and thank you very much for it. I am sorry you did not like my last letter. Why did you enclose the stamps? I am awfully angry with you. I do wish I could punish you for that. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word? Are you not happy in your home you poor little naughty boy? I do wish I could do something for you. Please tell me what you think of poor me. I often think of the beautiful name you have. Dear Henry, when will we meet? I think of you so often you have no idea. I have never felt myself so much drawn to a man as you. I feel so bad about. Please write me a long letter and tell me more. Remember if you do not I will punish you. So now you know what I will do to you, you naughty boy, if you do not write. O how I long to meet you. Henry dear, do not deny my request before my patience are exhausted. Then I will tell you all. Goodbye now, naughty darling, I have such a bad headache. today. and write *by return* to your longing

Martha

P. S. Do tell me what kind of perfume does your wife use. I want to know.

x x x x (5:241-59, pp. 63-64)

Weak joy opened his lips. Changed since the first letter. Wonder did she wrote it herself. Doing the indignant: a girl of good family like me, respectable character.

(5:268-70, p. 64)

There is another world after death named hell. I do not like that other world she wrote. No more do I. Plenty to see and hear and feel yet. Feel live warm beings near you.

(6:1001-3, p. 94)

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)