

**James Joyce's *Ulysses***  
**English 4520F - November 25, 2013**  
**Michael Groden**  
**Episode 18: Penelope**  
**+ Editing *Ulysses***

**Dublin James  
Joyce Centre  
2004**

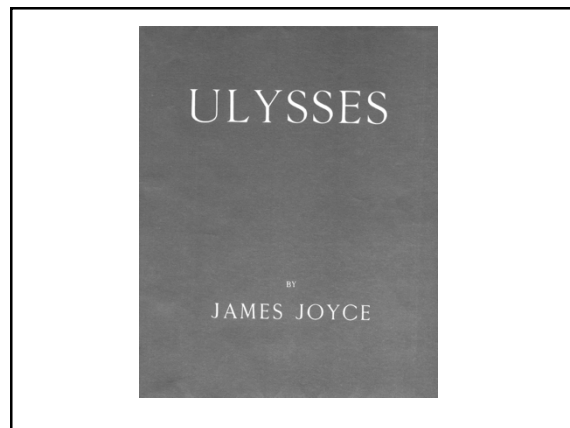
+  
"*Ulysses*  
for Dummies"

buck concelebrates	stephen educates	stephan cogitates
bloom evacuates	bloom exfoliates	bloom coneserates
crawford prevericates	bloom masticates	stephan explicates
dublin perambulates	boyfan sculterates	the citizen co-agitates
gerly titulates	mima panturates	bella emaculates
a sailor exaggerates	our heroes micturate	molly menstruates

U L Y S S E S I N S S W O R D S

**editing**

**edit = "to make public"**  
**original publication and reprints**  
**(both choosing and improving):**  
 newspaper  
 magazine / book  
 anthology  
 reprinted text, as in Oxford *Dubliners* and  
*A Portrait of the Artist as a Young Man*  
**scholarly editing: establish text from the past**  
**--also called critical editing ("critical" because**  
**acts of criticism, or judgment, are involved)**



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

*S. B.*

**What was the problem?**

**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**

**Telemachus 1:279 - p. 9**

all printings until 1961:  
No, mother. Let me be and let me live.

all printings from 1961 until 1984:  
No mother. Let me be and let me live.

Gabler edition 1984:  
No, mother! Let me be and let me live.

**Proteus 3:197-99 - p. 35**

all printings before 1984:  
[. . .] a blue French telegram, curiosity to show:  
-Mother dying come home father.

Gabler edition 1984:  
[. . .] a blue French telegram, curiosity to show:  
-Nother dying come home father.

**Lestrygonians 8:755 - p. 141**

all printings before 1984:  
[. . .] Cheese digests all but itself. Mighty cheese.

Gabler edition 1984:  
[. . .] Cheese digests all but itself. Mity cheese.

**Lestrygonians 8:1108-10 - pp. 148-49**

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. [. . .]

Gabler edition 1984:  
[. . .] 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. [. . .]

**Eumaeus 16:415 - p. 510 (and throughout)**

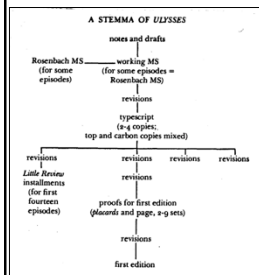
all printings before 1984:

W. B. Murphy

Gabler edition 1984:

D. B. Murphy

**What to choose as copy-text ?**



manuscript (Rosenbach MS)?  
first edition?  
a later edition?  
Problems  
no existing version seemed satisfactory  
scattered documents (six main libraries, plus about ten other collections)

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

### Hans Walter Gabler (1977-84)

argued that no suitable copy-text exists  
 MS + additions on TSS and proofs = continuous  
 manuscript (a "virtual" text, here constructed)  
 = Gabler's copytext  
 "continuous manuscript text" as copy-text, emended by  
 comparison with all documents  
 text coded (by computer) to indicate first appearance =  
 synoptic text

### *Ulysses: A Critical & Synoptic Edition (1984)*

<p><sup>10</sup>IN<sup>9</sup> THE HEART OF THE HIBERNIAN<sup>8</sup> METROPOLIS<sup>7</sup></p> <p><sup>8</sup>Before Nelson's pillar straws (doubledeckers) slowed, shunted,      changed trolley, started for "Blackrock," Kinsmore ("Blackrock") and      Dalkey, Clonsilla, Rathgar and Terenure, Palmerston Park,<sup>6</sup> and upper      Rathmines, <sup>5</sup>Sandymount, Sandymount Green, Rathmines, <sup>4</sup>Harpend,      Ringsend and Sandymount, Tower, Harold's Cross. The hoarse Dublin      United Tramway Company's tinskeeper bawled them off:      —Rathgar and Terenure!  <sup>12</sup>—Come on, <sup>11</sup>Sandymount Green!  <sup>13</sup>"Right and left parallel clanging ringing a doubledecker and a      singledeck moved from their railroads, reversed to the down line, glided      parallel."      —Start, Palmerston Park!<sup>17</sup></p> <p><sup>15</sup>THE WEARER OF THE CROWN<sup>14</sup></p> <p><sup>16</sup>"Under the porch of the general post-office shoeblacks called and      polished? <sup>15</sup>In] Parked in? North Prince's street. His Majesty's"      vermillion markers, 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.<sup>17</sup></p> <p><small>ANTHEMUS 8000 +TN 1-2 THE-METROPOLIS ] 3; The Heart of the Metropolis 41; -TN      4 Blackrock 42; Blackrock 41; -5 Dalkey 43; park 44; 10-11 11; -12 Come 12; come 13      14 Park 15; park 14; 18 general post 12; General Post 11</small></p> <p>238 II.4 - ANTHEM</p>	<p>IN THE HEART OF THE HIBERNIAN METROPOLIS</p> <p>Before Nelson's pillar straws slowed, shunted, changed trolley, started      for Blackrock, Kinsmore and Dalkey, Clonsilla, Rathgar and Terenure,      Palmerston Park and upper Rathmines, Sandymount Green, Rathmines,      Ringsend and Sandymount Tower, Harold's Cross. The hoarse Dublin      United Tramway Company's tinskeeper bawled them off:      —Rathgar and Terenure!      —Come on, Sandymount Green!      Right and left parallel clanging ringing a doubledecker and a      singledeck moved from their railroads, reversed to the down line, glided      parallel.      —Start, Palmerston Park!</p> <p>THE WEARER OF THE CROWN</p> <p>Under the porch of the general post office shoeblacks called and      polished. Parked in North Prince's street His Majesty's      vermillion markers, 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.</p> <p>239</p>
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### 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 in his review of  
 the Gabler edition -> ->

### Jerome McGann's example

... A man with an infant's sauced 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)

paradox: Joyce = author whose work recognizes  
 (tolerant, opportunistic) circumstance, contingency,  
 error, adultery and adulteration ("misses in  
 prints" [*Finnegans Wake*, p. 20])

vs. "purity" of editorial goal

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

**Gibraltar map**



**Penelope: Gibraltar 1**



**Penelope: Gibraltar 2**



**Penelope: Gibraltar 3**



**Penelope: Gibraltar 4: Moorish Castle**



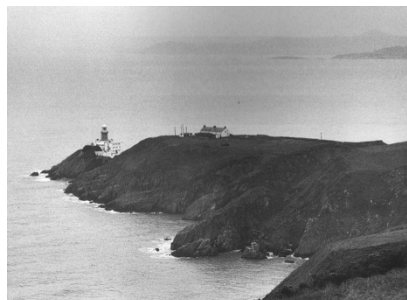
**Penelope: Gibraltar 5:  
Rock Apes (macaque monkeys)**



**Penelope:  
Dublin -  
Howth Hill and  
Howth Head 1**



**Penelope: Dublin -  
Howth Hill and Howth Head 2**



**Dublin:  
the  
rhododendrons  
on Howth Hill**



*Rhododendrons, Howth Castle, Semeane, Co. Dublin.*

**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)

**Penelope**

*"Penelope is the clou ["star turn"] of the book. . . . There are eight sentences in the episode. . . . its four cardinal points being the female breasts, arse, womb and cunt expressed by the words because, bottom (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), woman, yes. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent Weib [woman]. Ich bin der Fleisch der stets bejaht." [I am the flesh that always affirms – inversion of Goethe's Mephistopheles' Ich bin der Geist, der stets verneint, I am the spirit that always denies]*

(letter from Joyce to Frank Budgen,  
August 16, 1921)

**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)