James Joyce's *Ulysses*

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

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**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)

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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:
–Mother 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. 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
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.


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 saucetained 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.

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

Dublin: the
rhododendrons
on Howth Hill

Penelope:
Dublin -
Howth Hill and
Howth Head

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)