

English 9002A
Michael Groden

November 11, 2013
Modernizing and Regularizing
Editing Joyce's *Ulysses*

5 topics left

1) modernizing/regularizing; 2) editing *Ulysses*;
3) genetic criticism; 4) book history; 5) copyright

Nov. 18: Book History + Copyright 1

Robert Darnton, "What is the History of Books?" (1982)
in *The Kiss of Lamourette: Reflections in Cultural History*
(New York: W. W. Norton, 1990), pp. 107-36 [UC 180]

Nov. 25: Copyright 2 (with Samuel Trosow)

1) Laura J. Murray and Samuel E. Trosow, *Canadian Copyright: A Citizen's Guide*, 2nd ed. (Toronto: Between the Lines, 2013),

Chapter 1: "Copyright's Rationales" (pp. 3-15) and
Chapter 5: "Users' Rights" (pp. 71-86) [UC 180]

2) Jonathan Lethem, "The Ecstasy of Influence: A Plagiarism,"
Harper's Magazine 314 (February 2007): 59-71 [UC 180]

December 2: final in-class test (1 hour)

(1)
modernizing
regularizing

Randall McLeod [Random Clod] -
"Information On [Upon] Information" (1991) - 1

redundancy - and error (p. 241)

"Error, the Tenth Muse?" (p. 274)

A wrong state possibly "opens to view a larger,
transformational, identity than does the
smooth, reductive redundancy of the merely
correct text." (p. 270)

"transmission": "it was *transformed* as it was
transmitted" (p. 246)

"mischansmission" (p. 241)

"When a Renaissance text is transmitted with
complete accuracy, it may be said to be Temporarily
Not Out Of Order" - Randall McLeod (p. 273)

Randall McLeod [Random Clod] -
"Information On [Upon] Information" (1991) - 2

"disambiguate" (p. 252)

"evolved disambiguated media" (p. 252)

"virtually any Renaissance document . . . is liable to
open in its own small ways into multiplicity, into
non-identity with itself." (p. 246)

"Maybe the way to sum up is this: modern re-
presentations of Renaissance text have
streamlined it toward self-consistency, purging
the text of its troubled self-reflections." (p. 247)

"unity in poetry is a measure of our behaviour
toward it." (p. 261)

Randall McLeod -
Shakespeare's Sonnet 129 (pp. 247-53)

The expense of spirit in a waste of shame
Is lust in action: and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoyed no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallowed bait,
On purpose laid to make the taker mad.
Mad [Made] in pursuit and in possession so;
Had, having, and in quest to have extreme;
A bliss in proof, and proved [proud], a very woe;
Before, a joy proposed; behind a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

**Randall McLeod -
Shakespeare's Sonnet 29 (pp. 261-64)**

When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings [kings'].

**Randall McLeod [Random Clod] -
"Information On [Upon] Information" (1991) - 3**

[an editor replies:] "It can be all said *so* much simpler. The text and the reader doesn't need controversy and critical hangers-on, but basically tidying. Just tidying. And *we* can do that for them. We are getting on with the task. This is on-going. And getting better with every passing generation. The past is perfectible, trust us." (p. 265)

The Mississauga Edition (pp. 280-81)
"The more homogenous texts of modern editions generally opt for right-answerism - by which I mean they have provided an answer to the question, while hiding the fact that there *is* a question; at which point *an* answer becomes *the* answer becomes the *Truth*." (p. 253)

**Randall McLeod [Random Clod] -
"Information On [Upon] Information" (1991) - 4**

"The struggle for the text *is* the text."

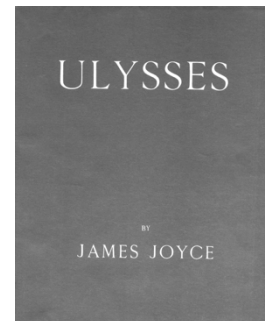
R. Cloud (p. 279 - also p. [80] = [275A])

"Why modernize, indeed? Why *anachronize*? Why talk down. Why patronize? Why edit, in fact? If the answer is that it is jolly fun (and a good living too) to intervene between texts and readers, . . . what could I say to such candor? But if the answer is that they want to make the text *accurate*, God help us, Ill weep. Hand me a tissue, will you?" (p. 267)

example of book after McLeod:
Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996)

(2)
**James Joyce's
Ulysses (1922)**

edited by
**Hans Walter
Gabler (1984)**



ULYSSES I by I JAMES JOYCE I SHAKESPEARE AND COMPANY I
12, Rue de l'Odéon, 12 I PARIS I 1922

[xii], 740 pp. [*]². [**]⁴, [1]⁸, 2-46⁸, [47]². 237 x 185 mm. Printed on white laid paper.

PAGINATION: pp. [i-ii], blank, inserted under folding flaps of outer front cover; pp. [iii], half-title: ULYSSES; p. [iv], list of books *By the Same Writer*; p. [v], title page; p. [vi], copyright notice; . . . *Copyright by James Joyce*; p. [vii], limitation notice: THIS EDITION IS LIMITED TO 1000 COPIES: I 100 COPIES (SIGNED) ON DUTCH HANDMADE PAPER NUMBERED FROM I 1 TO 100; 150 COPIES ON VERGÉ I D'ARCHES NUMBERED FROM 101 TO 250; I 750 COPIES ON HANDMADE PAPER I NUMBERED FROM 251 TO 1000 I N° 7284 - number stamped

in]; p. [viii], blank; p. [ix], *The publisher asks the reader's indulgence for typographical errors I unavoidable in the exceptional circumstances.* I S. B.

[x], blank; p. [xi], divisional numeral: I; p. [xii], blank; pp. [xiii-xx], text of Part I; p. [51], divisional numeral: II; p. [52], blank; pp. [53]-565, text of Part II; p. [566], blank; p. [567], divisional numeral: III; p. [568], blank; pp. [569]-732, text of Part III; p. [733], colophon: PRINTED I FOR I SYLVIA BEACH I BY I MAURICE DARANTIERE I AT I DIJON, FRANCE; pp. [734-38], blank; pp. [739-40], blank, inserted under folding flaps of outer back cover.

BINDING: Blue paper covers. On front cover in white: ULYSSES I BY I JAMES JOYCE

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

S. B.

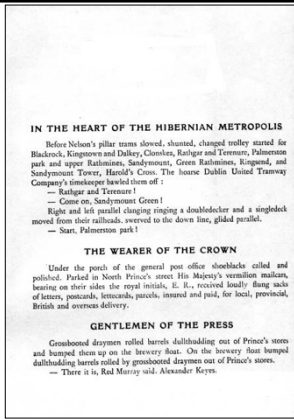
What was the problem?

- publisher's request about**
- "indulgence for typographical errors"**
- unique writing history:**
- Joyce allowed multiple proofs**
- complicated revision process**
- non-English-speaking printers**
- Joyce's very weak eyesight while reading proofs**
- publishing history between 1918 and 1984:**
- censored, banned, pirated, attempts at correction**

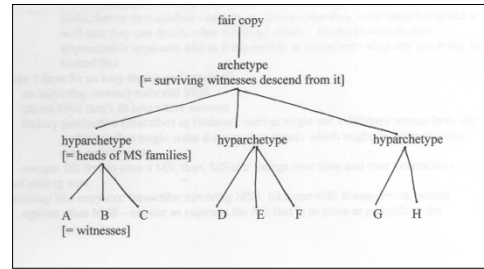
typical publication process

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

"Aeolus": first edition (February 2, 1922)

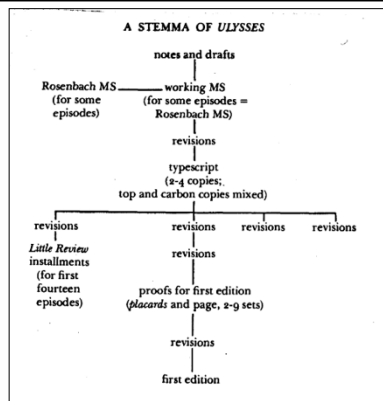


a hypothetical medieval stemma



a stemma of *Ulysses*

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



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) (unauthorized ["pirated"] US edition)
- (4) Hamburg: Odyssee 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

What to choose as copy-text ?

manuscript (Rosenbach MS)?
first edition?
a later edition?

Problems

no extant version seems satisfactory as copy-text:
MS only about 65-70% of finished text, parts written
three years before final publication
first edition full of errors
copy-text editing doesn't seem to apply
scattered documents: 6 main libraries,
plus about 10 other collections
(partly solved by *The James Joyce Archive*,
manuscript facsimile edition, in 1977-79)

Hans Walter Gabler

argued that no suitable copy-text exists
German genetic editing + copy-text editing
("genetic": genesis of text)
MS + additions on typescripts and proofs =
continuous MS (a "virtual" text, constructed now)
= Gabler's copy-text
distinction between "document" and "text"
and 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 copy-text,
emended by comparison with all documents

Ulysses: A Critical & Synoptic Edition

<p>1719^o THE HEART OF THE HIBERNIAN^o METROPOLIS^o</p> <p>1 Before Nelson's pillar trams (doubledecker) slowed, shunted, changed trolley, started for "Blackrock," Kingstown "C Blackrock" and Dakely, Clonsilla, Rathgar and Terenure, Palmerston Park" and upper Rathmines, "Sandymount Sandymount Green, Rathmines, Ringend Ringend and Sandymount Tower, Harold's Cross." The hoarse Dublin United Tramway Company's tinskeeper bawled them off: —Rathgar and Terenure! —Come on, Sandymount Green! 18 "Right and left parallel clanging ringing a doubledecker and a singledeck moved from their railheads, swerved to the down line, glided parallel. —Star, Palmerston Park!"</p> <p>19 "THE WEARER OF THE CROWN"</p> <p>19 "Under the porch of the general post office shoeblacks called and polished." "O'Don" Parnell and North Prince's street "His Majesty's" vermillion mailbags, bearing on their sides the royal initials, E. R., received loosely hung sacks of letters, postcards, telegrams, parcels, insured and paid, for local, provincial, British and overseas delivery.</p> <p>20</p>	<p>IN THE HEART OF THE HIBERNIAN METROPOLIS</p> <p>Before Nelson's pillar trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Clonsilla, Rathgar and Terenure, Palmerston Park and upper Rathmines, Sandymount Green, Rathmines, Ringend and Sandymount Tower, Harold's Cross. The hoarse Dublin United Tramway Company's tinskeeper bawled them off: —Rathgar and Terenure! —Come on, Sandymount Green! 18 Right and left parallel clanging ringing a doubledecker and a singledeck moved from their railheads, swerved to the down line, glided parallel. —Star, Palmerston Park!</p> <p>19 THE WEARER OF THE CROWN</p> <p>19 Under the porch of the general post office shoeblacks called and polished. Parnell in North Prince's street His Majesty's vermilion mailbags, bearing on their sides the royal initials, E. R., received loosely hung sacks of letters, postcards, telegrams, parcels, insured and paid, for local, provincial, British and overseas delivery.</p> <p>20</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)
Ulysses: The Gabler Edition, 1993

aftermath

"The Joyce Wars" from 1988 to about 1992
impossibility of "definitive" *Ulysses*: text is
"correct" with different readings
- see Jerome McGann's example -> ->

McGann argued that, from one editorial
starting point, "gums" belongs in the text,
but from another it doesn't

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 episode 8: "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
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

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 wrote. 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

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 wrote. 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

(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. (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. (p. 94)