

Reading and Hearing JOYCE'S *ULYSSES*

Wednesdays 6-7:45PM

Rosenbach Museum and Library

Instructor: Robert Berry

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Required Texts: James Joyce, *Ulysses: The Corrected Text* (Viking, ed. Gabler et al.)
Don Gifford and Robert Seidmann, *Ulysses Annotated* (U of CA Press)

GOALS

Students in this class will work together to gain a deeper understanding of and appreciation for the life and central literary achievements of James Joyce focusing on his best-known work *ULYSSES* (pub. 1922). Secondary readings and class discussions may occasionally dip into Joyce's earlier and later works, but the main goal will be to read this novel together and unravel some (though certainly not all) of its mysteries.

ASSIGNMENTS

As class meets just once a month students should have ample time to keep pace with complexities of the novel. Reading assignments for each chapter will include working with the Gifford/Seidmann text, so be prepared to discuss what you have read from the start of each class.

Students will also find additional readings and lectures offered via Google Classroom for those wishing to go deeper into the Joycean waters. Some of these will include analytical, interpretive and creative handling of the text by myself and others. These additional readings are meant to supplement the novel and showcase the enjoyment (or bafflement) felt by generations of readers. They are not to be seen as a requirement but as an aid, or a dessert even, to your diet of monthly Joyce.

Discussion points are listed here for early on in the course, but it is hoped that the group's interest will shape its own set of topics for the later chapters. It has been my experience that fans of this novel are never lacking in subjects to talk about.

Your **final assignment**, while optional, will be to participate in the yearly Bloomsday Reading and Celebration held by the Rosenbach Museum and Library and share your discoveries with a whole new group of Joyce fans. Bloomsday is an international celebration of literature, a one-of-a-kind special holiday for Philadelphian (because of the Rosenbach's historic involvement) and for bookish nerds across the globe. Our goal here is not just to get you to read *ULYSSES* but to give you ability to join in a unique enjoyment of its culture.

This course runs alongside the Rosenbach's Sunday course on *ULYSSES* taught by my colleague Paul Saint-Amour and it is my intention that the two groups should meet and be able to talk with one another. Should you have to miss one of the Wednesday nights, Paul's Sunday course is open, meeting from 2-4PM, is open to you as well (and they will be able to do the same on our Wednesdays). There are some differences in our syllabus during the earlier session, but Paul and I have co-taught before and are happy to offer this extra option to students. The syllabus and meeting dates for Paul's class may be found on the Rosenbach website and he may be contacted here;

psain@english.upenn.edu

READING ASSIGNMENTS

† = optional, made available through email

10/03 First meeting; “a toe-drag in the deep end”

(no initial reading need be done for this meeting, but some points of my lecture will appear on the Google Classroom site before hand. Paul's class on 10/14 will cover episodes I and II should any of you wish to do a make-up)

-Introductions

-“What experiences have you had with *ULYSSES* before this class?”

-“Why the novel is best read in groups”

-“A brief history of its making”

-“How much does Joyce's biography, Irish history and literary theory inform our understanding of the novel?”

-“The importance of good annotations”

-A class reading/discussion on a page of *FW* and the last § of *A Portrait*

-“What to listen for”

-“Who is saying what?”

11/07 Second meeting; “diving in while you can still see the bottom”

(we will cover the four shortest episodes in the novel for our first big discussion and it will be a lot to take in. Please come ready to be a bit baffled and use the Google Classroom to ask any questions you may have during your reading)

-“Starting in the middle”

-“The classical framework”

-“The modern metropolis”

-“What clues are we given? Is it enough to give us a plot?”

-“How much is expected of the reader?”

-“What do we know about Stephen (and do we like any of it)?”

-“The point where the novel becomes a plantstand”

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| 1) "Telemachus" (pgs. 3-19) | Homer, <i>The Odyssey</i> , Books I-II† |
| 2) "Nestor" (pgs. 20-30) | Homer, <i>The Odyssey</i> , Book III-IV† |
| 3) "Proteus" (pgs. 31-42) | <i>Ulysses 'Seen'</i> adaptation of "Proteus"† |
| 4) "Calypso" (pgs. 45-57) | Dujardin, <i>Les Lauriers...</i> ch. 1† |

*additional/optional reading for this section might also include:

- 1) The Linati Schema†
- 2) Richard Ellmann, *James Joyce* (Oxford), pg. 254 and thereafter
- 3) Robert Berry *ULYSSES "seen", Telemachus and Calypso*

12/05 Third meeting; "getting our bearings and feeling the tide"

- "Who is Stephen and who is Bloom?"
- "The man on the beach and the man in the crowd"
- "The difference between an autobiographical figure and an avatar"
- "The city emerging"
- "The trap of omniscient narration"
- "The Uncle Charles Principle"
- "Throw out what you think you know"
- "A chorus of narrators"
- "Who is the Arranger?"
- "Who is the Messenger?"

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| 1) "Lotus Eaters" (pgs.58-71) | Eliot, " <i>Ulysses</i> , Order & Myth"† |
| 2) "Hades" (pgs. 72-95) | Woloch, excerpts <i>The One vs. the Many</i> † |
| 3) "Aeolus" (pgs. 96-123) | Groden, "The Early Stage: 'Aeolus'" |

01/02 Fourth meeting; "a direction forward with no land in sight"

- "Two men haunted"
- "A brief return to the interior"
- "Food of the body, food of the mind"
- "Montage and world-building"
- "Just who's story is this?"
- "The view from above and the slice down the middle"
- "Malleable history"

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| 1) "Lestrygonians" (pgs. 124-150) | Kenner, "The Aesthetic of Delay"† |
| 2) "Scylla & Charybdis" (pgs. 151-179) | Platt, "The Voice of Esau"† |
| 3) "Wandering Rocks" (pgs. 180-209) | <i>ULYSSES "said", Scylla & Charybdis</i> |
- Ties"†

02/06 Fifth meeting; "a quickening tide of conversations and opinions"

- “The narration takes over”
- “A flock of birds and a chorus of voices”
- “Leaving the scene”
- “The importance of song”
- “Men in pubs; where everyone has a story to tell”
- “Who is he talking to?”
- “The City of Spies”
- “Bloom Elijah, the Hero deified”
- ”The missing hour”
- ”Bloom on the beach, the dark stranger”
- ”Girl stories?”
- ”Bloom gets a word in the sand”

- 1) “Sirens” (pgs. 210-239)
- 2) “Cyclops” (pgs. 240-283)

Berry, *ULYSSES* “said”, *Sirens*
 Duffy, “Spectacle of the Native...”†

03/06 Sixth meeting; “a storm of styles to drown us”

- “The missing hour”
- “Bloom on the beach; the dark stranger”
- “Girl stories?”
- “Bloom gets a word in the sand”
- “Wrestling language from story”
- “The legal fiction of creation”
- “Freedom of style, freedom from story”

- 1) “Nausicaa” (pgs. 284-313)
 (Bloomism)†“Oxen of the Sun”
- 2) “Oxen of the Sun” (pgs. 314-349)

Sayeau, “Love at a Distance

Atherton, “The Oxen of the Sun”†

04/03 Seventh meeting; “paddling forward through the undertow”

- ”The unstageable play”
- ”The overwrought director”
- ”Just who is hallucinating here?”
- ”Two men haunted”

- 1) “Circe” (pgs. 350-497)
Ulysses†

Puchner, “Novel and Drama in

05/01 Eighth meeting; “the sighting of new land”

- “The fluid persona of the narrator becomes a comfort”
- “A quaint acquaintance”

- “What the sailor says”
- “Drawn together by fate or fiction?”
- “The bird’s eye view of two angels”
- “How the world (and the furniture) has changed”
- “Staring up at the stars”
- “That big dot at the end”

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| 1) “Eumaeus” (pgs. 501-543)
All Language”† | Lawrence, “Eumaeus’: The Way of |
| 2) “Ithaca” (pgs. 544-607)
History”† | Jameson, “ <i>Ulysses</i> and |

06/05 Ninth and final meeting; “grounded with Mother Earth”

- “Who gets the last word in?”
- “Why she is who she is and why that is enviable”
- “How much of the book was wrong?”
- “Why yes?”
- Preparing for Bloomsday

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| 1) “Penelope” (pgs. 608-644) | Butler, selection from <i>Gender Trouble</i> † |
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Paul has a very nice section at the end of his syllabus that I’ve decided to place here (thanks, Paul!). None of these are required, or even necessary, for your first foray into Joycean waters but many of them sit on my own shelf and I’ve suggested them for students in past classes.

ADDITIONAL RESOURCES

- Morris Beja, *James Joyce: A Literary Life* (Columbus: Ohio State University Press, 1992)
- Peter Costello, *James Joyce: The Years of Growth 1882-1915* (New York: Pantheon, 1992)
- Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1982)
- Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 1988)

Guides

- Harry Blamires, *The New Bloomsday Book: A Guide Through ‘Ulysses’* (London: Routledge, 1996)
- Laura Heffernan, *Sparknotes Guide to James Joyce’s ‘Ulysses’* (Spark Publishing, 2007)
- Declan Kiberd, *‘Ulysses’ and Us: The Art of Everyday Life in Joyce’s Masterpiece* (Norton, 2009)
- Margot Norris, ed., *A Companion to James Joyce’s ‘Ulysses’* (Palgrave Macmillan, 1998)

General Monographs & Essay Collections

- Derek Attridge, ed., *James Joyce’s ‘Ulysses’: A Casebook* (New York: Oxford University Press, 2004)
- Frank Budgen, *James Joyce and the Making of ‘Ulysses’* (New York: Oxford University Press, 1989)
- Richard Ellmann, *Ulysses on the Liffey* (New York: Oxford University Press, 1986)
- Stuart Gilbert, *James Joyce’s ‘Ulysses’: A Study* (New York: Vintage, 1955)

Clive Hart and David Hayman, eds., *James Joyce's 'Ulysses': Critical Essays* (Berkeley: Univ. of Calif. Press, 1977)
Hugh Kenner, *'Ulysses'* (Baltimore: Johns Hopkins University Press, 1987)