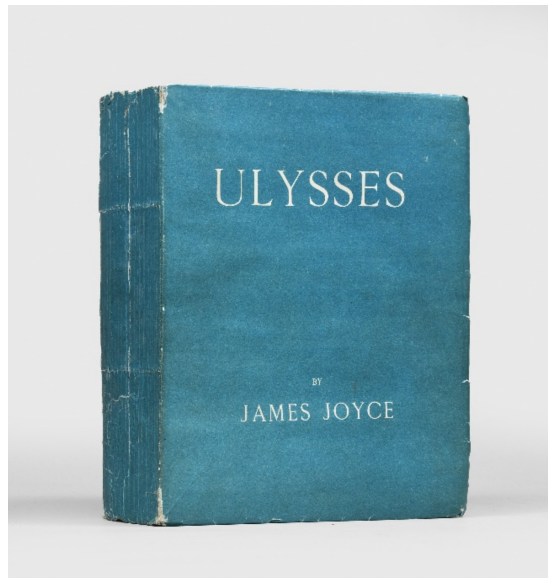

ULYSSES

100

- A Joycean Gallery -

Curated & Introduced by MAUREEN E. MULVIHILL
Princeton Research Forum, New Jersey
Special to Rare Book Hub, San Francisco
February 1st, 2022



See Joycean Gallery, below, Image 4.

**With the publication of *ULYSSES* on February 2nd, 1922,
by Sylvia Beach at Shakespeare And Company, Paris,
literature was never again quite the same.**

After 100 years since its publication in Paris on February 2nd, 1922, James Joyce's *Ulysses* has finally won a secure niche in the literary canon. And *fame*! Readers, publishers, and scholars have finally settled into the novel's unique, if Herculean, achievement: some 270,000 words of Irish wit, irony, blather, amid a huge overlay of erudition and the meanderings of the human mind.

As a measure of its continuing appeal to readers -- and to publishers' accountants -- we can welcome three 2022 centenary editions of *Ulysses*, by Thornwillow Press, The Other Press, and Penguin Classics (Image 8, below). Clearly, the book has stood the test of time. Yet, as all flashpoints in literary history, the Irish 'epic' of 1922 has left writers with deep challenges: O, shite & onions, as Joyce might say, how does one write a novel after *Ulysses*?

Anxiety of influence aside, a heady schedule of special events for February 2nd is well underway. A few selections:

In Paris, Adam Biles at Shakespeare And Company has organized quite the Joycean gala, with literary celebs and live musicians. Bring on the Guinness! There will be free podcast readings (February 2nd) by Margaret Atwood, Jeanette Winterson, Deborah Levy, Eddie Izzard, Will Self, Ben Okri, Meena Kandasamy, *et al.*; a conversation between Tom McCarthy and Susan Philipsz will be streamed (live).

In New York, Thornwillow Press has arranged both video and audio podcast readings from Joyce's novel by Malachy McCourt, Stephen Fry, Salman Rushdie, David Mamet, *et al.* Thornwillow's impressive contribution to *Ulysses* editions greets us in three formats (yes, three): see Image 8.1, below.

In London, at Peter Harrington, Sammy Jay has curated a special catalogue, [*Inexhaustible Life: A Modernist Centenary*](#) (launch, Feb. 2nd; see also Sammy Jay on YouTube). Present offerings in Joyce at Peter Harrington, some foregrounded in this article (Image 4), are taking the lead among antiquarian booksellers: <www.peterharrington.co.uk/catalogsearch/result/?q=james+joyce>.

In California, The Huntington Library's exhibition *Mapping Fiction*, explores the intersection of mapmakers (cartographers) and fictional worlds, such as Joyce's Dublin; a related conference, "Joycean Cartographies: Navigating a New Century of *Ulysses*," is scheduled for February 2nd.

In Texas, at the Ransom Center, the Joycean faithful (and others) will enjoy *Women and the Making of Joyce's Ulysses*, an exhibition of some 150 rare objects associated with the necessary female dimension of the novel's evolution and eventual realization.

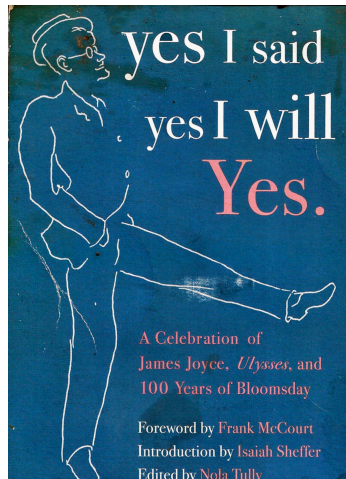
In Florida, at Georgia Court's Bookstore1Sarasota, a lively cultural hub, architect Tony Souza has designed a special display board announcement illustrated by Spanish artist, Eduardo Arroyo (Image 8.2, below). Mr Souza's contribution takes pride of place in the store's window, Feb 2nd.

Book collectors continue to scout out special and rare copies of Joyce's writings (see Rare Book Hub's Transaction History database, 115M records, to date: <rarebookhub.com>). And many collectors are savvy enough to retain the original physical properties of their finds. When book conservator, David H. Barry, Griffin Bookbinding, St Petersburg, Florida, restored a worn and damaged copy of Joyce's *Dubliners*, the owner insisted that the restoration retain all physical parts of the book, from boards to endpapers. "This pleased me," said Barry, "it showed a collector's high respect and affection for the genuine item."

While the universe served James Joyce many sorrows – partial blindness, an obscenity ban on *Ulysses*, a schizophrenic daughter, a sudden and painful death – he could rely on a strong support network. First, a dedicated league of women: Sylvia Beach, Harriet Weaver, and his wife Nora Barnacle Joyce (“my portable Dublin”). Likewise, powerful American advocates who saved Joyce’s novel from obscurity and shameful damnation: John M. Woolsey, U.S. District Judge; and publisher Bennett A. Cerf (Random House, NY). It took some doings, Reader, for this novel to get its legs!

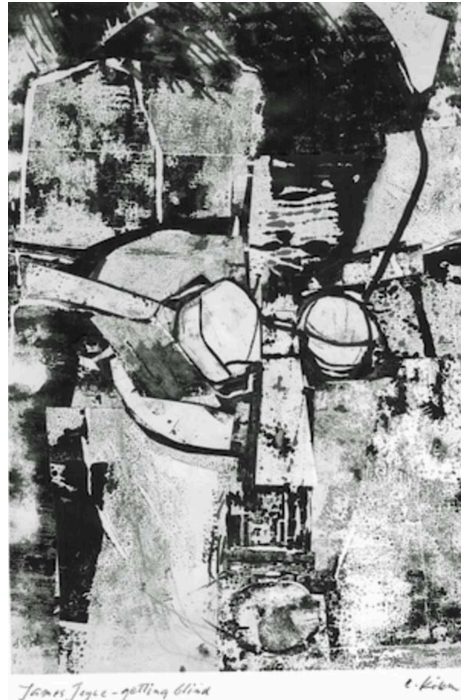
Happy Birthday, *Ulysses*! Joyful Congratulations, Mr Joyce, though few writers struggled harder and longer. And few novels in the history of the book had a less auspicious beginning.

Rare Book Hub and this writer are privileged to celebrate the **2022 *Ulysses* Centenary**, and we trust that this contribution does what all good writing must do: Hold up a mirror and a lamp.



~ *A Joycean Gallery follows* ~

A JOYCEAN GALLERY
Curated, with Caption Notes, by Maureen E. Mulvihill



(1) *James Joyce Going Blind*
Two Versions by Carl Köhler (Stockholm, 1919-2006)
Köhler Collection of Literary Portraits
Selections, Library of Congress, Washington, DC
Courtesy, Henry Köhler, Estate Executor, Stockholm

Carl Kohler's neo-modernist renderings of an anguished writer fearing progressive blindness. For information on Joyce's several eye surgeries, see Richard Ellmann, *James Joyce* (Oxford UP, 1959, 1982). For Kohler, visit <carlkohler.com> . See also, Emily C. Wilkinson, "Portraits of the Artist: Carl Kohler": <<https://themillions.com/2009/11/portraits-of-the-artist-the-work-of-carl-kohler.html>>



(2) James Joyce, 1922, With His *Ulysses* Publisher:

A woman, an American from Baltimore: the fearless Sylvia Beach (1887-1962)

At Sylvia Beach's Shakespeare And Company bookshop, 12 rue de l'Odéon, Paris.
French translation, Adrienne Monnier, also a dedicated bookseller in Paris, and Beach's lifelong partner. Provenance, Princeton University photo collection. Courtesy, *Princeton Alumni Weekly* (February 16, 1965)

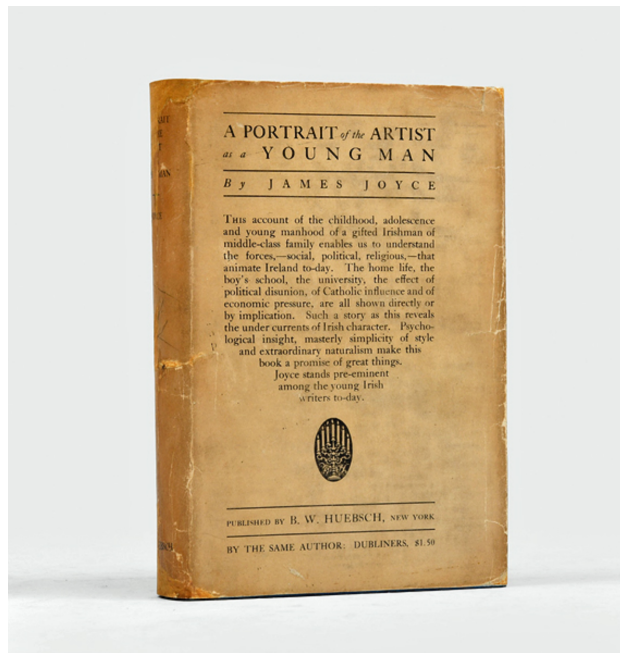
"*Ulysses* is going to make my place famous," Beach wrote to her sister in 1921.
See Beach's memoir, *Shakespeare And Company* (1959)

Caitlin O'Keefe, "The Secret Feminist History of Shakespeare and Company,"
New York Review of Books (November 18, 2019):
< <https://www.nybooks.com/daily/2019/11/18/the-secret-feminist-history-of-shakespeare-company/> >

Noël Riley Fitch, *Sylvia Beach and the Lost Generation* (1983)

Shakespeare And Company Project...A Digital Handbook
by Joshua Kotin, Rebecca Sutton Koeser, *et al.*
Visit < <https://shakespeareandco.princeton.edu> >

As Joyce mentioned, Sylvia Beach gave him a grand present:
the best years of her life.



(3) Joyce, *A Portrait of the Artist as a Young Man*. NY: B.W. Huebsch, 1916

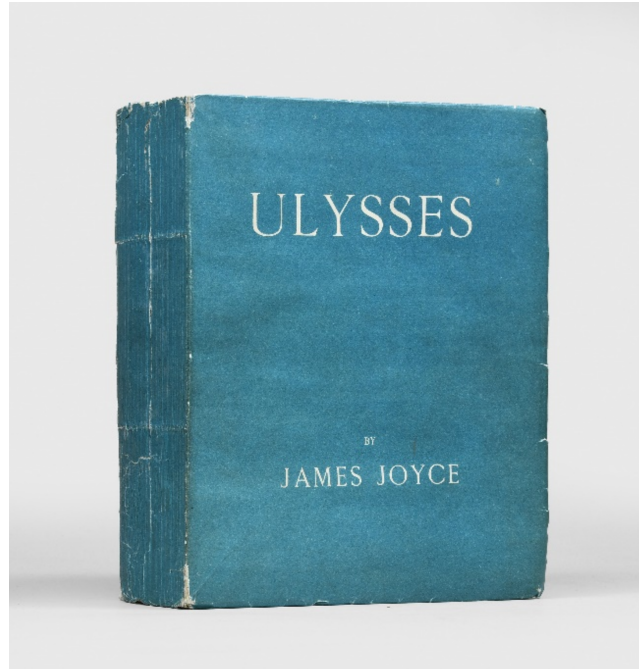
First edition, first printing in book form, by Ben Huebsch, NY. Originally serialized in Harriet Weaver's *The Egotist*. Joyce's first novel, regarded as the essential precursor to *Ulysses*. Scarce in any state, but especially rare with dust jacket. Courtesy, Peter Harrington, London. £45,000.

Owing to mostly hostile reaction to the serialization of the book in Harriet Weaver's *The Egoist*, no English printer would print Joyce's *Portrait*, fearing prosecution under the obscenity laws. It was Ben Huebsch, NY, who undertook the first publication in book form, 29 December 1916. He reserved from his print run about 750 sets of sheets for issue in the UK the following February. Although the number of copies originally issued in America is uncertain, it is unlikely to have been large since Huebsch had sold out by March 1917 and called for a second printing by April. Visit < <https://www.biblio.com/publisher/b-w-huebsch> >.

This first novel by an ambitious new Irish writer, a writer perfectly aware of his destiny, declares Joyce's career tactics: "*silence, exile, and cunning*."

The novel concludes with thrilling words -- an invocation and a prayer:

"Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge into the smithy of my soul the uncreated conscience of my race. Old father, old artificer, stand me now and ever in good stead."



(4) *James Joyce, Ulysses*

First edition, first issue, first impression,
1/100. Inscribed by Joyce. February 2nd, 1922
Sylvia Beach, Publisher, at Shakespeare & Company, Paris
Courtesy, Peter Harrington, 43 Dover Street, London
£300,000.

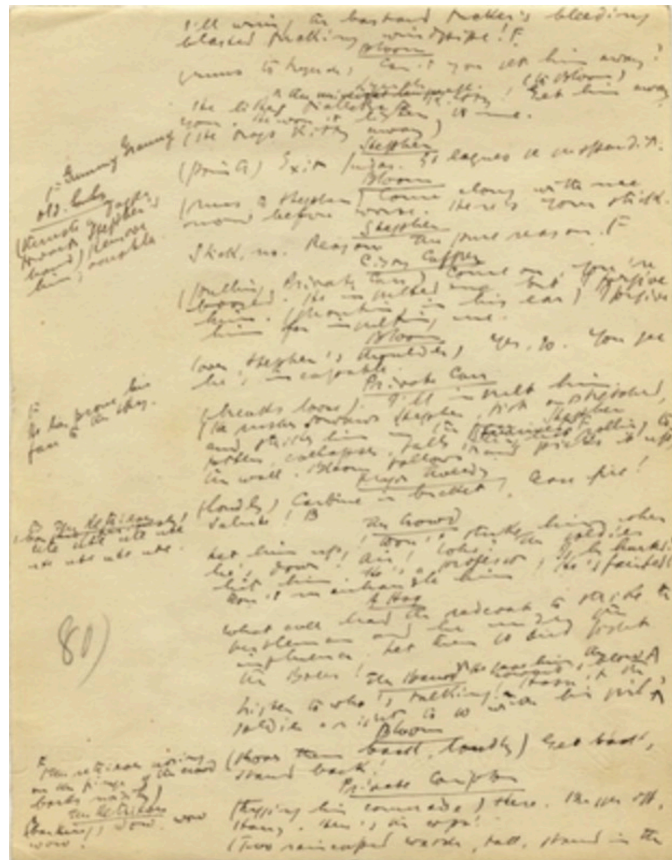
A great, if iconic, achievement by an Irish expatriate, who contributed an Irish epic to the history of the novel, as well as a bold approach to narrative and characterization.

Joyce's novel of 1922 continues to inspire new editions, treatments, and interpretations: We welcome the Thornwillow Press Centenary *Ulysses* (Newburgh, NY); the *Illustrated Ulysses* (Other Press, January, 2022), with 300+ color & B&W illustrations by Eduardo Arroyo: < <https://themillions.com/2022/01/an-unexpected-encounter-on-illustrating-ulysses.html>>; and lo! the new Hans Walter Gabler *Ulysses* (Penguin Classics, 2022). See Image 8, below.

An essential new resource on the novel and its history is the *Shakespeare And Company Project...A Digital Handbook* by Joshua Kotin, Project Director, and Rebecca Sutton Koeser, Technical Lead, Princeton University: < <https://shakespeareandco.princeton.edu> >. See also: < <https://english.princeton.edu/events/news/shakespeare-and-company-project-led-joshua-kotin-featured-guardian> >.

Readers of historical fiction will enjoy *The Paris Bookseller* by Kerri Maher, on Sylvia Beach's stewardship of the prodigious challenges in publishing a novel like *Ulysses*.

For a record of *Ulysses* sales / market valuations, see Bruce McKinney's Rare Book Hub, its Transaction History database (11.5M searchable records, to date): <www.rarebookhub.com>.

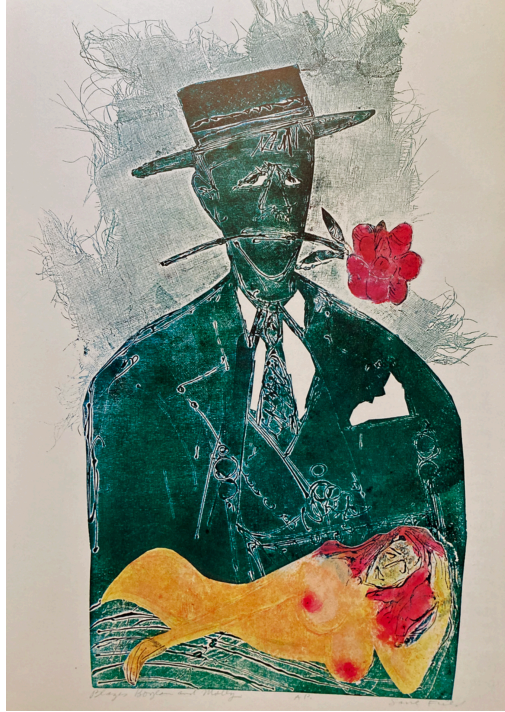


(5) James Joyce, Autograph Ms, *Ulysses*, 'Circe' Episode
 Courtesy, Rosenbach Museum, Philadelphia

"Joyce began work on 'Circe' when he got to Paris in July of 1920. His work was slowed by a missing trunk of books and notes that [his brother] Stanislaus had sent from Trieste. By the time Joyce finished this draft in December, 1920, he claimed to have written in out at least five times." – Rosenbach website: < <https://rosenbach.org/collection-highlight/ulysses-autograph-manuscript-circe-episode/> >. The manuscript shows scholars and readers Joyce's many close emendations, annotations, and nearly impossible (small) script – all, a serious hurdle for his novel's French printer, Maurice Darantière, in Dijon, a master printer but inexperienced in typesetting English texts. A prodigious production job in all of book history; visit: < <https://worldhistoryproject.org/1922/2/2/the-first-edition-of-ulysses-is-published-in-paris> >.

That 'Napoleon of Books,' A.S.W. Rosenbach of Philadelphia, purchased the autograph of *Ulysses* for \$1975 (John Quinn library sale, Anderson Galleries, NY, January 16, 1924). Joyce was not pleased; when he attempted to buy back the item, Rosenbach refused. Joyce responded with a famous ditty:

"Rosy Brook he bought a book
 Though he didn't know how to spell it.
 Such is the lure of literature
 To the lad who can buy it and sell it."
 - Ellmann, *Joyce* (1959; 1982, p. 559).

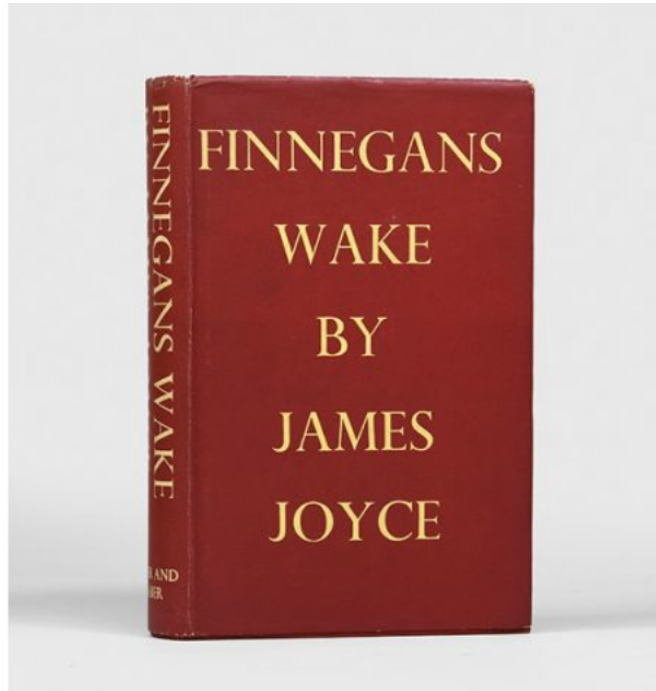


**(6) *Blazes Boylan & Molly Bloom,*
Joyce's sinful lovers in *Ulysses***

Cover art, *Bloomsday* (CT: NY Graphic Society, 1972)
A Suite of Color Engravings by Saul Field. Text by Morton P. Leavitt
A magnificent tribute (11"x 14"). Printed in Switzerland

Joyce's adulterous couple were colorful show business figures from the Dublin music halls, the city's entertainment industry. Joyce himself, as the occasion required, was an amusing song-&-dance man: a gifted singer, pianist, dancer (as was his father). Hence the exquisite Joycean ear for language, sound, cadence, accents.

Courtesy, Mulvihill Collection.
Copy acquired 2011, A. Parker's Books, ABAA, Sarasota, Florida



(7) *James Joyce, Finnegans Wake*

Faber & Faber, London / Viking Press, NY, 1939

First edition, first impression, trade issue. Joyce's last novel

Peter Harrington, 43 Dover Street, London

£4,500.

"The most conspicuous innovation of *Finnegans Wake* is its use of 'dream-language'. After *Ulysses*, Joyce believed that he had 'come to the end of English'. His last novel, *Finnegans Wake*, is a pervasive layering of multilingual puns in successive drafts which produces a fabric rich in semantic possibilities ..." (Bruce Stewart, "Joyce", *Oxford DNB*). Only the truly dedicated have read the book entirely.

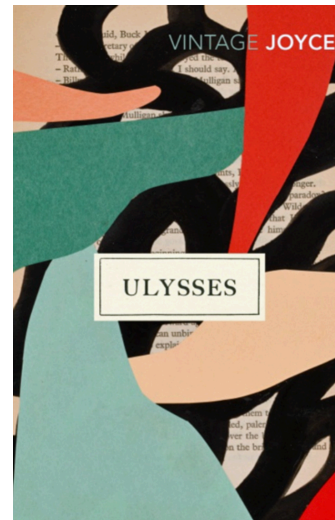
A signed limited edition was also published on the same (release) date. 3,400 copies of the standard trade edition were printed, of which 950 were destroyed.



(8.1) Centenary *Ulysses* (2022)

Thornwillow Press, Newburgh, New York

Hats off to Luke Ives Pontifell & team for its edition in three formats: Installment Edition (10 vols; paper wrappers, letterpress & handbound); Patron Edition (4 vols., cloth, signed by publisher); Bloomsyear Podcast (audio & video). Visit < <https://thornwillow.com/> >



Centenary *Ulysses* (2022)

(8.2 / Left). *Ulysses: An Illustrated Edition*. Other Press, NY, 2022

300+ color and B&W illustrations by Spanish artist, Eduardo Arroyo. Visit: <<https://themillions.com>> for “An Unexpected Encounter On Illustrating *Ulysses*.” Architect Tony Souza has designed a Feb 2nd Centenary display board for Bookstore1Sarasota (window display), with Arroyo cover art. Thank you, Mr Souza!

Centenary *Ulysses* (2022)

(8.3 / Right). *Hans Walter Gabler's Ulysses*. Penguin, London & NY, 2022

Gabler's authoritative text of 1984 with new Introduction by Anne Enright. Visit: <<https://www.penguin.co.uk/books/108/1089235/ulysses/9781784877712.html>>. Gabler (emeritus, University of Munich) provides PDFs of his essays on <academia.com>. We thank him for his deep contribution to textual editing.



(9) Bloomsday Event, June 16th, 2011

Mulvihill-Harris Residence. Sarasota, Florida

Centerpiece: Hans W. Gabler, *Ulysses* (1984) / New edition, Penguin, 2022 (Image 8.3, above)

Selections from a Home Library

Three editions of *Ulysses*. Biographies of James Joyce and Nora Barnacle Joyce.

Finnegans Wake. Playbill, Joyce's *The Dead* (Belasco Theatre, NY, 1999-2000).

James Joyce catalogue (NY, 1996), Glenn Horowitz Bookseller.

Hélène Cixous, *The Exile of James Joyce*, tr. Sally A.J. Purcell (NY: David Lewis, 1972).

And other sentimental treasures.



This essay honors Santa Lucia of Syracuse, Patroness of Eyes.

Also Isaiah Sheffer (Bloomsday On Broadway, New York)

and A. Nicholas Fagnoli (James Joyce Society, New York).

(Acknowledgments and Author Note, following)

Acknowledgments (Here Comes Everybody!) The author thanks the following associates: At Rare Book Hub (San Francisco): helmsmen Bruce McKinney, Michael Stillman. On the home front in Sarasota, Florida: the uncommonly gifted Daniel R. Harris. At Peter Harrington, London: Radhina A. Coutinho, Sammy Jay, Ruth Segarra. At *Fine Books and Collections*, NY: Webb Howell, Rebecca Rego Barry. At Thornwillow Press, Ltd., Newburgh, NY: Luke Ives Pontifell, Sarah Funke Butler, Abby Dommert. At Princeton University: Joshua Kotin. At Bookstore1Sarasota, Florida, Elsie & Tony Souza, James Mammone. At the *Scriblerian*: editor, Neil Guthrie. In Dublin, art critic & James Johnson Sweeney biographer, Cíarán Bennett. And with a deep bow to Sarah Butler, Abby Dommert, Radhina A. Coutinho, and Margaret Stetz.

Author Note Maureen E. Mulvihill (Princeton Research Forum, NJ) is a literary specialist and rare book collector. Her book credits, to date, include three editions, with apparatus & images: *Poems by Ephelia* (NY, 1992, 1993); *'Ephelia'* (Ashgate UK, 2003); and *Poems of Mary Shackleton Leadbeater* (Irish Women Poets, Alexander Street Press, Va., 2008; digital series). Her multimedia (digital) monograph, *Thumbprints of Ephelia (ReSoundings)*, Pa., 2001, 2008), may be viewed at <www.ephelia.com>; updates, including an expanded 'Notes to the Key' will be imported, late 2022; 'Notes' presently at <GriffinBookbinding.com>. In 2008, she was Advisory Editor, *Ireland And The Americas*, 3 vols (ABC-Clio; print & digital). Her essays on Irish and English writers, Dublin's inky brotherhood, Irish historiography, and master painters (Veronese, Rubens) are hosted online by *Seventeenth-Century News*, *Irish Literary Supplement*, Rare Book Hub, and the W.B. Yeats Society of New York. She is a contributor to the Oxford *DNB*, *Dictionary of Literary Biography*, *Dictionary of Irish Biography*, and many reference works on women writers. Her essay, "Feminism and the Rare Book Market," dedicated to Leona Rostenberg & Madeleine B. Stern, recounts her visit to the penthouse office of bookdealer, John F. Fleming, NY, protégé and biographer of Rosenbach (*Scriblerian*, Fall '89). She studied at Wisconsin (PhD '82); Columbia University Rare Book School; Yale Center for British Art; and (as NEH Fellow), Johns Hopkins University. In 2011-15, she served as Vice President, Florida Bibliophile Society. The Mulvihill Collection of Early Women Writers is featured in *Fine Books & Collections* (Autumn, 2016, with color photo); conservator, David H. Barry <GriffinBookbinding.com>, Welsh born-and-trained. Her present interest is Irishwomen's political writings, pre-1800.

