

## An Exagmination Round His Publification

James Joyce and his complex publishing history

*If we ask Joyce to bestride literature like a colossus, he will disappoint us. No generals paid him visits of homage, no-one called him the sage of Dublin. As he makes clear enough himself, in the world's eyes he began as a bad boy and ended as an old codger. There is much to rebuke him for, his disregard of money, his regard for alcohol, and other conduct lacking in majesty or decorum.*  
—Richard Ellman

Michael Gorman

For all his many faults, James Augustine Aloysius Joyce (1882-1941) was a genius. Everyone knows that and no one knew it more than Joyce himself. He was a lord of language: author of the greatest work of modernist literature, *Ulysses* – to some the greatest novel of the 20th century; of what is generally considered the finest of all short stories (“The Dead”) and of a body of work that will ensure his literary immortality. Not incidentally, Joyce was also a lord of languages – he read and spoke fluently all the major European languages (as well as Latin and Greek) and taught himself Dano-Norwegian so he could read the plays of Henrik Ibsen in the original.

The main part of this article is its second half, which concerns the complex publishing history of Joyce’s books (and some of his other writings). But I shall begin by giving an outline of his life – a life that was the central concern of those writings.

Joyce was born on February 2, 1882, at 41



Brighton Square West in Rathgar (a suburb of Dublin), Ireland. His parents were John Stanislaus Joyce (1849-1931) and Mary Jane (May) Joyce, née Murray (1859-1903). John Joyce inherited a substantial property in Cork but moved to Dublin, where he held a position in a distillery and, later, a political post at the Customs House as collector of rates. He was pensioned off at a relatively young age and, because of his drinking and general carelessness, became increasingly and chronically impecunious for the rest of his life. In Ellman’s words, “John Joyce filled his house with children and debts.” He was an Irish nationalist, a fine singer, a spendthrift, and an enthusiastic drinker – all

characteristics that James, his oldest child (of the ten who survived infancy), inherited. James described his father (named Simon Dedalus in *A Portrait of the Artist as a Young Man*) as having been “A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody’s secretary, something in a distillery, a tax gatherer, a bankrupt, and, at present, a praiser of his own past.” His ten-years-younger wife was the only child of a wine-and-spirits merchant, musically gifted, and the opposite of her boisterous, feckless husband. She was even tempered, loyal, patient, polite, and orderly even in the chaos of John Joyce’s life. James loved her deeply and his life was rocked by her death at an

early age.

Though James Joyce came from a middle-class family in steep decline, he received his education at the fee-paying Clongowes Wood College (1888-91) and Belvedere College (1893-98) in Dublin, both Jesuit institutions with the high standards associated with that order. His education, enabled by the intervention of a priest who was a friend of the family, gave Joyce his wide-ranging knowledge of philosophy and classical literature and learning. In accordance with his lifelong habit of biting the hands that fed him, the adult Joyce was

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This essay is dedicated to the memory of Frank Delaney (1942-2017), author, broadcaster, and Joycean par excellence.



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a rabid anticlerical. His native Ireland was to be the last country in which *Ulysses* was legally to be published – it is sometimes hard to tell whether it was Joyce’s “obscurity” or his mocking atheism that fueled the animosity of his countrymen most.

Joyce studied at University College, Dublin, from 1898 to 1902. UCD was established in the 1850s as the Catholic university by John Henry Newman – the most influential of Victorian Catholics. When Joyce attended UCD, it was generally held to be inferior in quality to the far older Trinity College, Dublin – the university of the Protestant Ascendancy. UCD now has a James Joyce Research Centre (founded in 2006), offering masters and doctoral degrees in Joyce studies.

After graduating and, to put it kindly, dabbling in a medical course in Dublin, he went to Paris to study medicine. There he lived a rickety, poverty-stricken life for one term of poorly attended medical school, then returned to Ireland for a month at Christmas, 1902. Early in 1903, Joyce returned to Paris for more low living. Even for Joyce, the medical lectures in French were apparently hard to follow and his poverty and general just scraping by way of life were factors; but, above all, there was the realization that his *métier* was actually in literature and not medicine. The proximate cause of his returning from Paris a second time was the news that his beloved mother was gravely ill and likely to die, which she did on August 13, 1903 at the age of 44. Joyce, with much of his father’s fecklessness, spent a drifting time in Dublin, often drunk and always in need of money, eking out a subsistence by teaching, book reviewing, and singing (he had a fine tenor voice and music was a major part of his life and literary works). He taught for a while at Clifton School in Dalkey, just south of Dublin – an episode that features in *Ulysses*.

On June 10, 1904, Joyce met Nora Barnacle, a tall red-haired young woman from Galway in the rural west of Ireland, and fell heavily in love. (On hearing her surname for the first time, John Joyce said, “She’ll never leave him.”) Their first “date” – walking out together in Ringsend, an area of Dublin on the south bank of the Liffey – was on June 16, 1904. This is a date of great significance to Joyceans – as the single day on which the action of *Ulysses* takes place – and is known and celebrated throughout the world every year as “Bloomsday.” Meeting Nora changed his life. In the words of Richard Ellman, Joyce’s definitive biographer, “On June 16th [1904] he entered into relation with the world around him and left behind the loneliness he had felt since his moth-

er’s death.” Ellman goes on to write:

To any other writer of the time, Nora Barnacle would have seemed ordinary; Joyce with his need to seek the remarkable in the commonplace, decided that she was nothing of the sort. She had only a grammar school [convent] education [that ended when she was 13]; she had no understanding of literature, and no power or interest in introspection. But she had considerable wit and spirit, a capacity for terse utterance as good in its kind as Stephen Dedalus’s [hero of *A Portrait of the Artist as a Young Man* and based on Joyce himself]. Along with a strain of coquetry she wore an air of insulated innocence, and, if her allegiance would always be a little mocking, it would be nevertheless thoroughgoing. She could not be an intellectual companion, but Joyce was not inclined to care.

James and Nora did not marry. His instinctive bohemianism and anticlericalism were no doubt what motivated the decision, but it is notable that the young Catholic country girl from the west of Ireland entered their irregular union (and joint mortal sin in the eyes of the church) without complaint. Traveling on borrowed money (as was Joyce’s life-long wont), they left Ireland by boat (in what would have been an elopement if they planned to marry) on October 9, 1904, and journeyed to London – the first of their destinations.

As it turned out, apart from a couple of brief visits, Joyce had left Ireland forever. He had embarked on his life of “silence, exile, and cunning,” and was glad to be rid of the pettiness

*James and Nora in 1904*



and parochialism of his priest-ridden, inward-looking, nationalist country. However, Ireland and, specifically, Dublin, never left him, and the country and city were the main subject of his works. Even more specifically, it was the life that James Augustine Joyce led in Ireland up to 1904 that was the central matter of his writings to the very end of his days.

Having no luck in London, the couple left shortly for Paris, where Joyce was told of a teaching opportunity in the Berlitz language school in Zurich. They arrived in Zurich, their borrowed money running out, to find that the rumored job did not exist. Joyce earned a few small sums doing private teaching but was happy to leave Zurich on the promise (an actuality this time) of a teaching job in the Scuola Berlitz in Pola. That ancient port city is at the southern tip of the Istrian peninsula. Most of its inhabitants were Italian-speaking – Dante had described it as “marking the end of Italy and bathing its boundaries” in the *Divine Comedy*. Though ethnically and linguistically Italian, Pola had, during its long history, been Greek, part of the Roman Empire, ruled by the Ostrogoths and then the Franks, part of the Venetian empire, Austria, and Napoleon’s Italian republic. In 1904, when Joyce and Nora Barnacle arrived there, Pola was a principal naval port of the Austro-Hungarian Hapsburg Empire. (After WWI, Pola was ceded to Italy, and, after WWII, to Yugoslavia. Following the dissolution of that country, it became part of Croatia and bears the bilingual names of Pula and Pola.) Though Joyce did not look kindly on Pola, describing it as “a back of god-speed place” and “a naval Siberia,” he did well there, earning a decent living and having enough money to support his drinking habits, his writing, and his penchant for dandyism – buying a new suit, wearing a moustache, and wearing his hair *en brosse* (aided by Nora’s help with curlers). He also rented a piano and sang songs to his friends. Nora, who had fallen pregnant by this time, was not as happy. She missed Ireland and regretted being estranged from her family. She also found Joyce’s writings incomprehensible. All couples are a mystery to others but James and Nora’s complete cultural and



Joyce secretly married Nora Barnacle in 1931.

educational incompatibility are striking when viewed in the context of their mutual love and closeness. This relatively prosperous and calm time in Joyce’s life came to a farcical end when the Austrian authorities discovered a spy ring led by an Italian and ordered the immediate expulsion of all foreigners. In March 1905, they left in a hurry for Trieste – the place that was to be their home for most of the next decade and the birthplace of their two children.

In many ways, Trieste reminded Joyce of Dublin. Each was at the Catholic edge of Christian Europe, each had a small-town feel, and each was the center of ethnic nationalism. The Triestians, the majority of them Italian, were as committed to overthrowing Hapsburg rule as the nationalist Catholic Irish were to be rid of the British. Joyce taught English at the Berlitz school and, from contacts he made there and in the cafes of Trieste, gave private English classes and piano lessons. He had been joined in Trieste by his brother Stanislaus – a staunch life-long supporter of James despite their many differences, and despite frequent ill-treatment of Stanislaus by James. Joyce wrote every day if sporadically. Ellman gives us the details of how this “man of small virtue, inclined to extravagance and alcoholism” (Joyce’s self-description) spent his days at that time. Most days he would lie in bed until late morning, take lunch at 1 pm, spend the afternoon writing and/or fulfilling his teaching obligations (when he was not fending off one of his many creditors), and then take himself to cafes and restaurants to socialize. Evenings often ended with Joyce singing Irish songs in a bar. It is a wonder that such a regime could give birth to masterpieces, but then Joyce was a genius and geniuses make their own rules. From

the literary point of view, the most important friend that Joyce made in Trieste was Ettore Schmitz (1861-1928), the Jewish modernist author who wrote in Triestian dialect under the name “Italo Svevo” (the Italian Swabian). Joyce was a philo-Semite and learned a lot about Jewish lore and religious practice from Schmitz – on whom much of Leopold Bloom, the central figure of *Ulysses*, is based.

The rest of Joyce’s life was marked by changes of employment, quarrels, changes of address, and recurring patterns of debt, impecuniosity, illness, and the kindness of strangers. As Joyce wrote, the writing of *Ulysses* was “diversified by eight illnesses and nineteen changes of address, from Austria to Switzerland, to Italy to France.” After their son, Giorgio, was born in 1905, Joyce moved to Rome to work as a bank clerk. He hated the work and the city and returned to Trieste. His daughter, Lucia, was born in Trieste in 1907. The family remained in Trieste until after the outbreak of WWI, though there were two brief visits to Ireland in 1909 and 1912, the latter being his last. In 1915, aided by influential friends, he was granted an exit visa by the Austrians, and the family moved to Zurich, in neutral Switzerland, for the duration of the war. His appallingly bad eyesight was a dominant feature of Joyce’s life. It worsened dramatically in the latter part of his stay in Trieste and he had to undergo more than a dozen surgeries. One legacy of his bad eyesight is the problem his manuscripts pose to literary scholars. The almost illegible scrawls produced by Joyce, wearing his bottle glasses and writing on scraps of paper that he stuffed in his pockets, are the subject of scholarly debate to this day.

The American poet Ezra Pound (1885-1972), also resident in Zurich, was instrumental in introducing Joyce to Harriet Shaw Weaver (1876-1961), a wealthy Englishwoman who was a left-wing political activist, feminist, and patron of the arts. Convinced of Joyce’s genius, she supported him and his family generously for most of the rest of his life. That support enabled Joyce to devote himself to writing, specifi-

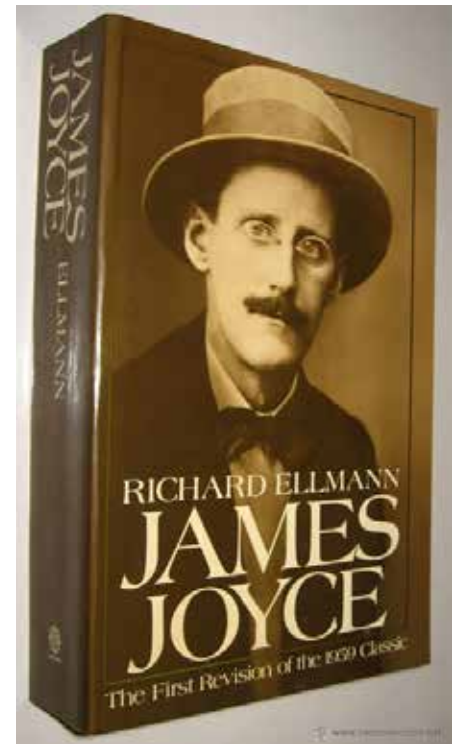
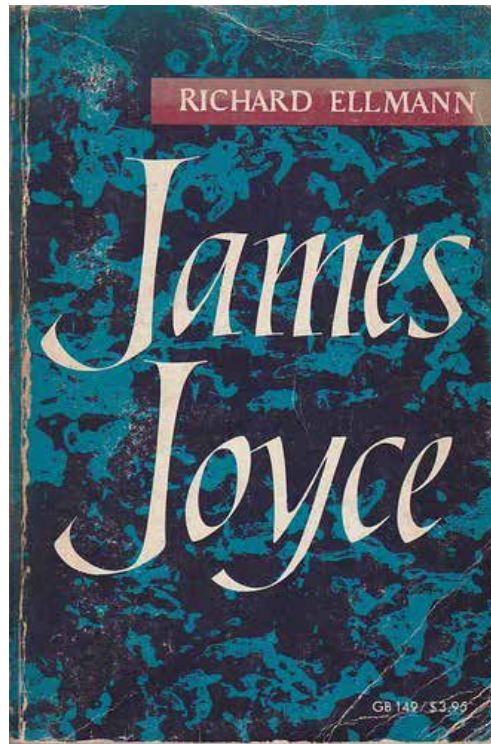
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cally the completion of *Ulysses*. Pound was a mixed bag, at best, but he played a key role in at least two modernist masterpieces of English literature – not just *Ulysses* but also T.S. Eliot's *The Wasteland*, which the latter dedicated to him ("Il miglior fabbro" – the better craftsman). At the end of the war, Joyce returned to Trieste and to the faithful Stanislaus (who had been interned by the Austrians as an enemy alien). It was not a happy return and Trieste no longer suited Joyce.

At Pound's suggestion, Joyce and his family left Trieste for Paris in 1920 for, as it turned out, the next 20 years. Though Joyce was relatively solvent and increasingly famous in literary circles, mixed with all the other litterateurs of interwar Paris, and finished *Ulysses* and *Finnegans Wake* in those years, they were turbulent times. His beloved daughter Lucia suffered from schizophrenia (an illness that Carl Jung, who treated her, also diagnosed in Joyce based on a study of his writings) and was institutionalized. Joyce was also plagued by frequent and painful eye operations, which at best delayed the onset of his near blindness. For all of that, his reputation as a leading modernist writer grew, especially after the publication of *Ulysses* in 1922, though *Dubliners* (1914) and *Portrait of the Artist* (1916) were already known and prized in modern literary circles. The people Joyce knew in Paris and was on terms of friendship or acquaintance with read like a who's who of modernist and contemporary literature – Hemingway, T.S. Eliot, Gertrude Stein (who was jealous of Joyce's modernist standing), Andre Gide, William Carlos Williams, and Marcel Proust among many others, as well as his older compatriots George Moore (who described Joyce as "a sort of Zola gone to seed") and W.B. Yeats. Two younger men, Frank Budgen and Samuel Beckett, were fervent admirers and acolytes. The interwar years in Paris were a period of artistic, cultural, and social ferment. Through it all, Joyce remained dedicated to his art and genius, albeit dependent on his sponsors and feuding with fellow artists, a source of pain and pride to his family. He and Nora married in 1931 on July 4 (in commemoration of his father's birthday, not U.S. Independence Day) during a brief visit to London. The registry office entry read:

James Augustine Aloysius Joyce, aged



First and second editions of Ellmann's biography.

49, Bachelor, Independent means married Nora Joseph Barnacle, Spinster, aged 47, each then residing at 28B Campden Grove, London, on July 4th 1931. Father of man, John Stanislaus Joyce, Government Clerk (Pensioned). Father of woman, Thomas Barnacle, decd. Baker.

It is an entry full of curiosities, not least the idea that Joyce, a leading expert in borrowing money and being sponsored in his work, was "of independent means."

After *Finnegans Wake* was published, in 1939, the threat of war again loomed and Joyce, preoccupied with his daughter's illness, himself ill, broke, and prematurely aged, faced the last period of his life knowing that his work was done and that they would have to leave France when war came. After the Nazi occupation of France, the Joyces moved to the French "free zone" centered on Vichy and in late 1940 received permission to move to neutral Switzerland from the Swiss and French authorities. They went first to Lausanne and then to Zurich. Joyce was taken ill, with a perforated ulcer, on January 10, 1941, underwent surgery in a Red Cross hospital, and died at 2:15 am on January 13, 1941, before Nora and his son could reach the hospital. He was just short of his 59th birthday. James Joyce is buried in the Fluntern cemetery in Zurich, as are Nora (died 1951) and their son Giorgio (died 1976).

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## JOYCE'S PUBLICATIONS

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*Et Tu, Healey*. Dublin: privately printed, 1891. Pamphlet, number of pages unknown.

Charles Stewart Parnell (1846-91), was born into an Anglo-Irish family (an Anglo-Irishman was described memorably as "a Protestant with a horse" by Brendan Behan). Despite being from the Protestant Ascendancy, Parnell in the 1880s was the undisputed leader of the overwhelmingly Catholic Irish Nationalist movement – "the uncrowned king of Ireland." He was undone by a scandal involving the divorce of his mistress – Kitty O'Shea. London newspapers, in their usual hypocritical moral way, were against him, but it was the Irish Catholic bishops and Prime Minister Gladstone (himself much inclined to sanctimony) and, unkindest cut of all, Parnell's deputy, Timothy Healy as well as political associates who, in the words of W. B. Yeats, "dragged this quarry down." Parnell was dead, of pneumonia at the age of 45, within the year. (He is buried in Dublin's Glasnevin cemetery near such other Irish national heroes as Michael Collins and Daniel O'Connell.) Parnell's downfall infuriated the staunch Parnellite John Joyce, a sentiment shared by his precocious nine-

year-old son James. The latter was inspired to write a poem entitled "Et Tu, Healy." The poem gratified his father so much that he had it printed and distributed to his friends and associates. It is the Holy Grail of Joyceana as no copy is known to have survived. Joyce's brother Stanislaus (who, more precociously, cannot have been more than five at the time) remembered that the poem ended with the dead Parnell – an eagle – looking down on the quarreling Irish politicians of the day. The lines he recalled described the eagle's final repose:

His quaint-perched aerie on the crags of  
Time  
Where the rude din of this century  
Can trouble him no more.

That is all we have.

Joyce next appeared in print in April 1900 with an essay called *Ibsen's New Drama* in London's prestigious *Fortnightly Review* (founded by Anthony Trollope). The event was very significant in Joyce's life as it conferred recognition in Dublin's literary circles; he received a fee of 12 guineas for it, and best of all, it came to the notice of the great man himself. Ibsen wrote to his English translator – William Archer – in Dano-Norwegian, saying that "the article was very benevolent (*velvillig*) and for which I would like to thank the author if only I had sufficient knowledge of the language." Archer wrote to Joyce to tell him and Joyce replied:

Thank you for writing to me. I am a young Irishman, eighteen years old, and the words of Ibsen I shall keep in my heart all my life.

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*Two essays.* Dublin: printed by Gerrard Bros., 1901. 8 pages.

The first essay in this privately printed pamphlet was "A Forgotten Aspect of the University Question" by Francis Skeffington, who was at UCD with Joyce and a friend. Though four years older he was only two classes higher. Skeffington (later Sheehy-Skeffington) – who was murdered by the British during the 1916 Easter Rising – was a radical pacifist, feminist, vegetarian, and teetotaler. His essay advocated equal status for women at the university. The other essay was "The Day of the Rabblement," Joyce's polemic against parochialism in the Irish Literary Theatre, specifically the preference there given to Irish-language

and Irish-themed plays to the detriment of Continental ones, including those of Joyce's idol, Ibsen. More specifically, the Irish preference worked against Joyce's own scheme. He had translated two plays by Gerhard Hauptmann from the German and had hoped the LIT would present them. The "Rabblement" were the multitude of Catholic Irish nationalists – "the most belated race in Europe" from whom "the artist ... is very careful to isolate himself." Small wonder that it took his own land decades to wake up to Joyce's genius.

It is typical of Joyce that he did not agree with Skeffington's essay nor did Skeffington agree with his. What they had in common was that the editor of the college magazine – *St. Stephen's* – had rejected both essays on the advice of the faculty adviser, Father Henry Browne. The rejection enraged Joyce adding fuel to the fires of his antiauthoritarianism and anti-clericalism. The two authors agreed to publish their essays at their own expense in November 1901. The 85 printed copies bore the words:

These two essays were commissioned by the Editor of *St. Stephen's* for that paper, but were subsequently refused insertion by the Censor. The writers are now publishing them in their original form, and each writer is responsible only for what appears under his own name. F.J.C.S., J.A.J.

(The articles had not been "commissioned" but offered to the editor by their authors.) A few months later, in 1902, *St. Stephen's* did publish Joyce's essay "James Clarence Mangan." Mangan (1803-1849) was a Romantic poet and Irish nationalist famous for, among other works, poems such as "Dark Rosaleen," which drew on old Irish verse themes and forms. The *St. Stephen's* essay on Mangan and the *Fortnightly Review's* "Ibsen's New Drama" were reprinted as pamphlets by the Ulysses Bookshop in London in 1930. One bibliography claims that each had been privately printed in Dublin in 1900 (Ibsen) and 1902 (Mangan) but there is no record of such early printings.

When in Pola, Joyce wrote "The Holy Office," a poem mounting a fierce and scabrous attack on his Irish contemporaries – Yeats, Synge, Gogarty, and the rest – assailing their inward-looking nationalism and aestheticism and proudly proclaiming his own candor and realism. The editor of *St. Stephen's* had asked him for a contribu-

tion but rejected what he described as an "unholy thing." Not to be daunted, Joyce had it privately printed as a single page broadside in Pola in 1904.

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*Chamber Music* / by James A. Joyce.

London: Elkin Matthews; printed by Gilbert & Rivington, Ltd., 1907. [40] pages. Edition of 509 copies, sold at 1 shilling and 6 pence. Light green cloth over boards, gold lettering.

*Chamber Music* was the first-published of Joyce's books. It consists of 36 love poems composed in the previous four years, a few of which had already appeared in magazines: *The Saturday Review*, *Dana*, and *The Speaker* (all in 1904). Joyce was in the thick of the disputatious publication of *Dubliners* (see below) and sought advice on publication of his stories and poems from the English writer and editor Arthur Symonds (1865-1945). Symonds offered to place the book of poems with the publisher Elkin Matthews for its Garland series. He wrote a recommendation describing the manuscript as "a book of verse which is of the most genuine lyric quality of any new work I have read for many years ... the lyrics are almost Elizabethan in their freshness but quite personal." He stressed that Joyce, though Irish, was not part of the Celtic movement of Yeats and the others. Joyce was paid a small sum by Matthews on signing the contract and earned no royalties.

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*Dubliners* / by James Joyce. London: Grant Richards; Edinburgh: printed by The Riverside Press, 1914. 280 pages. Plum coloured cloth over boards, gold lettering.

*Dubliners* / by James Joyce. New York: B.W. Huebsch, 1916. 280 pages. Blue-green cloth over boards, green lettering.

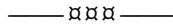
The publication of *Dubliners* was a protracted and contentious affair. The stories were originally written in 1904. Most were revised, some extensively, between then and the eventual book publication ten years later. An early manuscript was submitted to *Dana: An Irish Magazine of Independent Thought*, edited by John Eglinton, a senior librarian at the National Library of Ireland, who turned it down. In an odd twist, the poet Æ (George Russell, 1867-1935) accepted two of the stories for *The Irish Homestead*, a magazine founded in the late 19th century to foster cooperation among Irish farmers. The stories, published in the feature Our Weekly Story,

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were "The Sisters" (August 13, 1904) and "Eveline" (September 10, 1904). Both bore the by-line "Stephen Daedalus," which was, with the last name spelled "Dedalus," the name of the Joyce figure in *Portrait of the Artist* and *Ulysses*. This pseudonym is a tribute to Joyce's self-regard, as Daedalus, the name of the mythological Greek inventor, derives from words meaning "great artificer." In 1905, Joyce sent the manuscript to London publisher Grant Richards (who had previously rejected *Chamber Music*), and when Richards accepted the book in February 1906, a long series of mishaps began. Trouble started when Richards mistakenly sent one of the stories directly to the printer, who refused to print it unless changes were made. Joyce, ignorant of the fact that in Britain printers of "objectionable material" were as liable to prosecution as publishers and authors, was furious. The objections (to such things as a man "having" a girl and to the word "bloody") seem pettifogging now but Richards, who had just emerged from bankruptcy, insisted on changes, many of which Joyce refused to make. In September 1907, Richards wrote to say that he would not publish *Dubliners* at that time, though he expressed interest in Joyce's other work.

Joyce took legal advice but became convinced there was nothing he could do. The book was also rejected by another London publisher, John Long. After more rejections, Joyce set the manuscript aside for a year. In July 1909, he signed a contract with Dublin publishers Maunsell & Maunsell, who promised to publish *Dubliners* by the end of 1910. Shortly after the contract was entered, George Roberts of Maunsell began to raise objections – on the familiar grounds of morality but also of anti-Irish sentiment, and in one particularly farcical case, of lèse-majesté, specifically a reference to King Edward VII. Joyce, being Joyce, wrote to the reigning king George V asking his opinion. In July 1911, the King's Secretary replied that that King was "unable to express an opinion in such a matter." Maunsell destroyed the printed sheets they had made. The enraged Joyce wrote an open letter attacking Maunsell's behavior. The letter was published in *Sinn Féin*, Dublin, and *The Northern Whig*, Belfast, in August 1911. He also wrote a

satirical poem called "Gas from a Burner," which he had printed as a broadside in Flushing, the Netherlands, in September 1912, and circulated in Dublin. This item is now very rare. The saga came to an end when Grant Richards, in an improved situation financially and less worried about the censors, accepted and published *Dubliners* in June 1914 – nine years after he had first received the manuscript.

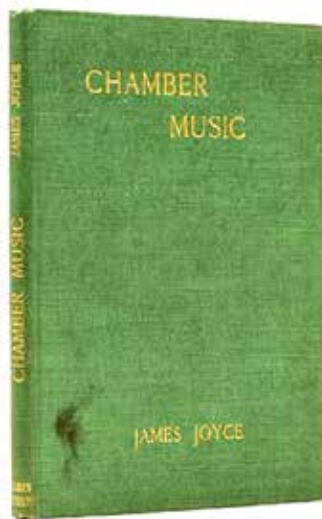


*A Portrait of the Artist as a Young Man*. New York: B.W. Huebsch, 1916. iv, 300 pages. Blue cloth over boards, front cover blind stamped, spine lettering in gold.

*A Portrait of the Artist as a Young Man*. London: *The Egoist*, 1917. iv, 300 pages.

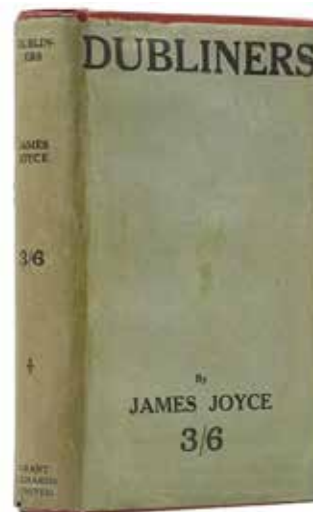
Dark green cloth over boards, front cover blind stamped, spine lettering in gold.

*The Egoist: An Individualist Review* was founded in 1914 as a feminist fortnightly. It was soon transformed, under the guidance of the ubiquitous Ezra Pound, into a monthly vehicle for modernist writings and published almost all the leading modernists, including D.H. Lawrence, T.S.

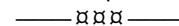


Eliot, Wyndham Lewis, and Joyce. It folded in 1919. Harriet Shaw Weaver, who took over the magazine from its founder in 1914, was both Joyce's admirer and patron. In 1903, Joyce began work on an autobiographical novel called *Stephen Hero*, which was to be a realist

work of 63 chapters. He abandoned the novel in 1907 having written 25 chapters, resolving then to write a shorter novel that became *Portrait of the Artist*. The protagonist, Stephen Dedalus, is Joyce himself. Joyce worked on *Portrait* for seven years. In 1913, on the recommendation of W.B. Yeats, Ezra Pound read some of Joyce's poems as



well as the unfinished *Portrait*. The next year, Pound recommended publication as a serial in *The Egoist*. Joyce worked hard to complete the novel and it appeared in regular installments from February 1914 to September 1915 (there was a gap in publication from September to December 1914 when war conditions prevented transmission of Joyce's manuscripts from Austria and again in May 1915, when the magazine devoted a special issue to Imagist poetry). The Egoist Press could not find an English printer who would set and print *Portrait* as a book (more skittishness about "objectionable material"). Ben Huebsch (1876-1964), the American son of a Hungarian rabbi, and founder of his own publishing house in 1900, was a cultivated literary man and courageous publisher – Huebsch was the first American publisher of Lawrence's *Sons and Lovers*. (In 1927 his house was absorbed by Viking Press.) After corresponding with Joyce, he agreed to publish *Portrait*. The book appeared in December 1916. His sheets were sent to London and the book was published by Egoist Press, with a new title page, in February 1917.



*Exiles: A Play in Three Acts* / by James Joyce. New York: B.W. Huebsch, 1918.

One quarter green buckram, tan paper sides over boards. Front cover blind stamped, spine lettering in gold.

*Exiles: A Play in Three Acts* / by James Joyce. London: Grant Richards, 1918. One quarter blue-green cloth, blue-green paper sides over boards, white paper label on front cover and on spine lettering.

*Exiles*, Joyce's only published play, is based in large part on "The Dead," the last short story in *Dubliners*. The three-act play was written in the spring of 1914, after the completion of *Portrait*, and is heavily indebted to Joyce's beloved Ibsen. That, as well as its being the least intensely autobiographical of Joyce's writings, may account for its comparative lack of success as a publication and in performance.

Publication preceded any production; though it was first performed in German in Munich as early as 1919 (the translation – *Exiles: Die Verbannten* – was published in Zurich by Rascher-Verlag the same year). The first English production was not until the Neighborhood Playhouse in New York City put it on February 19, 1925. Way back



in May of 1918, the faithful Huebsch had published the play in New York. Later the same year, Grant Richards published it in London.

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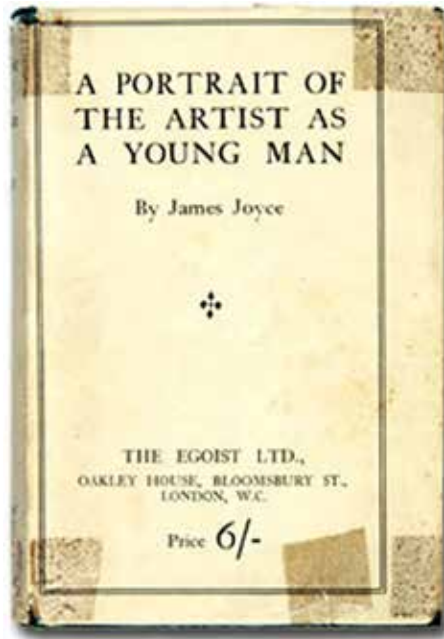
*Ulysses* / by James Joyce. Paris: Shakespeare and Company, 1922. xii, 740 pages. Blue printed wrappers, front cover lettered in white. Edition limited to 1000 copies, 100 copies signed by the author, printed on handmade paper.

*Ulysses* / by James Joyce. [Second edition]. Paris: John Rodker for The Egoist Press, London; Dijon: printed by Maurice Darantière, 1922. xviii, 736 pages. Blue printed wrappers, front cover lettered in white. Edition limited to 2000 copies.

In 1921, in response to an enquiry from one Jacques Benoist-Méchin, who was translating a section of *Ulysses* into French, Joyce wrote “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality.” One of the things that many forget about Joyce is that he had a wicked sense of humor. Consequently, that comment has been taken far too seriously by many. *Ulysses* is full of allusions to myth and literature, enigmas, playfulness, references, puzzles, streams of consciousness, parodies, and the like. Its more than 260,000 words, in 18 chapters, contain layer upon layer of multilingual wordplay that can and does turn away readers daunted by length and complexity. However, Joyce’s retelling of the *Odyssey* in terms of commonplace events and unheroic people in Dublin on a single day in 1904 has rewards for the persistent reader that no other novel can offer. Few if any can match Joyce’s prodigious learning and knowledge of many languages, but to misquote Browning, if a reader’s reach does not exceed her or his grasp, what’s a heaven for?

Joyce began *Ulysses* in March 1914 when living in Trieste and completed the novel in Paris in early 1922. Parts of the text were published well before its completion in the American literary magazine *The Little Review*, edited by Margaret Anderson

and Jane Heap. The avant-garde *Review* published experimental writing of all kinds and attracted leading writers and cultural figures including Emma Goldman, T.S. Eliot, Sherwood Anderson, and Hart Crane. The 23 excerpts from *Ulysses*



writings on grounds of obscenity and immorality. Editor Jane Heap defended an excerpt published in May 1920 with these memorable words:

Mr. Joyce was not teaching early Egyptian perversions nor inventing new ones. Girls lean back everywhere, showing lace and silk stockings; wear low-cut sleeveless blouses, breathless bathing suits; men think thoughts and have emotions about these things everywhere – seldom as delicately and imaginatively as Mr. Bloom (in the “Nausicaa” episode) – and no one is corrupted.

Because of the efforts of the society, several of the issues were delayed, destroyed entirely, or issued without Joyce’s texts. Finally, in late 1920, the censors gained a court injunction against the publishers, restraining them from any further printings of the work. While these battles were being waged, *The Egoist* in London published five excerpts from *Ulysses* between January and December 1919. It should be noted that the excerpts appearing in both magazines were revised, some heavily, before the book’s publication.

When the publication of the excerpts ceased, Joyce simultaneously worked on the text and sought someone brave enough to

appeared from March 1918 to December 1920. They immediately ran into trouble with U.S. postal authorities and with assorted bluenoses led by the Society for the Suppression of Vice, which attacked Joyce’s

publish the book. Again, Pound acted as an intermediary and was instrumental in finding a publisher. This was Sylvia Beach (1887-1962), an American expatriate who lived most of her life in Paris and was the proprietor of Shakespeare & Company – a bookshop that was a center for the numerous American literary expatriates and their French associates. Beach not only decided to publish *Ulysses* but also found a sympathetic printer – Maurice Darantière of Dijon. Not only did Darantière deal with the infamously complex and hard to read manuscript and the numerous corrections and amendments made by the imperious perfectionist author, but he also produced a fine piece of bookmaking, described by Alan Parker as “a fat and inviting volume, the blue and white of its covers subtly evocative of the Greece whose epic it parallels.” A second edition of 2,000 (a reprint from the original plates) was published by John Rodker for the Egoist Press later in 1922. When 500 of these were sent to the U.S., they were seized and burnt by the New York postal authorities. Even worse befell a “third edition” of 500 for sale in England – 499 were seized by UK customs. The one surviving copy is another Joycean rarity. *Ulysses* was available in France, in an age before mass travel, but everywhere else readers had to settle for smuggled, pirated, forged, or bowdlerized editions. A two-volume definitive edition, supervised by Joyce’s friend Stuart Gilbert (1883-1969), an English scholar and translator, was issued by Odyssey Press in Hamburg, Germany, in December 1932. Finally, on December 6, 1933, Judge John M. Woolsey of the New York District Court, after hearing legal arguments and reading the book himself, found *Ulysses* to be “honest,” “sincere,” “a somewhat tragic but very powerful commentary on the inner lives of men and women,” and lifted the ban. His enlightened verdict came during the same week as the repeal of Prohibition – two powerful blows for freedom of thought and action. Random House and Modern Library published the book in 1934. The first British edition was published by the Bodley Head in 1936.

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*Pomes Penyeach*. Paris: Shakespeare & Company, 1927. 24 pages. Pale green paper over boards, front cover printed in dark green. Price one shilling.

This small booklet of 13 poems, written

JAMES JOYCE PUBLICATIONS, from page 7

by Joyce between 1904 and 1924, was the second publication of his work by Shakespeare & Company and had a far quieter reception than the first. Some of the poems had already appeared in *Poetry* (May and November 1917), *Literary Digest* (January 1918), the *Anglo-French Review* (August 1919), and *Dial* (July 1920). The 1932 edition published by Obelisk Press in Paris is a facsimile of the manuscript with initial letters designed and illuminated by Lucia Joyce. The poems were set to music by several composers and the words and music published as *The Joyce Book* in London by Oxford University Press in 1933.

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*Collected Poems of James Joyce*. New York: Black Sun Press, 1936. vi, 90 pages. White paper over boards, printed in dark blue. Copies 1-50 on Japan vellum, signed by the author; copies 51-800 on antique paper.

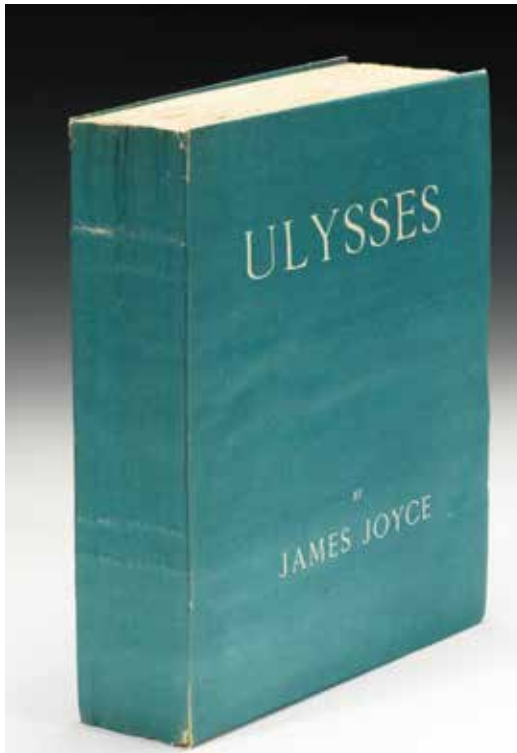
This volume contains the poems previously published in *Chamber Music* and *Pomes Penyeach* and the four-stanza “Ecce Puer,” Joyce’s most moving poem. It commemorates the birth of his grandson (Giorgio’s child) and the recent death of John Joyce. “Ecce Puer,” had previously been published in the *New Republic* (November 1932), the *Literary Digest* (December 1932), and *Criterion* (January 1933).

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*Finnegans Wake*. London: Faber and Faber; Glasgow: printed by R. MacLehose, the University Press, 1939. viii, 628 pages. Dark red buckram over boards, spine lettered in gold on blind stamped panels.

On March 11th 1923, Joyce wrote to Harriet Weaver that he had begun a new book: “Yesterday, I wrote two pages – the first I have written since the final ‘Yes’ of *Ulysses*. Having found a pen, with some difficulty I copied them out in a large hand-

writing on a double sheet of foolscap so that I could read them. *Il lupo perde il pelo ma non il vizio* [The wolf may lose his skin but not his vice].” The work he was starting consumed the next 16 years of his life. It was *Finnegans Wake* – a book written in a special language of portmanteau words and fractured syntax weaving myth, history, and reality to describe a dream world in



which time past, present, and future are one, and, in Joyce’s words, “the mountain, the river, and time are the heroes.” Opinions vary, with some seeing the book as a descent into literary madness, others as the ultimate triumph of modernist literature, with Joyce as a blind seer out of clas-

sical mythology. It is hard to read but not unreadable, though the number of people who have read *Finnegans Wake* straight through must be vanishingly small. No less a person than Frank Delaney advocated dipping into the book and losing oneself in the river of words.

A fragment titled “From Work in Progress” appeared in a volume printed by M. Darantière called *Contact Collection of Contemporary Writers* (Paris: Contact Editions, Three Mountains Press, 1925). That fragment and many others appeared in magazines, including the *Criterion*, *Two Worlds*, *This Quarter*, and *Transition* over the next 14 years. In addition, sections were published as separate books and booklets. These are the most important.

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*Work in Progress. Volume 1*. New York: Donald Friede, 1928. 106 pages. • *Anna Livia Plurabelle*. New York: Crosby Gaige, 1928. 64 pages. • *Tales Told of Shem and Shaun*. Paris: The Black Sun Press, 1929. 64 pages. • *Haveth Childers Everywhere*.

Paris; New York: The Fountain Press, 1930. 74 pages. • *The Mime of Mick, Nick, and the Maggies: a fragment from Work in Progress*. The Hague: Servire Press; New York: Gotham Book Mart. 80 pages. Copies intended for distribution in the UK also bore the imprint Faber and Faber, London. • *Storiella As She Is Syung*. London: [Corvinus Press], 1937. 54 pages.

On November 13 1938, shortly after the infamous Munich Agreement had temporarily lessened the threat of war in Europe, Joyce finished the last pages of *Finnegans Wake*. The time between then and Christmas was described by Richard Ellman as “a frenzy of proofreading” with many helping the author, who barely slept and, consequently, collapsed during a walk in the Bois de Boulogne. The work was completed by New Year’s Day 1939, and the book arrived in Paris on January 30, 1939, just in the nick of time for the superstitious Joyce, who was determined to have the book out by his 57th birthday on February 2. *Finnegans Wake* was published simultaneously in London by Faber and Faber and in New York by Viking Press on May 4, 1939. At the small party they held to celebrate, Nora said to her husband “Well Jim, I haven’t read any of your books but I’ll have to some day because they must be good considering how well they sell.”

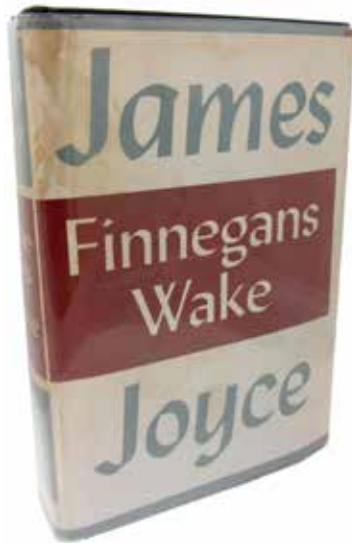
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*Stephen Hero: Part of the First Draft of ‘A Portrait of the Artist as a Young Man’*. London: Jonathan Cape, 1944. Black cloth over boards, spine lettered in gold. Edition of 2000 copies.

In 1935, Sylvia Beach, the first publisher of *Ulysses*, issued a catalog offering for sale, among other items, a lengthy manuscript in Joyce’s handwriting created between 1904 and 1906. The buyer was Harvard College Library. They bought pages 519 to 902 of *Stephen Hero*. According to Herbert Gorman, when the manuscript was rejected by the 20th publisher to whom he had sent it, Joyce threw it on the fire, but “...Mrs. Joyce, at the risk of burning her hands, rescued these pages.” None of the surviving pages show any sign of fire damage. The American poet and academic, Theodore Spencer (1902-1949), then a professor at both Harvard and Cambridge University, undertook the arduous task of editing the work for publication. His editorial note details the types of correction required – first, those revisions made when Joyce



copied the manuscript from the rough draft (deletions, changes, etc.), these are indicated in the book as published; and, second, representing the crayon strokes (in red or blue) Joyce made on the manuscript to indicate words, phrases, or whole sections that he intended to revise; these crayonings are also represented in the text. In 1950, after the death of Spencer, John J. Slocum (1914-97), diplomat, scholar, and collector of Joyceana, acquired 26 additional pages of *Stephen Hero* that had been in the possession of Stanislaus Joyce. These pages, which constitute a whole episode of the text, precede the pages edited by Spencer. They were included in a reset and revised edition of *Stephen Hero* published by Cape in 1956.



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*Giacomo Joyce* with an introduction and notes by Richard Ellman. New York: Viking Press, 1968. 16, xxvii pages. Dark green boards with red cloth spine lettered in gold, front cover bears white label, issued in dark green slipcase.

*Giacomo Joyce* is an oddity. It is the only one of Joyce's prose writings not to be set in Ireland, though it is as autobiographical as the rest. It consists of a prose poem written on eight leaves of a notebook, without changes, in Joyce's best calligraphy. It is not clear that Joyce ever meant it to be published. Ellman states that the text was written in July or August 1914. It concerns Joyce's

"erotic commotion" over a young pupil to whom he was teaching English in Trieste in 1913 and with whom he dreamed of a closer intimacy. The young woman is identified by Ellman as Amalia Popper, the daughter of a Jewish businessman called Leopoldo Popper. The affair, such as it was (Ellman describes it as "of eyes rather than bodies"), came to an end in the summer of 1914.

The notebook was saved by Stanislaus Joyce and bought anonymously by a person who authorized its publication. It consists of the text of the prose-poem, 4 full-scale folded facsimiles of the first two and of the

last two pages of the manuscript, photographic reproductions of 12 other pages, and notes on the text. The book was published on January 1, 1968 with the note that it was "limited to one printing for world distribution and the text will not be reprinted in this form."

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Among the sources consulted for this article are:

- Budgen, Frank. *James Joyce and the making of Ulysses*. New York: Smith & Haas, 1934.
- Delaney, Frank. *James Joyce's odyssey: a guide to the Dublin of Ulysses*. New York: Holt, Rinehart, and Winston, 1982.
- Ellman, Richard. *James Joyce*. London: Oxford University Press, 1959.
- Gorman, Herbert. *James Joyce: his first forty years*. New York: B.W. Huebsch, 1924.
- The James Joyce Centre, Dublin, Ireland: <http://jamesjoyce.ie/>
- Parker, Alan. *James Joyce: a bibliography of his writings, critical material, and miscellanea*. Boston, Mass.: Faxon, 1948.
- Price, Stanley. *James Joyce and Italo Svevo: the story of a friendship*. Bantry, Ireland: Somerville Press, 2016.

https://www.rarebooks.ie/shop/books/finnegans-wake5

# Caxton Club COUNCIL NOTES

Arthur Frank, Secretary

The Council met on May 17, 2017 and was pleased to welcome Sarah Lindenbaum and Roger D. Rudich as new members. Ms. Lindenbaum was nominated by Michael Gorman and seconded by Don Krummel. After earning her MLS at the University of Illinois, Sarah has worked as a cataloger in the University of Illinois Rare Book and Manuscript Library and as an archivist at Illinois Wesleyan University. Mr. Rudich was nominated by Kevin Sido and seconded by John Chalmers. Roger is a practicing attorney with interests in the Civil War, Abraham Lincoln, John Steinbeck, and Photography. Sarah and Roger are both welcome additions to the Club.

The Council approved the requests of the Grants Committee for a total of \$14,140 to fund and provide administrative support for several grants to MFA students; a scholarship at Rare

Book School at the University of Virginia; expenses associated with the award of T. Kimball Booker Scholarships from the University of Chicago Library; and a scholarship to a student at The School of the Art Institute of Chicago, to be paid out of the funds provided by Colleen Dionne Fund.

The Grants Program has proven successful over the last two years. Many projects have been completed, and exhibited, by students in the book arts; and the program has resulted in numerous new members of the Club, as well as national recognition of the Caxton Club's leadership in this area.

The Council, after considering several options, decided that it will make no changes to our choice of venue for the coming year. The Union League Club continues to provide the most pleasant, convenient, and economical choice for our luncheons and dinners, and it feels like home. There will be a small price increase,

with lunch at \$35 and dinners at \$65.

The By-Laws were amended to provide that an audit or review of our financial statements be conducted at least every 10 years. The audit committee announced that an audit of our finances for the year ending June 30 will commence shortly. We have also adopted appropriate language to advise our Senior Members of their available options. The Council also took steps to insure that our archives are maintained for the coming year, and that we continue our program of converting our older materials into appropriate archival materials.

At our Annual Meeting, held later that evening, our Treasurer, Jeff Jahns, gave a report of the status of our accounts, which was highly encouraging. Our endowment funds increased substantially during the year, necessary projects are substantially funded, and membership has increased.

We also elected our officers for the coming

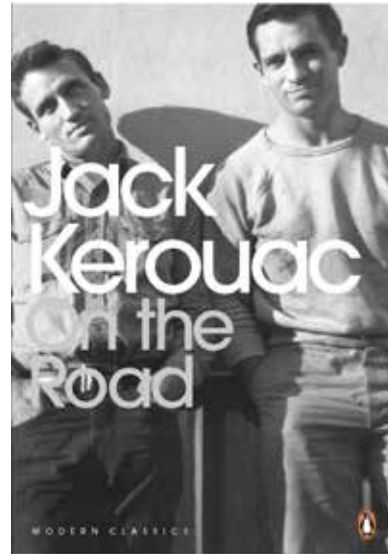
See COUNCIL NOTES, page 12

# Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

- American Writers Museum**, 180 N. Michigan Avenue, Second Floor, Chicago, 312-374-8790: **"The Beat Journey: Jack Kerouac's On the Road"** (Kerouac's original scroll manuscript), through October 27.
- Art Institute of Chicago**, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Robert Frank: Photos Books Films"** (exhibit includes includes 29 photographs by Frank, drawn from his artist book, the 2014 Partida) through August 25. **"Cauleen Smith: Human\_3.0 Reading List"** (Chicago-based artist presents a new canon of literacy through hand-drawn book covers), **through October 29.**
- Chicago Botanic Garden, Lenhardt Library**, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Botanical Charts: 19th Century Classroom Posters,"** through June 11. **"Flora Brasil"** (Brazilian flora and Brazilian biodiversity), June 16 to October 15.
- Chicago Cultural Center**, 78 E. Washington Street, Chicago, 312-744-6630: **"Stand Up for Landmarks! Protests, Posters & Pictures"** (images, artifacts, and ephemera relating to saving Chicago landmarks), ongoing.
- Chicago History Museum**, 1601 N. Clark Street, Chicago, 312-266-2077: **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing.
- Harold Washington Library Center**, 400 S. State Street, Chicago, 312-747-4300: **"Called to the Challenge: The Legacy of Harold Washington"** (an overview of Washington's life and projects as mayor), Harold Washington Exhibit Hall, ninth floor, ongoing.
- Newberry Library**, 60 W. Walton Street, Chicago, 312-943-9090: **"The 31st Juried Exhibition of the Chicago Calligraphy Collective"** (includes handmade artists' books and broadsides alongside three-dimensional works in a variety of media and styles), through June 14.
- Northwestern University Library**, 1970 Campus Drive, Evanston, 847-491-7658: **"Northwestern Remembers the First World War"** (looks at how the war shook the campus and remembers faculty and students who sacrificed for their country), through June 16. **"African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival"** (aspects of the history, culture and religion of people of African ancestry in the Americas and the Caribbean) Herskovits Library of African Studies, continuing.



American Writers Museum / Jack Kerouac  
AS CURRENTLY OFFERED ON AMAZON

- Pritzker Military Museum and Library**, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"Hunting Charlie: Finding the Enemy in the Vietnam War"** (explores U.S. opposition in the Vietnam War through rarely seen original art pieces), ongoing.
- University of Illinois at Chicago, Richard J. Daley Library**, 801 S. Morgan. Chicago, 312-996-2742: **"The Food's the Show! Innovation at the Blackhawk Restaurant"** (photographs, artifacts, and ephemera illustrating the business and social history of this long-standing Chicago favorite), through December 31.
- University of Chicago, Joseph Regenstein Library**, 1100 E. 57th Street, Chicago, 773-702-8705: **"Tensions in Renaissance Cities"** (interconnected tensions of great capitals from Venice to Mexico City), thought June 9. **"(Co)-Humanitarian"** (print and visual resources to illustrate the ideological and geographic divisions between South and North Korea), through August 1.

Send your listings to Lisa Pevtzow at [lisa.pevtzow@sbcglobal.net](mailto:lisa.pevtzow@sbcglobal.net)



Chicago History Museum / Chicago Authored  
MUSEUM GRAPHIC



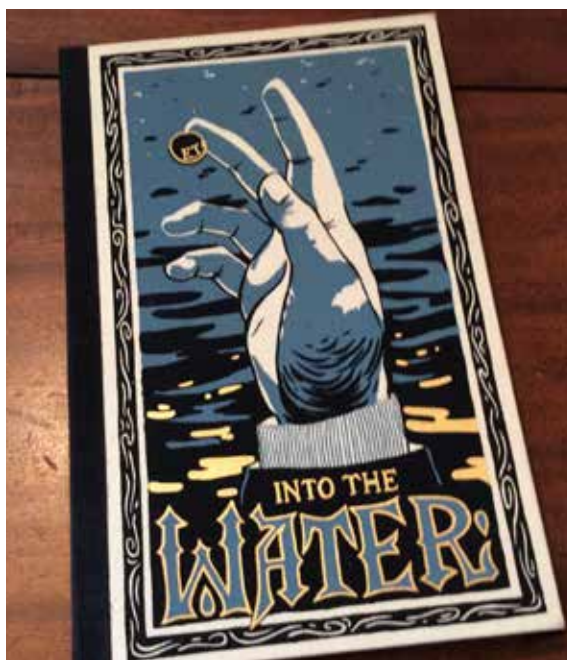
# Caxtonians Collect: Hannah Batsel

Interviewed by Robert McCamant

Hannah Batsel was a winner of the Caxton Club book arts grant in both 2014 and 2015. It's beginning to look as if our committee had sharp eyes. She ended up Summa Cum Laude when she received her MFA from Columbia College, and she's continuing to produce beautiful books. Plans for the coming year are still open, but she hopes to do internships at a few book-arts programs around the country, giving her a place to do her work, but also interaction with others pursuing their own. Nonetheless, the plan is to return to Chicago, where she has found a supportive community.

She's actually a southerner, having been born in Georgia with her formative years spent both there and in Tallahassee, Florida. After she graduated from the University of Georgia, she decided to take a year teaching English in Korea. While in Korea, she confirmed that an MFA in book arts was really what she wanted, and was accepted into the program at Columbia from there. But the seeds had actually been planted at UGA. Her field was studio art, printmaking her specialty. There Eileen Wallace led her "by the hand" through what she needed. She finds that book-making, and especially carving linoleum blocks, is the perfect marriage of art and engineering for her.

For the subjects of her own books, she loves to explore areas of ambiguity in history. She would have loved to be one of the artists traveling the world with the early botanical collectors. Where the science intersected with the subjugation of native peoples...there lies a story. So far her books have all been about people who lose their power or others who take it. Come to think of it, some of those botanical collectors were also



involved in the subjugation of nature as well as people!

"Actually, collecting itself is neutral, neither positive or negative. But collecting has been used to annex countries, enslave people, and strip countries of their resources. Then it becomes quite negative," she says.

Her personal collection of books has examples from 1850 through 1930. "They have beautiful gold-stamped covers," she says, "but when you read them they're horrifying!"

She finds her chosen field, the business of artists' books, to be inscrutable. Her first major book project, *Maneater*, sold out promptly through Vamp and

Tramp, perhaps in part because she only made 50 copies. Her more recent *Out of the Dark/ Into the Water* (it looks like one book but has more books inside) was an edition of 125, so it could sell for less. Alas, copies remain. "Being an artist bookmaker can be stressful," she admits.

Her new project is called *Actaeon*. It's a book of many linocuts. She was cutting on one when I arrived. My impression is that the cutting is almost finished,

but then they will be proofed and sometimes the proofing reveals things that couldn't be seen in the linoleum. It may be issued in two editions, one more deluxe than the other. "But I drew the line at reduction prints. None of these will involve that." (Reduction prints are ones where the same block is printed multiple times, with additional linoleum removed between each printing. Typically the first print is the lightest color and the final one, the darkest.)

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## Bookmarks...

**Luncheon: Friday, June 9, Union League Club**  
**Donald Terras: On A Far Seen Light –**  
**Confessions of a Pharologist**

Nope. Don't come expecting to hear about the rulers of ancient Egypt. Instead, you'll be joining Donald J. Terras, Director of Evanston's Grosse Point Lighthouse National Landmark and author of *Lighthouses of Chicago Harbor* and *The Grosse Point Lighthouse*. He will take you on a generously illustrated excursion through time as he reveals the history and lore surrounding one of the North Shore's most recognizable structures from Illinois' often forgotten maritime past. Drawing on more than 34 years of award-winning writing, teaching and interpreting, he'll intersperse his presentation with personal anecdotes (hold it, you live in a lighthouse?) ... making this particularly illuminating luncheon a genuine keeper!

*June luncheon: Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$32. Reservations or cancellations by noon Wednesday for Friday lunch. Call 312 255 3710 or e-mail caxtonclub@newberry.org. Reservations made but not cancelled by the deadline will be charged.*

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### COUNCIL NOTES, from page 8

two years, and new Council members for three year terms ending in 2020. They are:

Arthur Frank, President; Jackie Vossler, Vice President; Jeff Jahns, Treasurer; Leora Siegel, Secretary. Council Class of 2020: John Chalmers, Ethel Kaplan, David Karrow, Donald Kobetsky, and Caroline Szyłowicz.

The Council also decided that this column should be used as a way of keeping the membership informed of its activities. We would appreciate any comments or suggestions. Please email the Secretary at arthur@roundtablebooks.com.

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**Dinner: Wednesday, June 21, Union League Club**  
**Anna Chen on "Matter in the Margins**  
**of the Gwendolyn Brooks Papers"**

Where does the beginning end, and the end begin? When does the draft conclude, and the finished work emerge? What does it mean for a poem to be finished? Spending time with someone's personal archives tests our notions of finality and completion and the relationship between materiality and the self. The literary archives of Gwendolyn Brooks (1917-2000), Illinois Poet Laureate and the first black winner of the Pulitzer Prize, are now part of the Rare Books and Manuscript Library at the University of Illinois at Urbana-Champaign. As it turns out, Brooks was an inveterate self-chronicler, recording her daily life, current events, memories and creative ideas on a wealth of Post It notes, hotel stationery, backs of photographs, fly leaves of note books, and in the margins of the letters she received or the books she read. Through these margins, Brooks destabilized the idea of finality; they transform seemingly finished, self-contained documents into ongoing conversations and works in progress. The lecture highlights the ways in which Brooks' annotations bring attention to the margins as the space that matters.

Anna Chen is the Curator of Rare Books and Manuscripts at the University of Illinois at Urbana-Champaign and has been the curator associated with the Brooks papers since their receipt at the university. This program is a salute to Gwendolyn Brooks as part of the State-wide tribute to her on what would have been her 100th birthday in June. Gwendolyn Brooks was a member of the Caxton Club and as a part of our tribute we will be giving a Caxton keepsake created in December of 2000 as well as a new keepsake created just for this occasion. This will be the last meeting of the Caxton 2016-2017 Club year.

*June Dinner, Union League Club, 65 West Jackson Blvd. The evening will follow this order: Social Gathering 5-6 PM. Program, 6 PM. Three course dinner immediately following the program. Program only is free and open to the public. Drinks \$7-\$10, Dinner \$60. RESERVATIONS for either program or dinner program combination are REQUIRED. Reservations are to be made no later than NOON on June 19. Reservations made but not cancelled by the deadline will be charged.*