



ULYSSES

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JOYCE

JAMES JOYCE

The Stanislaus Joyce copy of Ulysses is offered subject to prior sale

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The Stanislaus Joyce copy of

U L Y S S E S

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MMIV

“To Stannie / Jim”

JOYCE, James ULYSSES *Shakespeare & Company*, 1922

THE AUTHOR'S PRESENTATION COPY OF THE FIRST EDITION TO HIS BROTHER, STANISLAUS JOYCE, inscribed on the front blank, “To Stannie / Jim / Paris 11 February 1922”. Number 308 of 750 copies printed on handmade paper. Rebound for the recipient in full chocolate calf with gilt titles to upper cover blocked to match the lettering on the wrappers. Bound without wrappers, blank leaf [*]2 bound between[**]4 and [1]1 (cf. Slocum & Cahoon 17). Some wear to the corners and the lower part of the spine, an attractive copy.

The most significant existing copy of arguably the greatest book of the twentieth century. Further, the earliest and most intimate existing presentation copy.

Joyce's modernist recasting of Homer's epic began, conceptually at least, with a letter to Stanislaus of 1906. That letter recorded the first reference to Ulysses which was then intended as a short story to be included in *Dubliners*. From 1916, Joyce refers in his letters to writing Ulysses. Parallels have been drawn in the peripatetic lifestyles of both Homer and Joyce whilst their epics were under construction, and in a letter to John Quinn in 1921, he refers to his itinerant existence.

“When Ulysses is finished, after seven years of labour (diversified by eight illnesses and nineteen changes of address, from Austria to Switzerland, to Italy, to France), I shall need six months rest”

Joyce wrote about having finished Ulysses as early as October 1921, although Sylvia Beach recalls adding Joyce's last page of manuscript only two days before the first copies were printed.

The birth of Ulysses was almost as traumatic as its conception. On the recommendation of Ezra Pound, Margaret Andersen serialised the novel in her “Little Review” between 1918 and 1921. Although the serialisation was completed, it ultimately finished the Little Review and led to its editors being tried for obscenity. As a result of this debacle, Joyce feared that, even should he be able to find a publisher, the act of serialisation and the stigma attached to the work following the court case would make the novel unsaleable. It was to Sylvia Beach, and her small Parisian bookshop, Shakespeare and Company that Joyce turned. Beach, like Andersen before her had immediately seen the genius in Ulysses, and wrote in a letter to her mother that she might be soon to publish “the most important book of the age”. It was decided to publish 1000 copies by subscription. 100 copies on Holland handmade paper (signed), 150 copies of *vergé d'Arches* and 750 copies on linen. A further 20 copies were produced, largely unwrapped on mixed paper and marked, “press copy”. A printer was found in Maurice Darantière of Dijon and publication was planned for October. The printing process was not nearly as straightforward as anticipated, due in part to Joyce's continual rewriting of the text and Beach's perfectionism in the printing process. The publication date was continually moved back and eventually 2 February 1922, Joyce's birthday, was settled upon. Even then only two copies were ready, sent by Darantière via the Paris-Dijon express. One was put on display at Shakespeare and Company and the other taken, unopened, by Joyce to his birthday celebrations at the Italian restaurant, Ferrari's.

"He had brought with him a package containing his copy of Ulysses, and placed it under his chair. Nora remarked that he had thought about the book for sixteen years, and spent seven years writing it. Everyone asked to see it opened, but he seemed to shrink from producing it. After the dessert he at last untied the parcel and laid the book on the table. It was bound in the Greek colours - white letters on a blue field - that he considered lucky for him, and suggesting the myth of Greece and Homer, the white island raising from the sea. There was a toast to the book and its author which left Joyce deeply moved" (Richard Ellman - James Joyce).

This copy was given to Nora, who famously would not read it nor even talk about what she referred to as "that dirty book". Whether it was destroyed by Nora herself or merely lost over time this copy now seems no longer to exist.

A more substantial batch of copies was not available until 9 February, with this copy being noted in Beach's notebook (now at the Harry Ransom Center, Texas) as having been selected by Joyce for Stanislaus. Stanislaus acknowledged receipt of this book in his letter to his brother of 26 February,

"I received 'Ulysses' in good order...I suppose 'Circe' will stand as the most horrible thing in literature...Isn't your art in danger of becoming a sanitary science...I recognize, of course the almost unlimited adaptability of your style."

Stanislaus's relationship with Joyce was a complicated one. Three years his junior, the young Stanislaus followed Joyce with the idolism characteristic of younger brothers, dutifully playing truant with him, and later making notes of Joyce's clever remarks in his diary. Stanislaus was also among the first to recognise Joyce's genius, and probably best understood it, helping him to accept the unpredictable nature of Joyce's temperament in later years. In 1903 Stanislaus recorded the following account of their relationship in his diary.

"My life has been modelled on Jim's example, yet when I am accused by my unprepossessing Uncle John or Gogarty of imitating Jim, I can truthfully deny the charge. It was not mere aping as they imply, I trust I am too clever and my mind too old for that. It was more an appreciation in Jim of what I myself really admire and wish for most. But it is terrible to have a cleverer older brother. I get small credit for originality. I follow Jim in nearly all matters of opinion, but not all. Jim, I think has even taken a few opinions from me. In some things, however, I have never followed him. In drinking, for instance, in whoring, in speaking broadly, in being frank without reserve with others, in attempting to write verse or prose or fiction, in manner, in ambition, and not always in friendships. I perceive he regards me as quite commonplace and uninteresting - he makes no attempts at disguise - and though I follow him fully in this matter of opinion I cannot be expected to like it. It is a matter beyond the power of either of us to help."

In 1904 when Joyce eloped with Nora, whom he declined to marry, he was regarded by friends and family alike as both foolish and misguided. Stanislaus staunchly defended his brother to his critics and started an active correspondence, which he was to maintain throughout most of their lives whilst separate. It was not long before Stanislaus, at Joyce's exploring, joined them in Trieste. It is ironic that at this point, just as Joyce's

genius was beginning flower the structure of their relationship shifts with Stanislaus exerting a moral authority over the wayward Joyce. For the next fourteen years Stanislaus acted in turn as Joyce's counsellor, protector, literary agent, and financial backer. "The steadiest influence available was his brother. Stanislaus might be tedious, but he was a rock" (Ellman). He would frequently carry Joyce home from bars in a comatose state, and much of Stanislaus's modest earnings would end up in Joyce's more extravagant pocket, as Joyce was apt to spend his month's wages in a week. He and Nora would be thrown out of their rooms for non-payment to live in squalor, until Stanislaus bailed them out. He was also a constant literary influence. Not only was he a source of reassurance as Joyce received a steady stream of rejection slips from publishers between 1906 and 1914, but he would offer important practical assistance. It was he who suggested the title for *Chamber Music* and put the poems in order, and when, just prior to publication Joyce decided their sentiment was false and wanted to cancel the printing it was Stanislaus who persuaded him that he should allow the book to appear in the interests of his future literary career. That Joyce would not have had the same recognition and output without Stanislaus's influence is almost irrefutable.

Joyce, however, showed scant gratitude. He would regularly 'forget' to repay the money lent to him by Stanislaus to bail him and Nora out of their latest crisis. He had initially talked of dedicating *Dubliners* to Stanislaus, but again it seemed to slip his mind when it came to publication. In the transformation of *Stephen Hero* (title suggested by Stanislaus) into *A Portrait of the Artist*, which is largely autobiographical, the main casualty was Maurice, Stephen's brother. Stanislaus never mentioned these injustices, but added to Joyce proving less needy of his brother's moral support, their relationship altered, so that when Joyce moved to Paris in June 1920 to prepare for the publication of *Ulysses*, they were to meet only three more times. They still corresponded, and Stanislaus was instrumental in forwarding some of Joyce's papers from Trieste so he could complete the work. Throughout the formation of his literary career, virtually up to the point of completion of the book that was to propel him to literary celebrity in his lifetime, and ultimately establish his position as one of the great contributors to English literature, Stanislaus was a constant point in his life. A focus about which Joyce's genius could flourish. This copy perhaps marks a belated acknowledgement of that, and the brevity of the inscription, evidence of the understanding between them. The diminutive 'Jim' used here was reserved for the closest of family inscriptions, with only one other first edition of *Ulysses*, a defective press copy inscribed to his aunt, now in the Mc Farlin Library, University of Tulsa, known inscribed thus.

Inscribed copies of *Ulysses* appear infrequently in commerce, with only six at auction in the last thirty years, and although we have located a further 21 in institutional or private collections, the subscription method of marketing the book and Joyce's close involvement, meant that a number of these copies were paid for by the recipients, leaving genuinely gifted copies very rare.

PROVENANCE: STANISLAUS JOYCE (1884-1955) (Presentation inscription from the author); JOYCE FAMILY, by descent.

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Stamie

To

Jim

Paris
" February 7 1922

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