“If you see Kay
Tell him he may
See you in tea
Tell him from me.”

James Joyce

Works and letters – works on the author – some paraphernalia
This catalogue is about James Joyce and is structured as follows:

   Part I : James Joyce’s works  
   Part II : Works on James Joyce  
   Part III: Paraphernalia

It contains all the books, magazines, trivia and information connected to James Joyce that we have been able to gather over the last 30 years.

Pictured on the front page are items 2.2, 4.1, 6.6 (without its slipcase) and 8.2 (without its slipcase) in the background; item 6.3 (without its drop-in case) in the foreground. We will provide any additional photographs upon request.

Please note that we have reduced our prices by approximately 20% to counterbalance the effects of the strong Swiss franc.

Updated December 2019          Yves Rittener
Part I: James Joyce’s works

1. *Chamber Music* – 1907


2. *Dubliners* – 1914

London: Grant Richards Ltd., 1914. First Edition, First Printing. A very good to near fine copy. Boards slightly discoloured, a few spots here and there internally, a small original paper flaw to gathering B (though not affecting any text), else fine. Despite the few issues, this is a beautiful and completely unrestored copy that you will love to add to your collection, and unlike most copies of *Dubliners* we have seen over the years, this one does not look like a cow has chewed on it.
3. *A Portrait of the Artist as a Young Man* – 1916


4. *Exiles* – 1918

1. *Verbannte* (Translated by Hannah von Mettal). Zürich: Rascher & Cie. Verlag, 1919. First Edition, First Printing. A near fine copy, the paper of which is browning, in the original green wrappers, which are unevenly faded, particularly along the spine. Pink errata leaf present. Previous owner’s name printed on half title. The first of any of Joyce’s works to be translated into any language. **CHF 300**

5. *Ulysses* – 1922


This is one of the earliest copies of *Ulysses* ever printed: according to Sylvia Beach's record of sales, this copy - No. 267 - was sold to the Irish Bookshop (located at 45 Dawson Street, Dublin, and run by P. S. O’Hegarty at that time) on February the 10th, 1922. Apart from copies 901 and 901, which were delivered on the 2nd of February 1922 (Joyce’s birthday) and copies 254 and 255 (both sold on the 9th of February), no other copies were sold before this one. What is more, this copy was inscribed by Joyce on the half title in the following way:

“To / Peggy Guggenheim / James Joyce / Paris / 17 January 1938[?]

Sadly, this inscription, though still legible, was erased by a later owner and the date cannot be fully determined. It bears the ownership inscription of Swiss writer Charles-Albert Cingria (1883-1954) on the front free endpaper. Both Joyce and Cingria were published together in *Poèmes* (1926) and in the magazine *Bifur* (1929 onwards). Cingria is considered one of the most original writers in the French-speaking part of Switzerland and listed as one of Joyce’s literary successors in Bernard Gheerbrant (ed.) *James Joyce: Sa Vie, Son Œuvre, Son Rayonnement* (Paris 1949). Unfortunately, none of his works have been translated into English.

We have contacted several authorities on Joyce, Guggenheim and Cingria, but have not been able to make a definitive connection: Guggenheim’s order of a copy of *Ulysses* (No. 339) was cancelled in Silvia Beach’s book. Joyce and Guggenheim first met the day after Christmas in 1937 (which resulted in Beckett and Guggenheim having a short fling). In 1938 Guggenheim gave Joyce a blackthorn stick as a birthday present. The conjecture here is that Joyce presented her with this copy in token of gratitude and in the hope of securing the help of another wealthy patron. How the copy got into Cingria’s possession is not known. However, he owned two other copies of *Ulysses* (the second edition in English, Egoist Press 1922, and the first French edition of 1929), the presentation inscriptions by Joyce in both of which were erased in the same way.

CHF sold
2. Paris: Shakespeare and Company, 1922. First Edition, First Printing. This is number 959 of the edition of 750 numbered copies (of a total edition of 1000 copies). Original blue wrappers - front and back - bound in. A tall copy (leaf size 183 by 235mm) in near fine state: the wrappers very fresh, the pages clean, only the edges slightly browning. Most beautifully bound in different dark blue leathers by one of the masters of the trade: Jean-Luc Honegger. CHF 16'000

3. Paris: Shakespeare and Company, 1922. First Edition, First Printing. Original blue printed wrappers. 4to. This is number 986 of the edition of 750 numbered copies (of a total edition of 1000 copies). Very minor wear to extremities of the spine, else a lovely copy: uncut, mostly unopened and untouched by any restorer. Small contemporary portrait of Joyce by C. Rup mounted on the recto of the half-title together with the neat signature of Frank Layton, who bought this copy on the 16th of March in 1922 according to Sylvia Beach’s “Ulysses” Notebook. It formed part of the Allan D. McGuire Collection of Cyril Connolly’s The Modern Movement - 100 Key Books from England, France and America 1880-1950 and was also exhibited in the “Allspace in a Notshall” Exhibition in Zürich in 1991. Complete with a beautiful three-quarter morocco slipcase and all the documentation of provenance and exhibition. The Book of Books on any list of modern fiction and a great and funny read at that, which comes here in beautiful condition and with a full record of provenance. CHF 50'000

5. Hamburg: The Odyssey Press, 1933. First Odyssey Press Edition, Third Printing. Both volumes in near fine condition. This edition is remarkable in that it contains all the corrections Joyce made to the text of *Ulysses* and is therefore superior to any other edition published during the author’s life. CHF 200

6. London: John Lane The Bodley Head, 1936. First Edition printed in England. Fine (vellum boards a tiny bit soiled, but a fine copy) in a near fine original box, which is lightly worn at the corners, as almost always. No. 69 of 100 numbered copies signed by Joyce, printed on mould-made paper and bound in calf vellum out of a total edition of 1’000. With the Bodley Head’s printed announcement of publication laid in. Housed in a beautiful, dark blue custom-made folding case. CHF 41’500

CHF 25


CHF 80

6. Pomes Penyeach – 1927


CHF sold


CHF 80
7. *Finnegans Wake* – 1939


2. London: Faber & Faber Ltd. and New York: The Viking Press, 1939. First (Limited) Edition, First Printing. Original salmon cloth, top edge gilt, in yellow cloth covered box. A fine unopened copy in lightly soiled, slightly bumped, but complete box. This is number 362 of the limited edition of 425 copies signed by Joyce. CHF 13’000


8. Letters – 1957


End of Part I
Part II: Works on James Joyce


CHF 80


CHF 40


CHF 300

End of Part II
Part III: Paraphernalia

1. *James Joyce spricht – Texte zur Langspielplatte*. Zürich: Rhein-Verlag, No Date. Fine in original wrappers. Short texts by Joyce with an introduction by T.S. Eliot. These texts were issued without the accompanying record. CHF 20


5. “Allspace in a Notshall” – *Eine Reise durch das Labyrinth des James Joyce*. Zürich: No Publisher, 1991. Fine. Official 32 page programme for the exhibition together with an invitation to the opening of the June Festival 1991: *James Joyce/John Cage*. The invitation signed by the Mayor of Zürich; a performer of parts of Tom Stoppard’s *Travesties* (the paperback copy of the play he used in his performance is included); and John Cage. Very scarce item signed. CHF 250

CHF 80


CHF 15


CHF 15


CHF 10
10. A white coffee cup hand painted by Elsbeth Frehner in an imitation of Joyce’s autograph “Zürich, Greetings James Joyce”. No Place, No Date. In near fine condition. Very rare.

CHF 40

End of Part III

The End