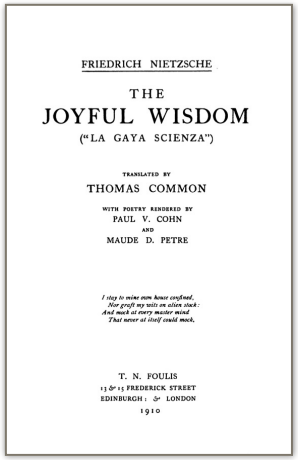


FRIEDRICH NIETZSCHE

THE
JOYFUL WISDOM
("LA GAYA SCIENZA")

TRANSLATED BY
THOMAS COMMON

WITH POETRY RENDERED BY
PAUL V. COHN
AND
MAUDE D. PETRE

I step to mine own house confined,
Nor graft my wits on alien stock:
And mock at every master mind
That never at itself could mock.

T. N. FOULIS
13 & 15 FREDERICK STREET
EDINBURGH: & LONDON
1910

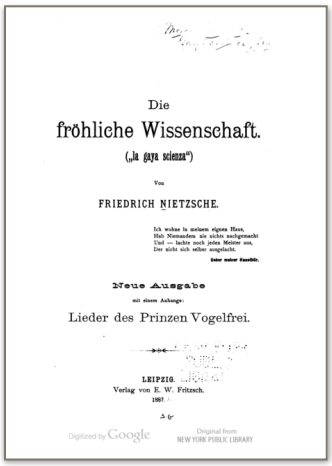
Friedrich Nietzsche, *The Complete Works of Friedrich Nietzsche: The Joyful Wisdom*, Ed. Oscar Levy, Trans. Thomas Common, Vol. X (Edinburgh: T. N. Foulis, 1910).

"Some new pieces of music encumbered the music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*."

-"A Painful Case" (*D* 112)

After Mr. Duffy breaks off his relationship with Mrs. Sinico in "A Painful Case," a couple of new books appear on his shelves. Nietzsche's *The Gay Science* enters his orderly library. This first complete English translation of Nietzsche's *Die fröhliche Wissenschaft: la gaya Scienza* (1882) did not appear until 1910, five years after the composition of "A Painful Case," and its translator Thomas Common entitled it *The Joyful Wisdom*. Joyce's Trieste library contained a copy of this book published by T.N. Fouls, along with a number of other texts from the *The Complete Works of Friedrich Nietzsche* (*JJTL* 352). However, if Joyce read the work at the time he was writing *Dubliners*, he would have most likely come in contact with either the German or French editions, published in 1887 and 1901 respectively.

As an unbeliever and freethinker, Duffy would have been drawn to Nietzsche's critique of the Christian ethic and the existence of God. Nevertheless, *The Joyful Wisdom* sits ironically on Duffy's shelf because of the exuberance, humor, and joy that it preaches. In the preface to the second edition of the work, Nietzsche reveals the prevailing tone of the work, writing, "[t]he whole book is really nothing but a revel after long privation and impotence: the frolicking of returning energy, of newly awakened belief in a to-morrow and after-to-morrow of sudden sentience and prescience of a future, of near adventures, of seas open once more, and aims once more permitted and believed in" (2). The optimism for the future and sense of overcoming a sorrowful past that characterizes the poetry and philosophical passages in the book are denied to James Duffy at the end of "A Painful Case." As he walks through the Phoenix Park after learning about the death of Mrs. Sinico, he feels "he was outcast from life's feast" (*D* 117). Yet the presence of the *Gay Science* on his shelf might offer the reader some way out of the despair and loneliness that accompanies the silence of the story's final scene on Magazine Hill, as Nietzsche celebrates the power of forgetting (14) and a spiritual deepness that is won through pain (7).

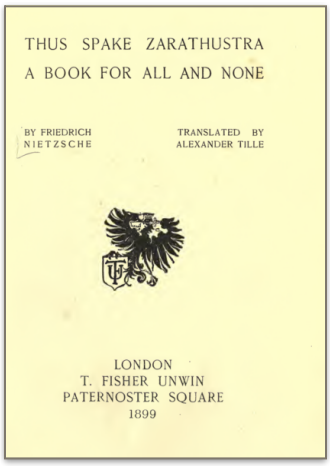


Die
fröhliche Wissenschaft.
(„la gaya scienza")
Von
FRIEDRICH NIETZSCHE.
Ich wohne in meinem eigen Haus,
Hab Niemanden als nichts nachgemacht
Und — lache noch jeden Meister aus,
Der nicht sich selber ausgelacht.
Neue Ausgabe
mit einem Anhange:
Lieder des Prinzen Vogelfrei.
LEIPZIG.
Verlag von E. W. Fritzsch.
1887.

Friedrich Nietzsche, *Die fröhliche Wissenschaft: la gaya Scienza* (Leipzig, E.W. Fritzsch, 1887).

"Some new pieces of music encumbered the music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*."

-“A Painful Case” (*D* 112)



Friedrich Nietzsche, *Thus Spake Zarathustra: A Book for all and None*, Trans. Alexander Tille (London: T. Fisher Unwin, 1899).

"Some new pieces of music encumbered the music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*."

-"A Painful Case" (*D* 112)

In "A Painful Case" James Duffy acquires a copy of *Thus Spake Zarathustra* after he stops seeing Mrs. Sinico. Nietzsche's ideas increasingly garnered an Anglophone audience in 1890s Britain. The T. Fisher Unwin edition included here was the most prominent English translation during this period. Even Grant Richards, who later published the first edition of *Dubliners*, issued a study of Nietzsche's work, Thomas Common's *Nietzsche as Critic, Philosopher, Poet and Prophet: Choice Selection from his Works*, in 1901.

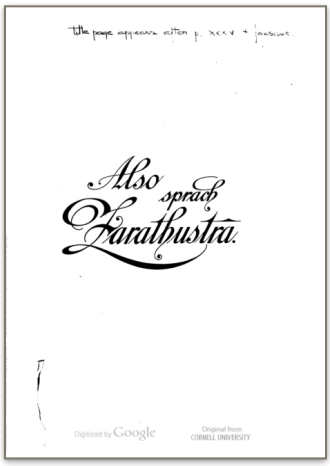
In his autobiography Nietzsche decries the small audience for his works in Germany despite the wide readership across the globe:

> for everywhere else I have readers—nothing but first-rate intellects and proven characters, trained in high positions and duties; I even have real geniuses among my readers. In Vienna, in St. Petersburg, in Stockholm, in Copenhagen, in Paris, in New York - everywhere I have been discovered; but not in the shallows of Europe, Germany. (*Ecce Homo* 262)

In Dublin at the turn of the century, Nietzsche had at least two readers—one real and one fictional. Around 1903 Joyce took an interest in the Nietzsche who was becoming increasingly fashionable among the Dublin intelligentsia. Joyce bestowed a similar fascination with the philosopher upon the fictional Duffy. Yeats and many others came to know Nietzsche through Havelock Ellis's commentaries in the *Savoy* during the 1890s. In 1904 John Eglinton interpreted Nietzsche for an Irish literary audience in his literary magazine *Dana.* Here he summarized popular reactions to the philosopher in Ireland:

> Although Nietzsche may fairly be described as a dangerous author, there is the same kind of natural safeguard against the corruption of his readers as that which preserves the schoolboy from corruption by the more highly-coloured passages in the works of Horace and Ovid which are placed freely in his hands, and may excite the misgivings of parents. ("A Way of Understanding Nietzsche" 182)

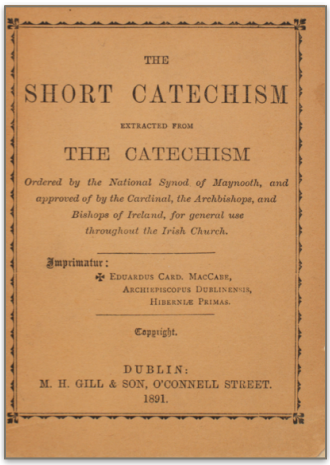
Around the same time that Eglinton's essay came out, Joyce submitted a manuscript, which would be the genesis of *Stephen Hero*, to Eglinton and his co-editor at *Dana* Fred Ryan. The editors rejected the piece on the grounds of its incomprehensibility and sexual themes. The notions of the *Übermensch*, which appear in *Thus Spake Zarathustra*, are parodied and explored throughout *Stephen Hero* and Joyce's later works.



Friedrich Nietzsche, *Also sprach Zarathustra : ein buch für alle und keinen* (Leipzig: C.G. Naumann, 1893).

"Some new pieces of music encumbered the music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*."

-“A Painful Case” (*D* 112)


THE

SHORT CATECHISM

EXTRACTED FROM

THE CATECHISM

Ordered by the National Synod of Maynooth, and approved of by the Cardinal, the Archbishops, and Bishops of Ireland, for general use throughout the Irish Church.

Imprimatur:

✠ EDUARDUS CARD. MACCABE,
ARCHIEPISCOPUS DUBLINENSIS,
HIBERNIÆ PRIMAS.

Copyright.

DUBLIN:
M. H. GILL & SON, O'CONNELL STREET.
1891.

The Short Catechism Extracted from The Catechism Ordered by the National Synod of Maynooth, and approved of by the Cardinal, the Archbishops, and Bishops of Ireland, for general use throughout the Irish Church (Dublin: M.H. Gill & Son, 1891)

"It had always sounded strangely in my ears, like the word *gnomon* in the Euclid and the word *simony* in the Catechism. "

"The Sisters" (*D* 9)

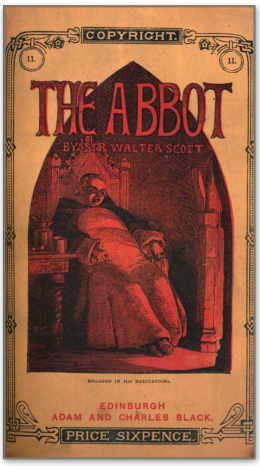
The books on the white wooden shelves were arranged from below upwards according to bulk. A complete Wordsworth stood at one end of the lowest shelf and a copy of the *Maynooth Catechism*, sewn into the cloth cover of a notebook, stood at one end of the top shelf.

"A Painful Case" (*D* 107-8)

The Roman Catholic Catechism appears several times throughout *Dubliners*. The catechismal concept of "simony" features on the first page of "The Sisters," and James Duffy in "A Painful Case" keeps a copy of the book in his lodgings alongside volumes by Wordsworth and Nietzsche. Its role as an educational and devotional text ensured its popularity in Ireland.

Catechisms and other religious texts were some of the most readily available books in Joyce's Dublin. The late nineteenth century saw the rise of Catholic publishing in Ireland, and M.H. Gill & Son, along with the houses of James Duffy and Browne and Nolan, provided much of the island's popular devotional texts. Joyce parodies the names of these publishers, which filled bookstalls all over Dublin in his works, and he gives the protagonist of "A Painful Case" the name of prominent Catholic publisher James Duffy. As one historian of the British book trade noted, "Irish bookselling, as far as individual enterprize goes, has been commonly associated with the name of James Duffy" (Curwen 459). Duffy began his career profiting from the battle between Catholic and Protestant religious texts. He would buy Protestant Bibles from Catholics who had received them from proselytizers for mere pennies and then sell them in Liverpool. With the profits, he would purchase Catholic prayerbooks to sell in Dublin. While Duffy didn't publish an edition of the Maynooth Catechism, he did publish Rev. Andrew Donlevey's bilingual edition of the catechism with facing Irish and English pages in 1848. He was also tied to the mid-century nationalist movement through his close association with Charles Gavan Duffy.

This is a condensed version of the catechism most frequently used in Ireland at the turn of the century ("Doctrine," *The Catholic Encyclopedia,* vol. V, 87). This shorter version prepared first communicants while the full version was generally reserved for more advanced study. Gill also published an Irish language version of the short catechism in 1886, which was met with positive reviews from Irish language enthusiasts of the time ("An Irish Catechism" 582) .



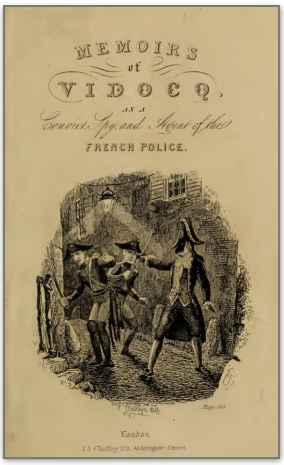
Walter Scott, *The Abbot* (Edinburgh: Adam and Charles Black, 1867).

"The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.

"Araby" (*D* 29)

Joyce understood the value of books and regarded both their linguistic and monetary potential. Always short of funds, the young Joyce once tried to turn a profit in the trade in Walter Scott books. The story begins with a pawn ticket from a medical student for some books held at Terence Kelly's shop in Fleet Street. Joyce believed these volumes to be expensive medical texts that could easily be resold at a profit. Joyce convinced Padraic Colum to help put up the seven shillings necessary to get the books out of hock and take them to George Webb's bookshop. However, once they retrieved the books, the two discovered the texts to be an inexpensive set of the *Waverley Novels* with one volume missing. After inspecting the Scott volumes, Webb advised the young men to pawn them once more. Joyce returned the novels to Kelly for six shillings, losing a shilling for their trouble (*JJ* 141). Around this same time, Joyce was writing *Araby*, and one would like to think that the lone copy of *The Abbot* found in the waste room on North Richmond Street was the one missing volume from the pawned book. Of course, there is no evidence to support such a claim, but the connection between the fictional volume and the circulation of Scott's novels in Joyce's Dublin reveals the complex ways in which people came into contact with literary works during this period.

The edition included here is a cheap reprint with paper covers that fits the description given in "Araby." Scott was one of the best selling authors throughout the nineteenth century, and as the book buying public shifted throughout the century a wide range of editions entered the market to meet the demand.



Eugène François Vidocq, *Memoirs of Vidocq as a Convict Spy and Agent of the French Police* (London: I. J. Chidley, [1840]).

"The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.

"Araby" (*D* 29)

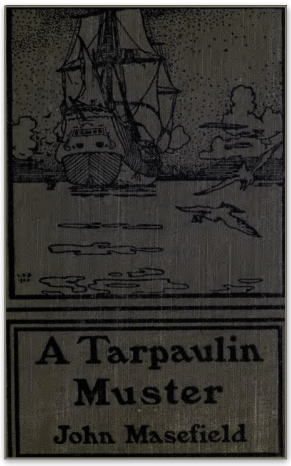
In 1829 a writer for *The Westminster Review* described the popularity of Vidocq's memoirs and the reasons for its wide appeal:

> The manner in which these Memoirs have been received all over Europe, indicates that they possess a variety of attractions : the fact is, they are as amusing as a romance, and have the credit of being true. They have for us another sort of value. We pretend not to be Howards; yet we visit prisons (in the way of amateurs be it understood); and this book has an interest cognate with that of a prison visit." ("Memoires de Vidocq" 162)

If we accept Joyce's sense of the "special odor of corruption" and "the soul of hemiplegia or paralysis" in *Dubliners*, the plight of Joyce's characters might be observed by the reader with similar results. The *Memoirs of Vidocq* as *a Convict Spy and Agent of the French Police* purports to be the true story of career criminal and master of disguise who became a police informant and later the leader of a plainclothes police brigade that used covert tactics to fight crime. After retiring from the police force and giving up a life of petty crime, Vidocq used his considerable wealth to open a paper factory and a private detective agency, both of which employed ex-convicts. During this time he also prepared his memoirs, probably with the help of a ghostwriter.

The English translation of the work published by the London firm of I.J. Chidley contains engravings by English illustrator Thomas Onwhyn (1814–1886). Onwhyn is best known for his illustrations to Dickens's *The Pickwick Papers*, which were signed with the pseudonym Samuel Weller. He illustrates the figure of Vidocq in a lighthearted manner, and the protagonist often appears in the liminal spaces of doorways, passages, alleys, and stairwells. The narrator of "Araby" inhabits similar "blind" spaces throughout the story.

Joyce was not the only writer drawn to this picaresque tale. Vidocq appears in various forms in the works of Balzac, Victor Hugo, Herman Melville, and Charles Dickens. The memoir, which gives the reader both the salacious details of criminal activity and the assurance that the criminals will be brought to justice, figures as one of the many "romances of disorder" that Joyce includes within the early stories of *Dubliners*.



John Masefield, *A Tarpaulin Muster* (London: Grant Richards, 1907)

Publisher's advertisement

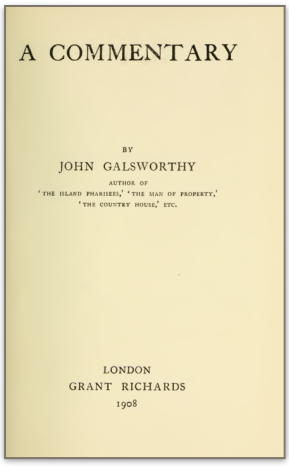
John Masefield's collection of short stories, *A Tarpaulin Muster,* appeared in Grant Richards's advertisement facing the title page of *Dubliners*. Richards went on to publish a number of Masefield's books of poetry and prose. *A Tarpaulin Muster* is a collection of short stories and articles about seafaring life that originally appeared in *The Manchester Guardian*, *Macmillan's Magazine*, *Country Life*, and the *Speaker*.

In "The Bottom of the Well," one of the stories collected in *A Tarpaulin Muster*, Masefield describes a very curious type of library and an uncommon cast of readers. Like many of Masefield's stories, a sailor recounts a tale to one of his comrades. Bill, the story's protagonist, acquired a literary affliction in his youth: overexposure to novels caused an inability to tell the truth. Bill's tall tales earn him an invitation to a magical island ruled by a distraught book collector and truth seeker. Upon entering the palace, the salty raconteur confronts a strange library:

> So when they come to the palace there was nothing but books written by them novel fellers. The palace was stowed with them, like a ship with dunnage. Heaps and heaps of them, new and old, big and little, Bible books and Deadwood Dickeys. You never saw such a gash of books. And all along the books there was a sort of row of cells, like in Liverpool Jail, with voices coming out of them like Liverpool Jail on Sunday. 'What's in them cells?' says Bill. 'Just writer fellers,' says the little man. (181)

The owner of the library imprisons books and their authors for deviating from strict reality. Masefield also experienced some anxiety about the writer's relationship to relating truth through fiction. This strange meditation on the relationship between art and life has dire consequences for those who would see fantasy substituted for reality. Masefield shared this anxiety. In responding to a question about the veracity of the stories and experiences he writes about in *A Tarpaulin Muster*, Masefield writes, "[y]ou must tell your friends that I am, quite frankly, a fraud, + that I have very little sea-experience; but you must tell them also, that an artist is only hampered by experience; + that it is no more necessary to be a sailor, to write about the sea than it was necessary for Shakespeare to keep a brothel, or to poison his father, in order to write parts of Hamlet + of Measure for Measure. . . . The Well [is] invention, + very bad at that" (qtd. in Errington 34).

The relationship between reality and literary representation was a point of contention between Joyce and Grant Richards over *Dubliners*. Richards, who was attempting to avoid a libel suit and losses sustained over possible censorship, wanted Joyce to remove a number of references to Dublin establishments and persons both alive and dead.



John Galsworthy, *A Commentary* (London: Grant Richards, 1908)

Publisher's advertisement

Grant Richards recognized the talent and marketability of John Galsworthy after reading the first novel of the popular Forsyte Saga, *A Man of Property* (1906). Galsworthy published most of his work through Heinemann, but Richards managed to secure a series of sketches which were published as *A Commentary* and advertised in Joyce's *Dubliners*.

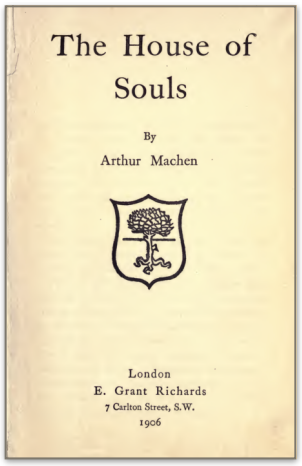
A Commentary captures Galsworthy's attempts to chronicle the plight of the lower classes in London. In recounting his dealings with Galsworthy and the story of how this volume entered his office, Richards remarked that

> Galsworthy had a heart. I think it was his pre-eminent quality. Knowing he was publishing his books with Heinemann and with Duckworth, who had published his first essays in fiction, I do not think I should have suggested his giving me a book, but he himself brought me *A Commentary*. No doubt he was influenced by the fact that after a reverse I was building up a fresh list. It was not one of his best books but it was characteristic. A book of sketches rather than of short stories, it was full of the sense of pity that informs all his work. (Richards, *Author Hunting* 233)

Although Joyce cannot be said to share Galsworthy's moderation in life and art, similar forms of social critique can be found throughout *Dubliners*, but without the direct, and at times naive, sincerity that Galsworthy gives his prose. In "A Little Cloud," for instance, Joyce writes of the poverty on the streets of Dublin that Little Chandler encounters but does not notice:

> He emerged from under the feudal arch of the King's Inn, a neat modest figure, and walked swiftly down Henrietta Street. The golden sunset was waning and the air had grown sharp. A horde of grimy children populated the street. They stood or ran in the roadway or crawled up the steps before the gaping doors of squatted like mice upon the thresholds. Little Chandler gave them no thought. He picked his way deftly through all that minute vermin-like life and under the shadow of the gaunt spectral mansions in which the old nobility of Dublin had roistered. No memory of the past touched him, for his mind was full of a present joy. (*D* 71-2)

In Richards's calculation, Galsworthy was a much better literary bet for a struggling publisher than the unknown Joyce. In fact, a 1929 poll by the *Manchester Guardian* voted Galsworthy to be the most likely contemporary author to be read in 2029. Joyce got fewer than ten votes ("Novelists Who May be Read in A.D. 2029" 16).

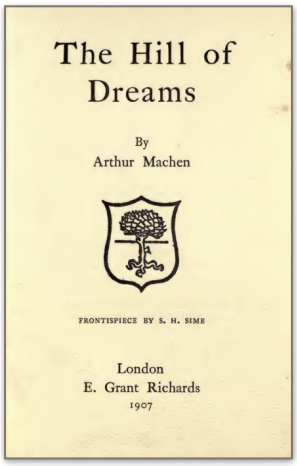


Arthur Machen, *The House of Souls* (London: Grant Richards, 1906)

Publisher's advertisement

Machen's collection of short stories *The House of Souls* appeared in Grant Richards's advertisement for *Dubliners*. Best known for his supernatural tales such as "The Great God Pan" and "The White People," Machen's writings emanate from his wide reading of occult literature and his penchant for supernatural terror. Machen published a couple of volumes in John Lane's popular Keynotes series during the 1890s, and Grant Richards solicited a manuscript from him based on the modest successes and scandals caused by those stories. A decade after their original publication, *The House of Souls* collects many of Machen's most popular stories. Machen worked as a occult bibliographer and translator for an antiquarian book dealer as a young man.

Like many of his age, Joyce took a passing interest in the occult as a young man, and his Trieste library contained books on mysticism, spirituality, and hermeticism. He owned Annie Besant's *Une introduction á la théosophie* (1907), *The Path of Discipleship* (1904) (*JJTL* 50, 51) and H.S. Olcott's *A Buddhist Catechism* (*JJ* 76). He also took interest in the sixteenth-century alchemical manuscript *Splendor Solis*, which is housed in the British Museum and appears in *Finnegans Wake.*

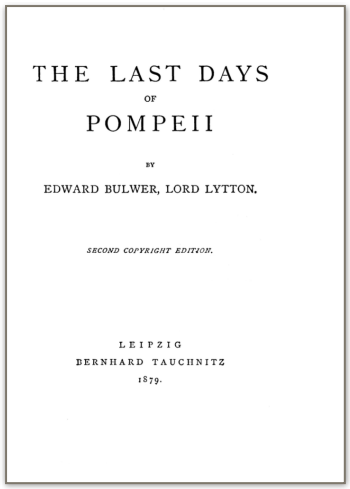


Arthur Machen, *The Hill of Dreams* (London: Grant Richards, 1907)

Publisher's advertisement

Grant Richards advertised Welsh writer Arthur Machen's loosely autobiographical novel *The Hill of Dreams* in the first edition of *Dubliners*. "I will write a *Robinson Crusoe* of the soul; the story of a man who is not lonely because he is on a desert island and has nobody to speak to, but lonely in the midst of millions, because of his mental isolation, because there is a great gulf fixed spiritually between him and all whom he encounters," wrote Arthur Machen concerning the romance that would become *The Hill of Dreams* (qtd in Reynolds and Charlton 55). Following on the small successes of *The Three Imposters* (1895), Grant Richards solicited Machen's next manuscript, which was originally entitled *The Garden of Avallaunius*. The novel differed different greatly from Machen's earlier works, and Richards didn't see fit to publish it. For the next ten years, Machen failed to secure a publisher until Richards finally decided to publish the book in 1907 under the title *The Hill of Dreams* because he figured readers wouldn't be able to pronounce "Avallaunius" (Gekle 80).

Like Stephen Dedalus's arcane studies in Marsh's Library in *Stephen Hero*, the protagonist of Machen's novel retreats into mystical books: "he had taken all obsolencence to be his province; in his disgust at the stupid usual questions, 'Will it pay?' 'What good is it?' and so further, he would only read what was uncouth and useless" (42). The novel, which is loosely based on Machen's own experience as a young man in London, ends in tragedy for the young writer unable to transmute his vision of the world into sellable fiction. It records the disappointments of a writer without an audience and the "magic of print" to turn leaden writing into the gold of a best seller.



THE LAST DAYS
OF
POMPEII

BY

EDWARD BULWER, LORD LYTTON.

SECOND COPYRIGHT EDITION.

LEIPZIG
BERNHARD TAUCHNITZ
1879.

Edward Bulwer Lytton, *Baron Lytton*, *The Last Days of Pompeii* (Leipzig: Bernhard Tauchnitz, 1879).

"He said he had all Sir Walter Scott's works and all Lord Lytton's works at home and never tired of reading them. Of course, he said, there were some of Lord Lytton's works which boys couldn't read."

-"An Encounter" (*D* 25)

Lytton's writings were popular throughout the nineteenth century, and Joyce's Trieste library contained a copy of the Tauchnitz edition of *The Last Days of Pompeii* (*JJTL* 296). Joyce owned quite a few of the Tauchnitz volumes. It was one of the major publishers of Anglophone literature on the Continent and for an exile, such as Joyce, Tauchnitz provided reliable editions of a whole range of contemporary and canonical British and American writers.

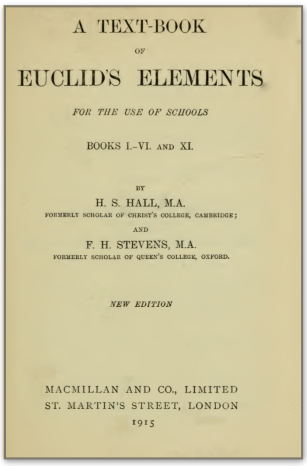
British and American authors often entered the continental market through Tauchnitz, as the *Complete Catalogue of the Tauchnitz Edition of British and American Authors* (1905) explains:

> The object of the publishers of the Tauchnitz Edition (Collection of British and American Authors) was, and is, the publication by special arrangement with the author or his representative, of well printed editions of favorite works by British and American writers *for Continental Circulation*, at a price within the reach of all, and as far as possible simultaneously with their appearance in England or America. (1)

The series, which began in 1841 with the publication of Dickens's *Pickwick Papers*, brought Anglophone literature to the continental traveller. The books were "sold by all Booksellers and at Railway Bookstalls on the Continent" as stated in their advertisements around the turn of the twentieth century. Joyce's Trieste library contained forty-six Tauchnitz books by authors such as Grant Allen, Joseph Conrad, John Galsworthy, Oliver Goldsmith, Thomas Hardy, Rudyard Kipling, George Moore, and others. Joyce's *A Portrait of the Artist as a Young Man* was published in the series in May 1930.

For British writers, Tauchnitz championed author's rights on the Continent. Although Germany did not have any copyright agreements with Britain throughout the nineteenth century, Tauchnitz offered a royalty to all of its writers as a way of ensuring correct texts and supporting British writing. Mark Twain complimented the publisher saying they had "one prodigious distinction which I believe no other publishers have ever enjoyed —to whit, that they were never thieves" (qtd. in Todd and Bowden 451). Joyce discussed a Tauchnitz deal with Grant Richards for *Dubliners* in 1914 (*Letters 2* 329), and *Ulysses* was published by the Albatross Press, which was started by Max Christian Wegner, a former manager of Tauchnitz.

These books were frequently marked: "Not to be introduced into England or any British colony." So when the "queer old josser" mentions the reading of Lytton, this particular edition probably wouldn't have come to mind. Nevertheless, Joyce's Lytton came through the continental book trade as did many other English speaking sojourners in Europe.


A TEXT-BOOK
OF
EUCLID'S ELEMENTS
FOR THE USE OF SCHOOLS
BOOKS I.–VI. AND XI.
BY
H. S. HALL, M.A.
FORMERLY SCHOLAR OF CHRIST'S COLLEGE, CAMBRIDGE;
AND
F. H. STEVENS, M.A.
FORMERLY SCHOLAR OF QUEEN'S COLLEGE, OXFORD.
NEW EDITION
MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON
1915

H.S. Hall and F.H. Stephens. *A Textbook of Euclid's Elements: Books I, II, and III* (London, Macmillan, 1900).

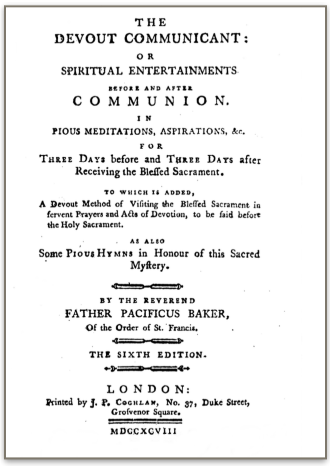
"It had always sounded strangely in my ears, like the word *gnomon* in the Euclid . . . "

"The Sisters" (*D* 9)

The word "gnomon" on the first page of *Dubliners* has attracted a significant amount of critical attention. The narrator of the "The Sisters" understands the word from his study of Euclid. Joyce's Trieste library contained a Euclidian textbook that advertises itself as "for the use of schools."

Inside this textbook by H.S. Hall and F.H Stephens, a discussion of the gnomon concept can be found on page128. As David Weir has observed, Hall and Stephens's text describes the Euclidian concept not as "slanted and incomplete" but as related to formation as well as expansion and contraction (347-8). This reading of the gnomon, based on the diagrams and proofs of Hall and Stephens, bring an additional richness to the gnomonic strategies of Joyce, which have often been perceived to be about fragmentation and absence.

The opening of National Schools in Ireland brought about a large demand for nondenominational textbooks. The Board of Commissioners of National Education controlled the selection of books to be used in schools, and state subsidies ensured that these texts were sold at prices far lower than those produced by commercial educational publishers. Irish printed school books eventually flooded schools in Scotland and England, as well as Ireland. However, in 1852 the production of textbooks was opened to the commercial market at the request of large London publishing houses. This move improved the fortunes of publishers such as Macmillan and Co., which published Hall and Stephens's Euclid textbook (Walsh 338-9).



THE
DEVOUT COMMUNICANT:
OR
SPIRITUAL ENTERTAINMENTS
BEFORE AND AFTER
COMMUNION.
IN
PIOUS MEDITATIONS, ASPIRATIONS, &c.
FOR
THREE DAYS before and THREE DAYS after
Receiving the Bleſſed Sacrament.

TO WHICH IS ADDED,
A Devout Method of Viſiting the Bleſſed Sacrament in fervent Prayers and Acts of Devotion, to be ſaid before the Holy Sacrament.

AS ALSO
Some PIOUS HYMNS in Honour of this Sacred Myſtery.

BY THE REVEREND
FATHER PACIFICUS BAKER,
Of the Order of St. Francis.

THE SIXTH EDITION.

LONDON:
Printed by J. P. COGHLAN, No. 37, Duke Street, Grosvenor Square.

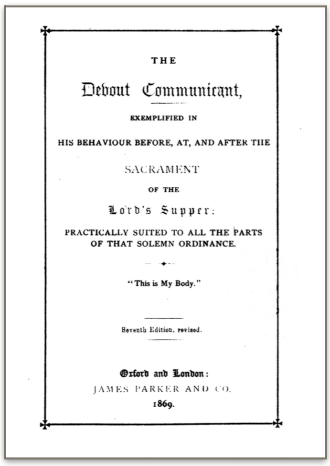
MDCCXCVIII

Pacificus Baker, *The devout communicant: or spiritual entertainments before and after communion. In pious meditations, aspirations, &c. for three days before and three days after receiving the Blessed Sacrament . . .By the reverend Father Pacificus Baker* (London: J.P. Coghlan, 1798)

"The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.

"Araby" (*D* 29)

Among the dead priest's books, the narrator of "Araby" discovers a volume entitled *The Devout Communicant*. Of all the titles that appear in *Dubliners*, this particular book is the most difficult to positively identify. R.B. Kershner describes three distinct texts that Joyce might be referring to at the beginning of "Araby", and each has its own implications for Joyce's story (*Joyce, Bakhtin, and Popular Literature* 47). The most likely book for a Catholic priest to own would be Pacific's Baker's *The Devout communicant; or spiritual entertainments before and after communion* (1761), a devotional work written by an English Franciscan who converted to Catholicism as an adult and trained for the priesthood at Douai. Its small duodecimo format and inferior printing made it an inexpensive option for daily devotion. In addition to Baker's work designed for Catholic spirituality, a number of Protestant devotionals share a similar title. In the late seventeenth century, Abednego Seller penned *The Devout Communicant Exemplified in his Behaviour Before, at, and after the Sacrament of the Lord's Supper: Practically Suited to all the Parts of That Solemn Ordinance* (1686), which was intended to be a practical manual for members of the Church of England. Baker clearly based his work on the popularity and form of this earlier text. The edition of Seller's work included here is part of an Oxford Devotional Series published by James Parker and Co. in an attempt to revive once popular devotional practices and titles in the second half of the nineteenth century. A reworking of Seller's text, *The New Devout Communicant* (1815) written by James Ford also addressed an Anglican congregation on the subject of the Lord's Supper and would be equally unlikely reading material for a priest. Each of these texts offers a different vision of the dead priest and his reading habits, and together they show a range of devotional texts available to Irish readers.



THE

Devout Communicant,

EXEMPLIFIED IN

HIS BEHAVIOUR BEFORE, AT, AND AFTER THE

SACRAMENT

OF THE

Lord's Supper:

PRACTICALLY SUITED TO ALL THE PARTS OF THAT SOLEMN ORDINANCE.

"This is My Body."

Seventh Edition, revised.

Oxford and London:

JAMES PARKER AND CO.

1869.

[Seller, Abednego], *The Devout Communicant Exemplified in his Behaviour Before, at, and after the Sacrament of the Lord's Supper: Practically Suited to all the Parts of That Solemn Ordinance.* Ed. [Gerard Moultrie] (Oxford and London: James Parker and Co., 1869)

"The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.

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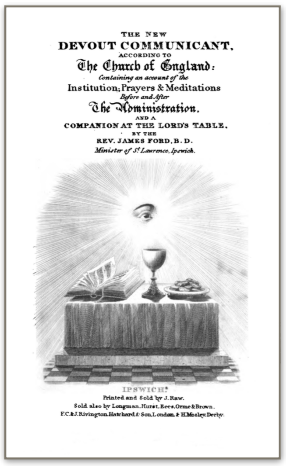

Rev. James Ford, *The New Devout Communicant According to The Church of England Containing an account of the Institution, Prayers & Meditations Before and After The Administration, and a*

"The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow.

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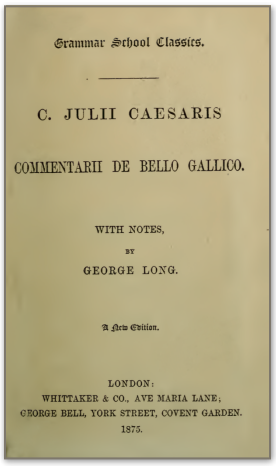

Grammar School Classics.

C. JULII CAESARIS

COMMENTARII DE BELLO GALLICO.

WITH NOTES,
BY
GEORGE LONG.

A New Edition.

LONDON:
WHITTAKER & CO., AVE MARIA LANE;
GEORGE BELL, YORK STREET, COVENT GARDEN.
1875.

Julius Caesar, *Commentarii de Bello Gallico,* Grammar School Classics, New Edition (London: Whittaker & Co., 1875).

The adventures related in the literature of the Wild West were remote from my nature but, at least, they opened doors of escape. I liked better some American detective stories which were traversed from time to time by unkempt fierce and beautiful girls. Though there was nothing wrong in these stories and though their intention was sometimes literary they were circulated secretly at school. One day when Father Butler was hearing the four pages of Roman History clumsy Leo Dillon was discovered with a copy of *The Halfpenny Marvel*.

"An Encounter" (*D* 20)

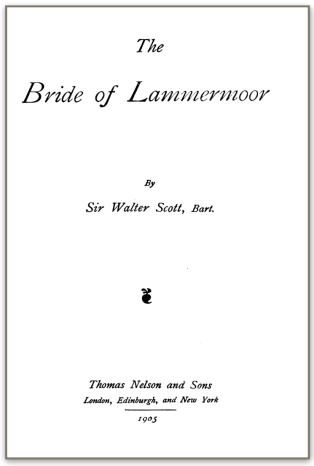
The schoolboys of "An Encounter" find adventure in the pulp periodicals of *The Union Jack*, *Pluck*, and *The Halfpenny Marvel*. Joe Dillon, the future priest in the story, has a library of these titles that circulate secretly among his friends. However, a more substantial book acts as a foil to these inexpensive periodicals that sparked the boys' imaginations and prompted their play. Father Butler directs his students to a page from their Latin lesson, leading his students saying "*Hardly had the day . . .*" and beckoning them to continue the reading. The class appears to be reading from Julius Caesar's *Commentary de Bello Gallico*, a text noted for its historical record and straightforward Latin appropriate for the teaching of the language.

While in the process of questioning his students about Caesar's text, Father Butler discovers the copy of the *Apache Chief* in Leo Dillon's pocket. This boys' magazine stands in contrast to the classical work, leading Father Butler to comment on the cultural status of popular literature at the time:

> —What is this rubbish? he said. *The Apache Chief!* Is this what you read instead of studying your Roman History? Let me know find any more of this wretched stuff in this college. The man who wrote it, I suppose, was some wretched scribbler that writes these things for a drink. I'm surprised at boys like you, educated, reading such stuff. I could understand it if you were . . . National School boys. (*D* 10)

Unsurprisingly, the priest privileges Caesar over quickly-penned and often formulaic adventure tales; nevertheless, Butler goes a step further by calling into question the morality and economics of pulp authorship. The writer of the *Apache Chief* is reduced to being a hack and drunkard, and by association his readers are similarly enfeebled in mind and spirit. The priest is willing to believe that the lower strata of society would resort to this sort of entertainment, but he has higher expectations for the pupils at Belvedere College.

This volume of Caesar's commentaries on the Gallic wars was specifically designed for use in a grammar school, and the explanatory apparatus will be familiar to many readers of Joyce who reach often for the various annotations, commentaries, and summaries that accompany his texts.


The
Bride of Lammermoor
By
Sir Walter Scott, Bart.
Thomas Nelson and Sons
London, Edinburgh, and New York
1905

Sir Walter Scott, *The Bride of Lammermoor* (London: T. Nelson & Sons, 1905).

Then he began to talk of school and of books. He asked us whether we had read the poetry of Thomas Moore or the works of Sir Walter Scott and Lord Lytton. I pretended that I had read every book he mentioned so that in the end he said:
—Ah, I can see you are a bookworm like myself.

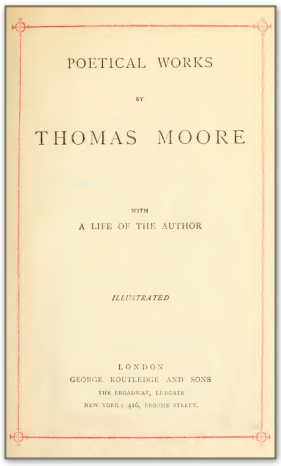
"An Encounter" (*D 25*)

"An Encounter" asks its reader to consider the nature of the bookworm. A bookworm is, of course, someone fond of reading, but it seems to entail more than this also. The bookworm burrows into the book, shapes its world from the stories which surround it, takes sustenance from the pages, and makes its own narrative as it moves through the book according to a logic of its own. In many ways, "An Encounter" and *The Bride of Lammermoor* are stories told by bookworms. Scott begins *The Bride of Lammermoor* with an epigraph from *Don Quixote:*

> It is mighty well, said the priest; pray. landlord, bring me those books, for I have a mind to see them. With all my heart, answered the host; and going to his chamber, he brought out a little old cloke-bag, with a padlock and chain to it, and opening it, he took out three large volumes, and some manuscript papers written in a fine character. (n.p.)

Scott, who began a translation of *Don Quixote* at age fourteen, uses the epigraph to gesture toward the framing devices he employs in the Waverley novels. *The Bride of Lammermoor* belongs to a series of novels entitled "Tales of My Landlord," which is often considered a subset of the larger Waverley collection. Scott gives the impression that the novels are written by one Jedediah Cleishbotham who is editing the stories of the late Peter Pattieson who heard the tales from his landlord. The landlord in Cervantes's tale has inherited a portmanteau of books and manuscripts containing chivalric stories. The man of the house takes great pride and entertainment from the books, which he keeps under lock and key. The priest who asks for the books wishes to burn half of them because of their fictional content, wanting only to retain the rigorously historical and morally upright works.

Scott's novel, in its textual and material forms, share in some of the ambiguous narrative strategies of *Dubliners*. A dual encounter characterizes Joyce's story. On one level, the narrator and Mahoney are shaped by the events in Ringsend, and on another, they are shaped by the textual worlds they inhabit. Just as Cervantes's Don Quixote or Scott's Jedediah Cleishbotham, Joyce's characters inhabit fictional narratives that drive their actions.



Thomas Moore, *Poetical Works* (London: George Routledge and Sons, n.d.).

Then he began to talk of school and of books. He asked us whether we had read the poetry of Thomas Moore or the works of Sir Walter Scott and Lord Lytton. I pretended that I had read every book he mentioned so that in the end he said:
—Ah, I can see you are a bookworm like myself.

"An Encounter" (*D 25*)

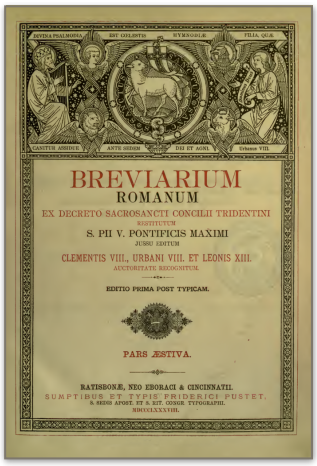
Moore is one of three Romantic writers discussed in "An Encounter," along with Scott and Lytton, and throughout much of the nineteenth century each was a best-seller. The success of these authors meant that millions of copies of their books flooded the English-speaking world. Moore, Scott, and Lytton, much like Dickens, were household literary names.

The songs of Moore arise time and time again in Joyce's works, and in "Two Gallants" the harpist on Kildare Street plays "The Song of Fionnuala" from Moore's *Irish Melodies*. Joyce owned a copy of Moore's works published by George Routledge and Sons (*JJTL* 342).

Copies of Moore's *Melodies* could be found Final in sitting rooms across Ireland. Mumford Jones, one of Moore's biographers, observes that the format and design of the early issues of the *Melodies* contributed to its wide appeal. He describes,

> a tall, thin folio almost fifteen inches high, so bound as to open for the pianofortes of the day; a border of shamrocks and willows running around the gray-green cover, the title a riot of type faces; a rude woodcut (said to have first appeared on a Dublin broadside commemorating Emmet) of the Muse of Ireland, chastely clad, pensively at ease under a willow tree, her right arm negligently resting on a Celtic harp. . . (105)

The format of the edition of Moore's works owned by Joyce lacks these conscious markers of Irishness, and it is a volume made for the hands of a poetry reader, rather than a piano's music stand.



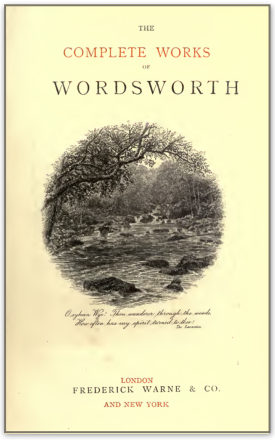
Catholic Church, *Breviarium romanum ex decreto sacrosancti Concilii tridentini restitutum*, 4 vols (Ratisbonæ: F. Pustet, 1888).

—Mind you, I noticed there was something queer coming over him latterly. Whenever I'd bring in his soup to him there I'd find him with his breviary fallen to the floor, lying back in the chair and his mouth open.

"The Sisters" (*D 16*)

In 1896, *The Irish Ecclesiastical Record* reviewed a lavish Italian breviary, "We have received from the great house of Pustet, at Ratisbon, specimen copies of its newly-published *Breviary* and the *Horae Diurnae* which, in our opinion, are destined to have a very wide circulation in Ireland" ("Notices of Books" *Irish Ecclesiastical Review* 93).

The breviary is a compendium containing a series of prayers to be read daily. The book is usually divided into four sections for each of the seasons and has five basic elements: the Psalter, the Proper of the Season, Proper of the Saints, the Common, and special Offices. As the language of the Catholic liturgy, Latin was the language of most breviaries, as is the case with the Pustet edition. However, in the late nineteenth century English language breviaries became increasingly available. William Blackwood and Sons, a publishing firm in Edinburgh and London, released a popular English translation of the Roman Missal, which sparked a controversy over the proper uses of the book. A reviewer from *The Dublin Review* summarized the objections in observing that "there is an idea that the Breviary is a book for priests and perhaps, also, that there is just the slightest soupçon of a heterodox leaning in wishing to put a "Service Book" into the vernacular" ("Notices of Books," *The Dublin Review* 289). As a book, the breviary calls for daily and even hourly cycles of reading. It attempts to order the spiritual day. In an early review of *Ulysses* that appeared in the *New York Times,* Joseph Collins wrote that although Joyce often has harsh words for his country of birth, "every day of his life, if the mails do not fail, he gets a Dublin newspaper and reads it with the dutifulness with which a priest reads his breviary" (40).



William Wordsworth, *The Complete Works of Wordsworth* (London: Frederick Warne & Co., 1889).

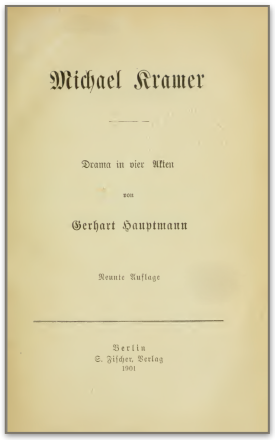
The books on the white wooden shelves were arranged from below upwards according to bulk. A complete Wordsworth stood at one end of the lowest shelf and a copy of the *Maynooth Catechism*, sewn into the cloth cover of a notebook, stood at one end of the top shelf.

"A Painful Case" (*D* 107-8)

James Duffy organizes his books according to size. He places the largest books on the lowest shelf and the smallest on the top. This is a sensible strategy for a number of reasons. If the heaviest books anchor the shelves at the bottom, the whole bookcase is more stable and less likely to topple. Placing books on a shelf next to volumes of a similar size also offers support for the books themselves. Samuel Pepys, most famously, employed this method, numbering his entire entire collection from largest to smallest. The fastidious and stable organization of Duffy's library reflects his sensibility before meeting with Mrs. Sinico. The exchange of books speaks to their intimacy and its tragic interruption. After describing the increasing frequency of their meetings, Joyce notes the intellectual and material entanglements that unite the two: "Little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her" (*D* 110). Duffy disrupts the unity and order of his library to cement his relationship with Mrs. Sinico through the exchange of books. This move is more risky than it seems. As one contemporary bibliophile remarked, "Borrowers, of course, are nearly the worst enemies of books, always careless, and very apt to lose one volume out of a set" (Humphreys 17). Only days after dissolving their relationship, Duffy "receives a parcel containing his books and music," and he "returned to his even way of life" (*D* 112). The physical placement and exchanges of his volumes reveals his domestic situation and changing relationship to Mrs. Sinico.

The collections of Wordsworth's complete works on the market in the final decades of the nineteenth century spanned hundreds of pages. Macmillan's *The Complete Poetical Works of William Wordsworth* (1888) encompasses over 1,100 pages of verse and supplementary material while Frederick Warne & Co.'s *The Complete Works of Wordsworth* (1889), which did not include *The Prelude* because of copyright issues, ran over 600 pages.

Joyce ranked Wordsworth among the first-rate English writers, and cited his poem "The Affliction of Margaret" as evidence of his genius (*JJ* 204-5). Duffy gives Wordsworth the honor of being the largest book in his library.



Gerhard Hauptmann, *Michael Kramer* (Berlin: S. Fischer Verlag, 1901).

In the desk lay a manuscript translation of Hauptmann's *Michael Kramer*, the stage directions of which were written in purple ink, and a little sheaf of papers held together by a brass pin.

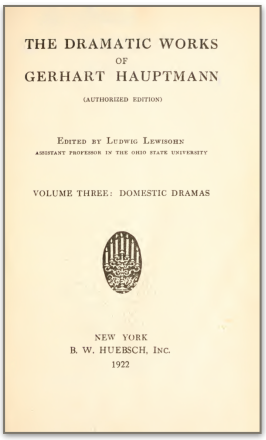
-"A Painful Case" (*D* 108)

During the summer of 1901, Joyce accompanied his father to the metropolis of the Irish midlands Mullingar. Equipped with only his faulty knowledge of German and a passion for Hauptmann's drama, Joyce translated *Vor Sonnenaufgang* (Before Sunrise) and possibly *Michael Kramer* during the trip. While the manuscript of former survived, the latter has been lost, if Joyce did attempt a translation as he claims. Likewise, James Duffy translates Michael Kramer. However, Joyce does not describe the copy text used to make the translation, but he must have had one of the early German editions published by S. Fischer Verlag in Berlin, who also published the works of Thomas Mann.

Ellmann suggests that Joyce "could still feel himself a discoverer of these plays because neither of them had as yet been included in the Heinemann edition of Hauptmann's works" (*JJ* 87). Yet, Hauptmann was fairly well known in Britain throughout the 1880s. *The Bookman*, for instance, ran a lengthy article on the playwright's growing fame in 1894 (Marshall 143-45). Across the Atlantic, *Literature* commented that "[m]onographs and *brochures* on Gerhart Hauptmann continue to crowd the German book market. The poet, who at 35 has been canonized among the immortals, is apparently as inexhaustible a subject for the pen of the literary tyro abroad as even Friedrich Nietzsche himself" ("Notes" 158). The success of the naturalistic *Ver Sonnenaufgang* placed Hauptmann on the bookshelves of Europe and America, and his affinities with Ibsen's writing drew the attention of the young Joyce.

Despite the international attention, Hauptmann had not reached the Irish stage, and Joyce saw the opportunity to bring these plays to the newly formed National Theatre. He sent his translations to W.B. Yeats, who turned it down on account of Joyce's poor German and an unwillingness to stage anything other than native Irish works (Perkins 9-10).

Included here are an early edition of Hauptmann's drama in German and the first English translation executed by Ludwig Lewisohn, which appeared in *The Dramatic Works of Gerhart Hauptmann*.


THE DRAMATIC WORKS
OF
GERHART HAUPTMANN
(AUTHORIZED EDITION)

EDITED BY LUDWIG LEWISOHN
ASSISTANT PROFESSOR IN THE OHIO STATE UNIVERSITY

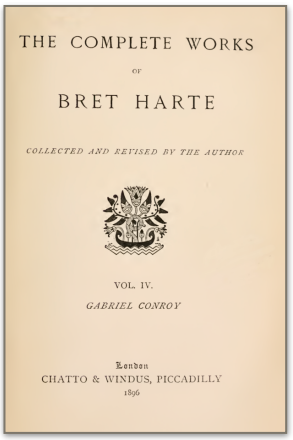
VOLUME THREE: DOMESTIC DRAMAS

NEW YORK
B. W. HUEBSCH, INC.
1922

Gerhard Hauptmann, *The Dramatic Works of Gerhart Hauptmann*, Vol. 3, Ed. Ludwig Lewisohn (New York: B.W. Huebsch, 1922).

In the desk lay a manuscript translation of Hauptmann's *Michael Kramer*, the stage directions of which were written in purple ink, and a little sheaf of papers held together by a brass pin.

-"A Painful Case" (*D* 108)



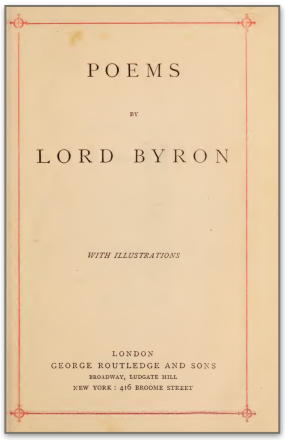
Bret Harte, *Gabriel Conroy: The Complete Works of Bret Harte*, Vol. 4 (London: Chatto & Windus, 1890).

"And then it was long after ten o'clock and yet there was no sign of Gabriel and his wife."

-"The Dead" (*D 176)*

Bret Harte's *Gabriel Conroy* is the only text in this collection that does not have a physical presence in any of Joyce's stories. However, its title figures prominently in the final story of the collection "The Dead." Joyce takes the name of the titular character of Harte's novel of the American West for his own protagonist. Gabriel Conroy, as the mature Dublin intellectual who struggles with the memory of his wife's former lover on the feast of the Epiphany, bears little obvious connection to Harte's tale. The one significant exception being the novel's opening blizzard echoed by the "snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (*D* 224).

Joyce owned a copy of Bret Harte's stories, *Tales of the West* (1913), which does not contain *Gabriel Conroy* (*JJTL* 208). The edition of the novel which appears here is the collected and revised edition of Harte's works issued by Chatto & Windus. Joyce certainly had an affinity for this writer of western tales. Ellmann notes that Joyce recommended the reading of Harte along with Tolstoy, the Concourts, and George Moore to his step-grandson David Fleischman (*JJ* 247).



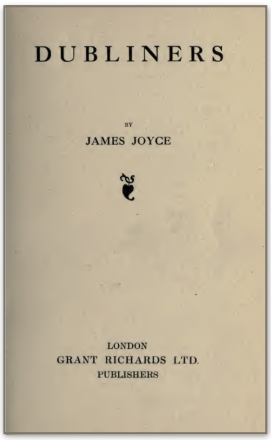
George Gordon, Lord Byron, *Poems* (London, New York: George Routeledge and Sons, [1880]).

"A volume of Byron's poems lay before him on the table. He opened it cautiously with his left hand lest he should waken the child and began to read the first poem in the book . . ."

-"A Little Cloud" (*D* 83)

Little Chandler likes to imagine his name in print—especially with a Celtic inflection, T. Malone Chandler. With Chandler's tentative literally ambition and Ignatius Gallaher's journalistic braggadocio, "A Little Cloud" exists on the margins of Dublin's literary scene and its opportunities and difficulties. For Chandler, books signify past ambitions and opportunities lost, and his library is symbolic of ambition and freedom of his earlier life as a bachelor. When he removes a volume of Byron from his shelves near the end of the story, he carefully balances the tome in his left hand with the child in his right, as if weighing authorship against fatherhood.

Joyce owned a similar edition of the Routledge collection of Byron's poems, and it is one of the most heavily annotated books in his collection (*JJTL* 92). Byron was one of Joyce's childhood literary heroes and was once beaten by classmates for upholding the heretical Byron as the greatest English poet (*JJ* 40). However, his opinions were not wholly out of step with Dublin's book buyers. In April 1898 the English periodical *The Academy* asked booksellers across the British isles whether Byron was read or not. Messrs. Hodges, Figgis, & Co. of Dublin responded: "On the whole Byron sells fairly well here, and has not shown signs of diminishing popularity during recent years. We find it necessary to keep a good stock of the one-volume editions in both cloth and leather binding; and the 'Selections,' in the 'Golden Treasury Series,' is constantly inquired for." The opinions from London, Birmingham, Bristol and elsewhere seem split regarding the extent of Byron's decline, but at least in Dublin, the poet seemed to retain relevance and book sales.



James Joyce, *Dubliners* (London: Grant Richards, 1914).

"Dear Mr. Grant Richards I have received your letter of 29 April [1915] with statement of sales up to 31 December by which I see that 379 copies of *Dubliners* were sold in the United Kingdom. I was sorry that neither you nor I have gained anything."

-Letter from James Joyce to Grant Richards, 7 May 1915

The first edition of *Dubliners* caused difficulties for both author and publisher. Joyce spent the better part of a decade working to get his stories published, and after many setbacks, hesitations, and compromises Grant Richards finally saw the book into print in 1914. It didn't sell well—only 379 copies in the first year—and neither Joyce nor Richards saw any significant financial gains from the first edition.

One of the most visible features of this edition is the use of inverted commas to mark direct discourse. Richards insisted on this punctuation style in order to normalize the text, against the wishes of Joyce who preferred the use of em-dashes to mark dialogue.

As Richards prepared this edition of *Dubliners*, there were a number of ideas and suggestions that never quite made it into the book. Joyce wished to include a narration of the previous failed attempted to get the book published as an advertisement for the piece. Since Richards had turned the book down once already, the piece did not place him in a positive light, and he brushed off the suggestion. Instead, Richards liked the idea of having an introduction to the stories written by a more established writer. He considered Filson Young, who had written *Ireland at the Cross Roads: An Essay in Explanation* (1904) which Richards also published. The publisher abandoned this idea also.