

FOREWORD & ACKNOWLEDGMENTS:

JAMES JOYCE IN BUFFALO, NEW YORK

Michael Basinski, Curator of the Poetry Collection

The Poetry Collection of the University at Buffalo stands alone as a singular research library for the scholarly study of poetry after 1900. As poetry's library of record, the Poetry Collection offers a comprehensive account of poetry's evolution over the last one hundred and ten years. This historical unfolding is an interconnected and symbiotic imaginative procession where poets, writers, and communities of writers and artists create both in conflict with each other and in harmony, and it involves, in fact relies upon, the entrepreneurial spirit and pure tenacity and faith of editors and publishers who consistently face scorn and hardship to publish and disseminate new writing. To harvest in this realm of writing, the Poetry Collection's foundation is a simple yet expansive collecting policy that mandates that all published poetry must be equally represented from the most sacred to the most profane. The collection's expanse—140,000 monograph titles, including 6,600 broadsides; 9,000 runs of little literary magazines; 150 named manuscript collections—defines the extent of that fact. UB's Poetry Collection is the largest in North America, and, while there are many peaks in this marvelous array, there is only one pinnacle, and that crown jewel is the James Joyce Collection.

James Joyce was born on February 2, 1882 in Dublin. On June 16, 1904, Joyce and Nora Barnacle went on their first date. This June date, now known as Bloomsday, was immortalized and celebrated in Joyce's *Ulysses*. In May of 1907 Elkin Matthews published Joyce's small collection of poems titled *Chamber Music*. *Dubliners* and *A Portrait of the Artist as a Young Man* followed. On February 2, 1922, Sylvia Beach, through the vehicle of her bookstore, Shakespeare and Company, published *Ulysses*. A year later Joyce began to compose a text he initially called *Work in Progress*. In May of 1939 *Work in Progress* was published as *Finnegans Wake*. In late 1940, escaping the impending Nazi occupation of Paris, Joyce and his family fled to Zurich. Joyce died there on January 13, 1941 and was buried in the Fluntern Cemetery. To meet expenses, in 1949 Joyce's family exhibited a large selection of Joyce memorabilia and manuscript material at the La Hune Gallery in Paris.

Oscar Silverman, a member of the English Department of the University of Buffalo (as it was known until 1962 when it became the University at Buffalo, the State University of New York), visited the exhibition and recognized the intellectual significance of the materials on display. Silverman realized that a Joyce archive in the Poetry Collection would fit into the sprawling networks of twentieth-century writing and give rise to scholarship for generations. Returning to Buffalo, Silverman informed Charles D. Abbott, first director of the University Libraries, about the availability of the Joyce Collection. Abbott had founded the Poetry Collection in 1937 and was an

early proponent of manuscript studies. Together, they paved the road for Joyce's journey to Western New York. However, this interdepartmental liaison is only the beginning of the story.

The James Joyce Collection came to the Poetry Collection, in no small measure, because of the foresight and generosity of friends of the University of Buffalo. In 1950 a gift from Margaretta F. Wickser, made in memory of her husband Philip J. Wickser, brought the La Hune consignment of Joyce materials to the Poetry Collection, including manuscripts, notebooks, letters, and Joyce's private library, which included books inscribed to Joyce from William Butler Yeats, Ezra Pound, Nancy Cunard, Ernest Hemingway, James Stevens, and T. S. Eliot. Among the paintings that arrived in this installment were portraits of James Joyce and Joyce's father, John Stanislaus Joyce, by world-renowned Irish painter Patrick Tuohy; two portraits of Nora Joyce; and five oils of Joyce's distant relatives. Joyce's famous walking sticks, glasses, and passports were also part of this consignment.

Thanks to Constance and Walter Stafford's hands-on negotiations in Paris and their financial support, Joyce materials were subsequently purchased from Sylvia Beach, publisher of the first edition of *Ulysses*, in 1959. The Sylvia Beach consignment included Joyce's first *Portrait of the Artist* notebook; inscribed photographs; her extensive correspondence with Maurice Darantieri, whose printing firm typeset *Ulysses*; her correspondence with Joyce translators and publishers like Harry and Caresse Crosby of Black Sun Press; and letters that James Joyce wrote to her before and after the publication of *Ulysses*. Sylvia Beach's personal James Joyce book collection also came to UB. Among her treasures was her personally inscribed copy of *Ulysses*, in which Joyce's poem, "Who is Sylvia," is tipped in, as was Joyce's schema for *Ulysses*, which outlined some of the complexities Joyce included as he structured his novel. Beach's copy, number 2 of 100 printed on Dutch hand-made paper, is one of the most magnificent association copies in the world. Among the other unique items in this consignment were lists of possible subscribers to *Ulysses* in Joyce's hand, the final color proof of the Greek blue *Ulysses* paper cover, and a stack of completed order forms from notables such as T. E. Lawrence, Samuel Roth, Djuna Barnes, William Carlos Williams, and Peggy Guggenheim.

B. W. Huebsch, an American publisher and an associate of Joyce, donated further materials in 1951 and 1959. Another installment arrived after the death of Sylvia Beach in 1962, again through the support of the Staffords, the generosity of Mrs. Spencer Kittinger, and the Friends of the Lockwood Memorial Library. Finally, in 1968, an acquisition of *Finnegans Wake* uncut and heavily revised page proofs from Maria Jolas completed the manuscript collection. In the last few decades, a collection of translations of Joyce's novels, short stories, and poems has been added. *Ulysses*, for example, can be read in more than twenty languages. To be inclusive, virtually all Joyce criticism is collected along with new editions of Joyce's books and novels.

Comprising more than 10,000 pages of manuscript material, notebooks, and letters, the University at Buffalo's James Joyce Collection is the most prestigious and

Exposition en Hommage
A
**JAMES
JOYCE**

SA VIE : portraits de famille,
objets personnels, photographies.

SON ŒUVRE : manuscrits,
éditions rares, traductions,
éditions piratées, illustrations
originales de **Matisse**.

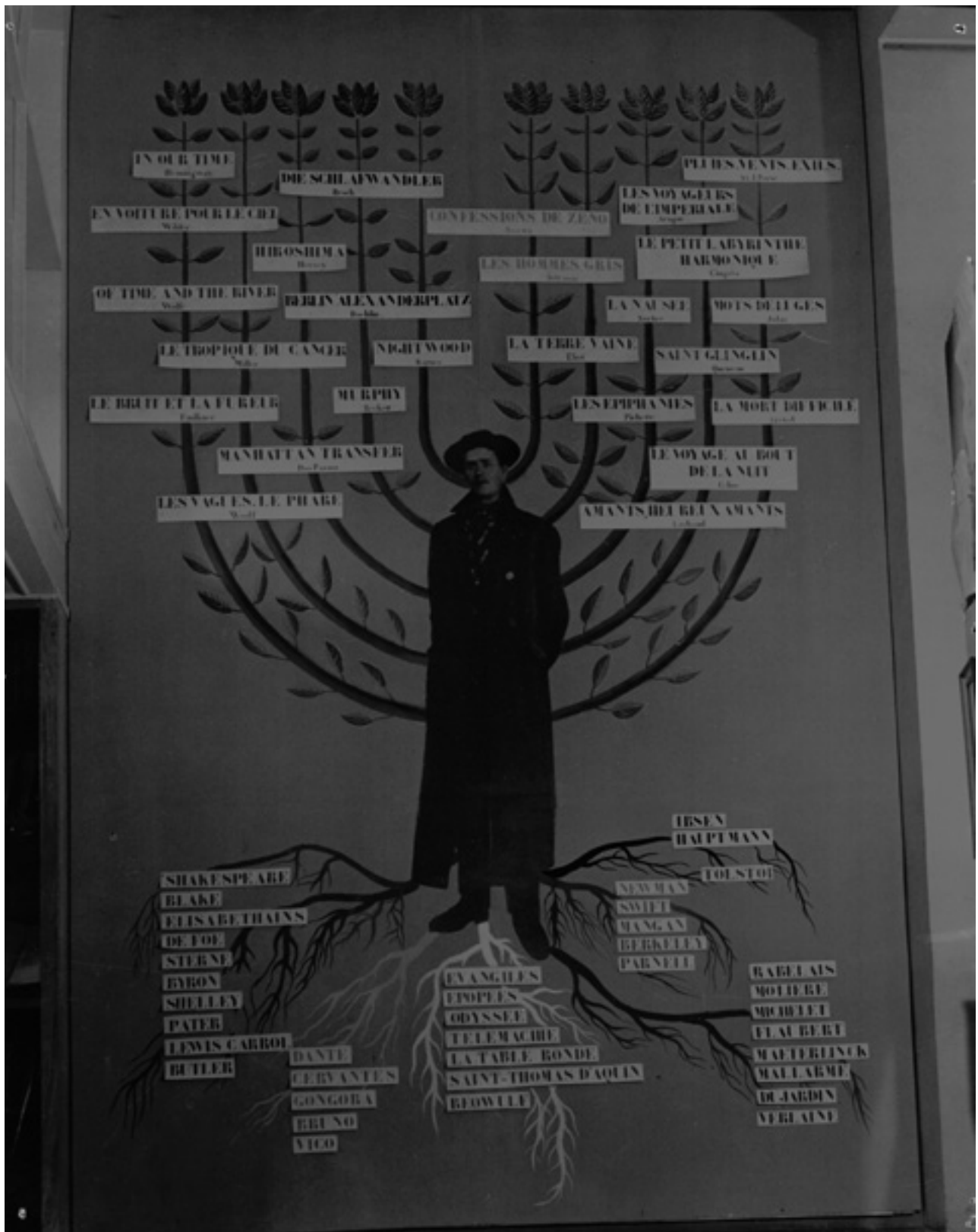
SON RAYONNEMENT :
œuvres dédiquées de
contemporains, livres
et revues critiques.

Sa dernière bibliothèque.

15 OCTOBRE - 10 DECEMBRE 1949

Librairie-Galerie La Hune

170, BOULEVARD SAINT-GERMAIN, PARIS-6°



La Hune Gallery exhibition panel illustrating Joyce's place in literary history.

largest Joyce collection in the world. From the time the various Joyce consignments arrived at the Poetry Collection, the manuscripts, notebooks, and ephemeral items have been in full use. They still are today, as the world of Joyce scholarship knows UB's Joyce Collection quite well. This collection, however, has a greater appeal to other audiences. Joyce's ranking as one of the twentieth century's greatest artists and *Ulysses* as the greatest literary achievement of the twentieth century have drawn attention from all quarters.

Discovering what to exhibit and where and how to display various items was a challenge. The depth and breadth of the collection had to be addressed without exhibiting several miles of manuscripts. The research value of the collection had to be revealed without listing more than one hundred books the archive has supported. The author behind the art had to emerge as pan-European. Furthermore, the compromised state of the notebooks, manuscripts, and proofs was an issue; many of them are near one hundred years old and in need of conservation. The list of considerations was a labyrinth, and each item in the exhibition had to pass muster. Overall, the greatest challenge of this project was to create an exhibition that would reintroduce the intellectual opportunities available in the James Joyce Collection to the Joyce scholarly community and also introduce UB's James Joyce Collection to an ever-expanding public.

Meeting these challenges involved intense cooperation among the Poetry Collection and University Libraries, the UB Art Galleries, and the School of Architecture and Planning. Working across disciplines, Nancy Nuzzo, Director of Music & Special Collections, and I teamed with Sandra Olsen, Director of UB Art Galleries, and Brian Carter, Dean of the School of Architecture and Planning. We applied for and received an Interdisciplinary Research Development Fund grant from the office of Jorge V. José, Vice President for Research. This grant allowed our working committee to obtain a conservation report from the Northeast Document Conservation Center and to invite Joyce scholars Sam Slote and Michael Groden to Buffalo to assist in the exhibition planning. Our working group, including our students, variously involved members from all across the UB campuses. The design of the exhibition on the work of James Joyce was prepared by graduate students in the architecture program at UB. Working under the direction of Brian Carter, and in collaboration with UB Anderson Gallery staff, M.Arch students Paul Dudkowski, Daniel Stripp, and Dan Chorley developed design proposals with Sandra Olsen and went on to fabricate the installation with UB Anderson Gallery staff members Robert Scalise and Ken Short. These initiatives highlighted this project as an invaluable educational program that focused on the aims of UB2020 by integrating architecture, scholarly research, inter-disciplinary collaborations, material studies, and innovative design. Each individual brought input and expertise to this project.

Years ago, it seems, during those sleepless nights when I began considering this exhibition, I never, never imagined that so many good UB citizens would contribute. They did. Without the administration, faculty, staff, and students of UB, the James Joyce Collection, truly a literary wonder of the world, would not be on view. In support of the University's ongoing commitment to education, research, and development, the

Poetry Collection invites one and all to open their intellect and imagination and in the spirit of wonder and exploration enjoy the James Joyce Collection.

Without the help of many individuals this exhibition in all its many facets would not have been possible. I join my colleagues Nancy Nuzzo, Sandra Olsen, and Brian Carter in thanking the following individuals for their generous and expert assistance (all affiliations are with the University at Buffalo except where noted): Ann Alba, Cynthia Albertson, and Katrina Bartlett, graduate students, Art Conservation Department, Buffalo State College; April Bialecki; Ruth Bryant, Assistant Dean, School of Architecture and Planning; Melanie Buhrmaster-Bunch, Director of Corporate Relations; Barbara Carlson, Assistant to the Dean, School of Architecture and Planning; Dan Chorley; Dr. Barbara Cole, Education Director, Just Buffalo Literary Center, Buffalo, NY; Dr. Luca Crispi, Lecturer in the School of English, Drama, and Film and in the University College Dublin Centre for Research for James Joyce Studies; Ronan Crowley; John DellaContrada, Senior Director of Media Relations, University Communications; Amy Loucks-DiMatteo, Manager of Library Network Support, University Libraries; Patricia Donovan, Senior Editor, University Communications; Paul Dudkowski; Catherine Dunning, Mary Barnard Fellow, the Poetry Collection; Donald Elick, Director of Development, University Libraries; Megan Faragher; Ron Gaczewski, Preservation Officer, University Libraries; Joshua Gordon; Dr. Michael Groden, Distinguished University Professor, Department of English, the University of Western Ontario; Professor James Hamm, Art Conservation Department, Buffalo State College; Patricia Hamm, Fine Arts Conservation and Technical Services, Clarence Center, NY; Jeannie Hoag, Mary Barnard Fellow, the Poetry Collection; Thomas P. Honan, Director of Foundation Relations; Dr. Mara Huber, Special Assistant to the President for Educational Initiatives and Director of Community Partnerships; Alexander Clark Johnston; Isidor Justeson, Mary Barnard Fellow, the Poetry Collection; Dr. Damien Keane, Department of English; Jason Kovari; Erika Ledermann; Ginny O'Brien Lohr, Curator of Education, UB Anderson Gallery; Jennifer Markee, Finance and Operations Manager, UB Art Galleries; Dr. James Maynard, Visiting Assistant Curator, the Poetry Collection; William McDonnell, Associate Dean, School of Architecture and Planning; Deborah McKinzie, Associate Vice President for Development, College of Arts and Sciences; Dr. Cristanne C. Miller, Chair, Department of English; Kristopher Miller, Interactive Graphic Designer, University Libraries; Karen Walton Morse, Processing Archivist, University Archives; Walter Newman, Director of Paper Conservation, Northeast Document Conservation Center, Andover, MA; William Offhaus, Special Collections Assistant, University Archives; Peggy Pajak, Reformatting Technician, Preservation Program, University Libraries; Stephen Roberts, Associate Vice President for University Libraries; Tim Roby, Assistant Preparator, UB Art Galleries; Robert Scalise, Registrar and Collections Manager, UB Art Galleries; Dr. Mark Shechner, Department of English; Ken Short, Head Preparator, UB Art Galleries; Dr. Sam Slote, Lecturer, Department of English, Trinity College, University of Dublin; Dan Stripp;



James Joyce's British passport, issued May 3, 1924.

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