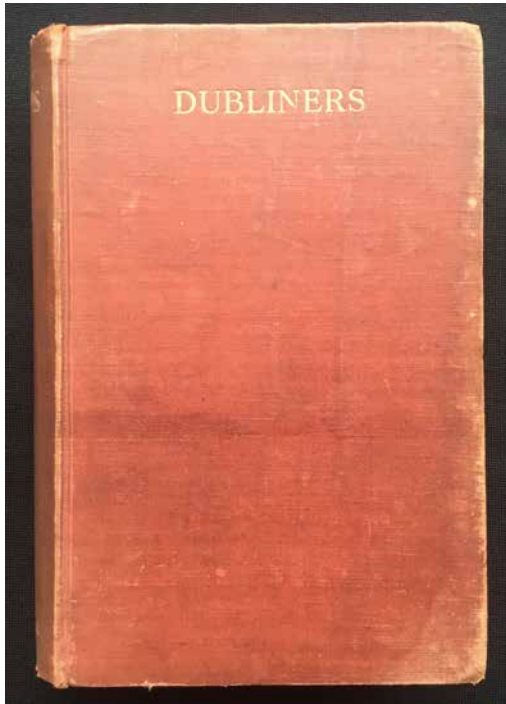


James Joyce: the collection of a contemporary reader.

Eleven of the fourteen titles on this list of James Joyce first editions come from the collection of Ward Cheney (1899-1963), a Manhattan book and art collector, and president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Cheney graduated from Yale University in 1922, the year the first complete edition of *Ulysses* was published, and began collecting shortly after. The earliest ownership date in the books is 1930, when Cheney began collecting limited editions (see item 9).

1. Joyce, James. *The Dubliners*. London: Grant Richards, 1914. First Edition. 19 x 12.5 cm. [A]⁸ B-R⁸ S⁴. 280 pp. Red cloth, gilt stamp title to upper board, gilt stamped spine. Covers rubbed and damp stained, spine just slightly loose, text block cracking at gathering K, internally a bit dusty, but otherwise a square and very good copy. Former contemporary ownership signature and date to front fly leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Bookseller's ticket to rear pastedown, Harry F. Marks Bookseller, New York.

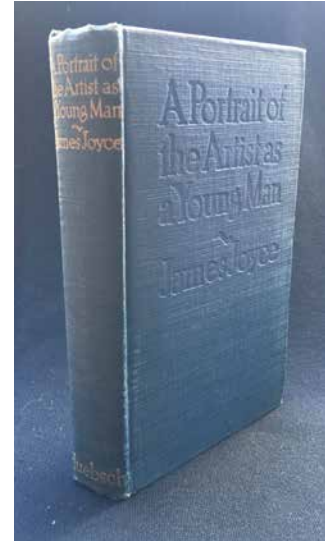


Joyce's tour de force short story collection that nearly wasn't published due to the book's perceived obscenity. Richards originally offered to publish the book in 1905, advertising it in his First Catalogue of Books, 1906. When Joyce refused to make changes, Richards withdrew his support for the book and *Dubliners* was rejected by numerous publishers, including Elkin Matthews. When Richards finally agreed to print the book in 1914 his contract with Joyce stipulated that the author guarantee the purchase of 120 copies. In the end 746 copies of the book were bound with the remaining 504 sets of the 1,250 printed shipped to Huebsch in New York where they eventually appeared with a new title page.

Slocum & Cahoon A8. Good. (224)

\$7,500

2. Joyce, James. *A Portrait of the Artist as a Young Man*. New York: B.W. Huebsch, 1916. First Edition. 18.5 x 12.5 cm. [4], 300 pp. Blue cloth, upper board blind stamped with the title and author's name, spine stamped in gold. Lacks the cream colored dust-jacket. A faint rubbing to the edges of the boards and some uneven fading to the cloth, head and tail rubbed, minor tanning to the spine of this otherwise near fine, solid and square copy. Interior near fine. Penciled contemporary ownership signature to front fly leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. The first edition of *A Portrait* was printed on American sheets, which were subsequently imported and issued with the Egoist Press imprint. The true first edition, as the present copy, appeared in the United States prior to the London issue. Slocum & Cahoon A11. Very good. \$4,750

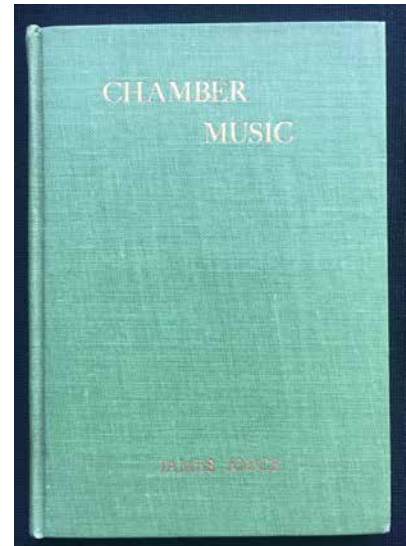


(225)

3. Joyce, James. *Chamber Music*. Boston: Cornhill Company, 1918. First Edition. 16 x 11 cm. [40] pp. [1-2⁸] [3⁴]. Light green cloth, gilt title and author's name to front board. Top edge trimmed, other edges untrimmed, and laid paper endpapers, protected in a mylar wrapper. Slocum estimates that perhaps 1,000 copies of this unauthorized first American edition were printed. A fine and lovely copy of Joyce's early poetry collection that Years called "a technical and emotional masterpiece." Slocum & Cahoon A5. Fine.

\$450

(242)



4. Joyce, James. *Exiles, a Play in Three Acts*. London: Grant Richards, 1918. First Edition. 18.5 x 12.3 cm. [A]⁸ B-I⁸ K¹⁰ [\$1 (+K2) signed]. Quarter green cloth over green paper covered boards with paper label to upper board, and paper spine label. Covers very lightly rubbed and corners slightly bumped, some spotting to the fore edge, but otherwise a very near fine copy. Slocum & Cahoon A14. Near fine. (217)

\$750

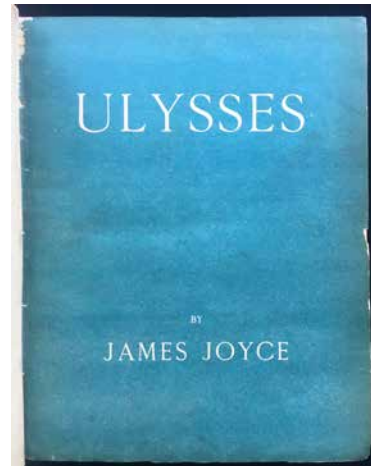




5. Joyce, James. *Verbannte [Exiles]*. Zurich: Rascher & Cie., 1919. First Edition. 19 x 12 cm. 154 pp. One of 600 copies printed. In the original printed wrappers, which show some very minor edge rubbing and the usual fading to the spine. Text block browning, but pages unopened in all gatherings but the first. Small errata slip tipped in before the title page. The first German edition of Joyce's play *Exiles* and the first of his works to be published in translation in any language. A well preserved and near fine copy. Slocum & Cahoon D44. (243)

\$300

6. Joyce, James. *Ulysses*. Paris: Shakespeare & Co., 1922. First Edition. 8vo: $\pi^2 2\pi^4 [1]^8 2-46^8 \chi^2$ (this copy lacking the 2 preliminary blanks and one of the blanks at the end). [xii], 740 pp. This is copy 584, one of 750 copies on handmade paper. Bound by Whitman Bennett, NY. (signature on verso of front flyleaf) in contemporary blue leather with gold stamping and tooling, original wrappers (lacking the spine) bound in, top edge gilt, fore edge and bottom edge untrimmed, and thus a large copy. Expertly rebacked spine shows toning, some minor scuffing to the leather boards; wrappers show some superficial loss in the gutter, but a solid, well preserved, and very good copy. Former ownership signature on front binder's leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut, who graduated from Yale the year *Ulysses* was published. The first edition of Joyce's greatest success, a book as revered by readers and scholars as by bibliophiles. Slocum & Cahoon A17. (223)



\$22,500

7. Joyce, James. *Ulysses*. New York: Random House, 1934. First authorized US edition. 20.7 x 14 cm. xviii, 774 pp. Cream colored cloth in a cream-colored dust-jacket printed in red and black. The jacket has had nearly invisible expert repair to some tiny tears at the extremities, but is otherwise clean, a fine to near fine copy. Housed in a custom made box. First issue dj with the designer's name Reichl on the bottom corner of the front panel of the dustjacket.



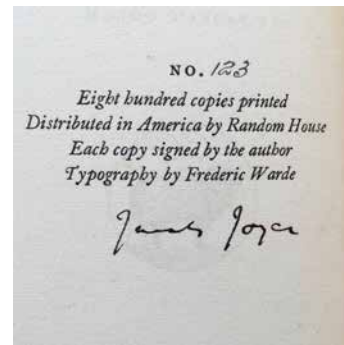
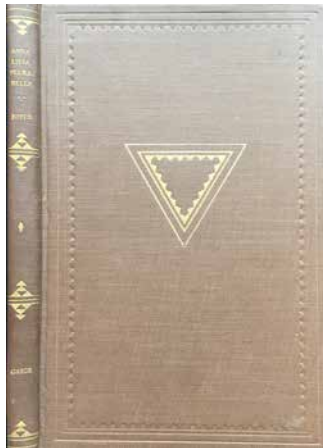
One of the great ironies attached to the first *authorized* American edition is that the copy text used to set the type was based on Roth's pirate edition of 1929 (Slocum & Cahoon A19), a corrupted version of the Shakespeare and Co. 1927 edition. Random House publisher Bennett Cerf initiated a judicial challenge to *Ulysses'* standing as a banned book, which was over turned by Judge John M. Woolsey in the famous trial of 1933, leading to unfettered dissemination of the book (Woolsey's important decision makes up part of the preliminaries in this edition). Slocum & Cahoon A21 Fine in near fine dust-jacket. (244)

\$3,000

SIGNED BY JOYCE

8. Joyce, James. *Anna Livia Plurabelle*. New York: Crosby Gaige, 1928. First Edition. 17.5 x 11.3 cm. [1-11⁴]; xx, 64 pp. Brown cloth with blind stamped border and gilt ornament to the upper board, gilt stamped spine, and top edge gilt. Tiniest faint of browning to the edges of the text, otherwise a fine solid copy. Signed by James Joyce on the limitation page, this being copy 123 of 800. Bookseller's ticket to final pastedown, Holliday Bookshop, New York, and penciled former owner signature to front fly leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Slocum & Cahoon A32. Near fine plus. (216)

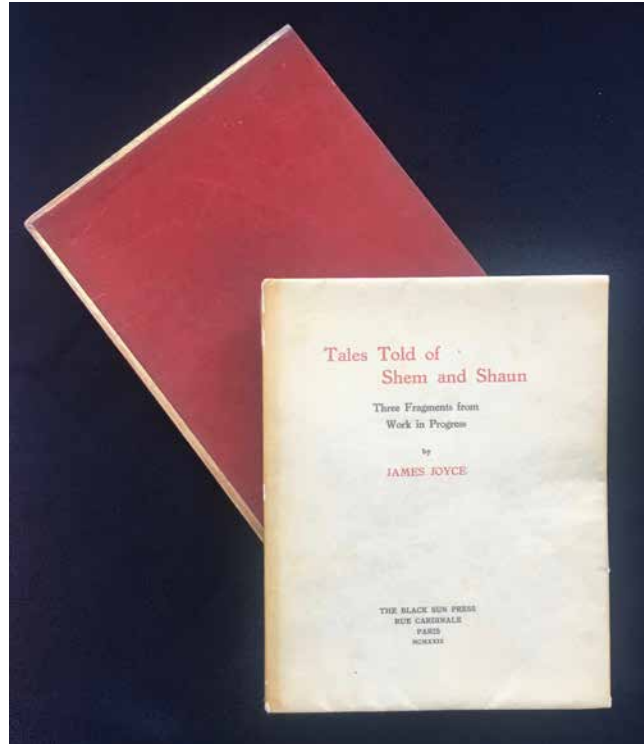
\$2,500



9. Joyce, James. *Tales Told by Shem and Shaun, three fragments from Work in Progress*. Paris: Black Sun Press, 1929. First Edition. 4to: [1⁶] [2-11⁴]. xvi, 64 pp. One of 500 copies on Hollande van Gelder Zonen paper, this being copy 172. Original glassine wrappers over heavy folded paper covers printed in red and black, housed in a red suede covered slipcase with gold trim (cf. Slocum A36 regarding the interchangeability of the green and red slipcases).

Former ownership signature dated 1930, of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Glassine shows toning to the spine with only a few very small chips, slipcase a bit worn but very solid, the book itself is a fine and lovely copy. Printed under the supervision of Harry and Caresse Crosby at their Black Sun Press in Paris. Includes the famous abstract portrait of Joyce by Brancusi. An excerpt from Joyce's "Work in Progress" as *Finnegans Wake* was known prior to publication. Slocum & Cahoon A36. Near fine to fine. (220)

\$2,000



10. Joyce, James. *Two Tales of Shem and Shaun; Fragments from a Work in Progress*. London: Faber and Faber, 1932. 18.6 x 12.1 cm. [A]⁴ B-F⁴; 48pp. Light green paper-covered boards, spine stamped in blue with title and author's name. Lacking the orange dust-jacket. Covers show some minor soiling/fading, and an irregularly shaped orange spot to the upper board, the same hue as that missing dust-jacket. Internally fine to near-fine with a penciled contemporary ownership signature to the front fly leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Slocum & Cahoon A37. Very good. (221)

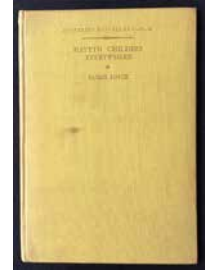
\$50

11. Joyce, James. *Haveth Childers Everywhere*. London: Faber and Faber, 1931. First English edition. 18.8 x 12.7 cm. 36 pp. Bound in yellow cloth, cover gilt stamped 'Criterion Miscellany No. 26' with title and author's name. Covers very slightly faded with minor soiling, internally fine. Former contemporary ownership signature in pencil to front flyleaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut.

11. Joyce, James. *Haveth Childers Everywhere*. London: Faber and Faber, 1931.

One of 249 copies in cloth (see Slocum A42).
Bookseller ticket on the rear pastedown of the
Holliday Bookshop, New York. Slocum & Cahoon
A42 Very good. (226)

\$350

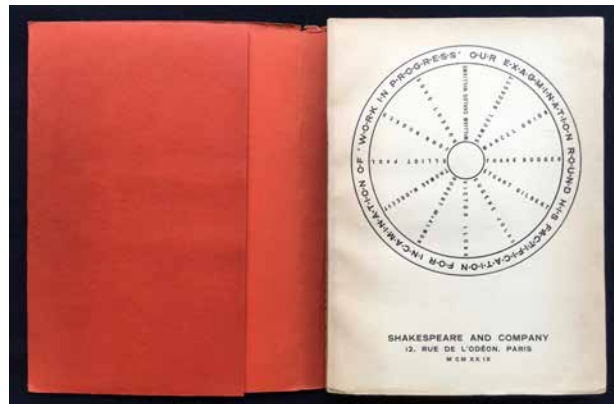
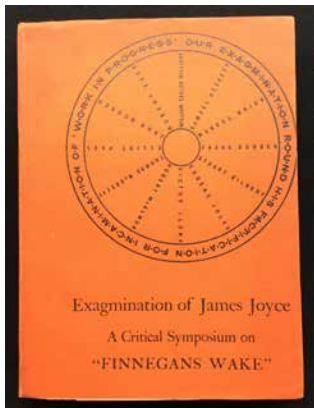


12. Joyce, James. *Haveth Childers Everywhere, Fragment from Work in Progress*. Paris and New York: Henry Babou and Jack Kahane, 1930. 4to: [1-9⁴]. 74 pp. Bound in cream-colored wrappers printed in green & black, with original glassine dust-jacket. Number 178 of 500 copies, printed on hand-made pure linen Vidalon Royal, especially made for this edition. Glassine soiled, and parts of the spine chipped and stained, some damp staining to the gutter of the final gatherings, occasional mild foxing, but a solid, uncut copy. Slocum & Cahoon 41 Good. (222)

\$650

IN THE ORIGINAL ORANGE (AND RARELY SEEN) DUST-JACKET

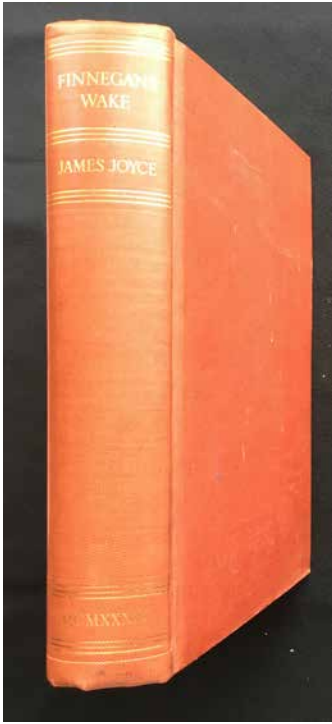
13. [Joyce, James] Beckett, Samuel, et al. *Our Exagmination Round his Factification For Incamination of Work in Progress*. Paris: Shakespeare & Co., 1929. First Edition. 19.2 x 14 cm. viii, 198 pp. Orange dust-jacket printed in blue over cream colored paper wrappers printed in black. Orange dust-jacket shows age and minor soiling but only the slightest edge-wear and just a few small splits, spine tanned. Cream wrappers bright, text block edge-toned but other wise a very near fine copy. Bookseller's ticket to final pastedown, Holliday Bookshop, New York, and the same bookseller's mailing card laid in.



Essays from a critical symposium on *Finnegans Wake*, or as it was known prior to full publication, 'Work in Progress.' In addition to **Samuel Beckett's first appearance in print**, the volume includes contributions from Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llona, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, and William Carlos Williams. Of the two "Letters of Protest" by G.V.L. Slingsby and Vladimir Dixon, which are critical of 'Work in Progress', one is believed to come from Joyce's own pen. This tribute to James Joyce also contains brief quotations from 'Work in Progress', including text which was not later incorporated into *Finnegans Wake*. Slocum & Cahoon B10. Near fine. (219)

\$3,750

COPY NO. 2, SIGNED BY JOYCE



14. Joyce, James. *Finnegans Wake*. London and New York: Faber and Faber, and the Viking Press, 1939. First Edition. 25.4 x 16.5 cm. π^4 [A]⁸ B-2P⁸ 2Q¹⁰; [\$1 (+2Q2) signed]. (8), 628 pp. Red cloth buckram, gilt stamped spine, top edge gilt. Lacks the slipcase. Copy 2, signed by the author, of a limited edition of 425 copies. Solid handsome copy with very minor rubbing to the covers and a little dustiness to the interior, a near fine copy. Pencil contemporary ownership signature and the date 1939 to the front fly leaf of Ward Cheney, a Manhattan book and art collector, president of the Cheney Brothers silk manufacturing company of Manchester, Connecticut. Joyce's final monolithic mosaic. Slocum & Cahoon 49 Near fine. (218)

\$5,800

