Irish Authors Collections Guide
17 April 2024

English Literature is one of the two greatest strengths of the Rosenbach’s library collections (the other being American history). What we usually call English Literature is more precisely the English-language literature of Great Britain, Ireland, and surrounding islands. Some of the greatest writers in the English language have been Irish. Dr. Rosenbach certainly recognized this, and although we don't know that he had a special interest in Irish writers as such, it means that he did collect a number of them. His interest was chiefly in pre-20th-century literature, so apart from James Joyce there are few recent writers represented.

Although they are not segregated by country of origin on the Rosenbach shelves, this guide highlights Irish authors as a particular sub-set of English-language authors. The guide is arranged in alphabetical order by author’s last name, and in the instances of James Joyce, Bram Stoker, and Oscar Wilde, the list is further broken down by collections category. Throughout this guide, all objects owned by Dr. Rosenbach are marked with an asterisk (*). Those marked with double (**) are part of Philip Rosenbach’s gift to the Foundation on January 12, 1953, consisting partly of objects from Dr. Rosenbach’s estate. This guide will be updated periodically to reflect new acquisitions and further cataloging of the Rosenbach collections. Objects acquired since 2014 are marked with a “+”.

For further information on any item listed on this collections guide, please contact us at https://rosenbach.org/research/make-an-inquiry/. For information about on-site research, or to request an appointment to see specific materials, visit http://rosenbach.org/research/make-an-appointment/.

Samuel Beckett (1906-1989)

  copy 1: Number 24 of 96. Wrappers, untrimmed.
  copy 2: Wrappers, not numbered
  copy 3: Number 17 of 96. Wrappers, untrimmed.

Maria Edgeworth (1767-1849)


A 805h **Harry and Lucy, Part II. Philadelphia: Published by Jacob Johnson, 1805.


ALS: Black Castle, Navan, to Mathew Carey, 1826 Sept. 29. 1 item (2 p.); 24 cm.

**Oliver Goldsmith (1728-1774)**

*Goldsmith’s natural history: abridged for the use of schools by Mrs. Pilkington; revised and corrected by a teacher of Philadelphia.* New and rev. ed. Philadelphia: M. Polock, 1857. 3 copies

AL: London, to Thomas Cadell, [ca. 1771].


The poetical works of Oliver Goldsmith with a sketch of the life and writings of the author. Philadelphia: Published by Charles Elliott; John Young, printer, 1823.

*She stoops to conquer ....* New-York: published by Charles Wiley; and H.C. Carey and I. Lea, Philadelphia, 1824.


The traveller, or, A prospect of society: a poem.... Manners of Italy, Switzerland, France, Holland, Britain; True beauty, a matrimonial tale & Adventures of Tom Dreadnought who served as soldier & sailor. America: Printed for every purchaser [i.e. Philadelphia, Printed by Robert Bell], 1768.

Guide to James Joyce holdings in the Rosenbach Museum & Library
11 October 2021

HISTORICAL NOTE
Dr. A.S.W. Rosenbach was well known as a collector of English literature but is perhaps best known for owning Joyce’s original manuscript for *Ulysses*. Joyce had sold the manuscript shortly before the book was published in 1922, to John Quinn, an Irish American lawyer and collector who had defended the publishers of *The Little Review* when they were prosecuted for obscenity in 1920. Quinn sold the manuscript with many others from his collection in January 1924, and Dr. Rosenbach purchased it for $1,975, slightly below the reserve price of $2,000. Joyce attempted to buy back his manuscript, but Rosenbach refused to sell. Rosenbach did, however, offer to buy the corrected page proofs of *Ulysses*. Dr. Rosenbach and Joyce never met.

Dr. Rosenbach also owned a handful of other Joyce works, including a first edition of *Ulysses*, given to him by the publisher and auctioneer Mitchell Kennerley in 1922, when it was still banned in the United States. All these objects are marked below with an asterisk (*). The Rosenbach has expanded these holdings considerably, and continues to collect works by and about Joyce. The guide is updated as new material is acquired. Objects acquired since 2014 are marked with a “+”.

SCOPE & CONTENT
This collections guide serves as an overview of the Joyce holdings, providing titles and call numbers. For complete catalog information and to view the materials in person, please make a research appointment and use the call number for reference.

James Joyce (1882-1941)
The James Joyce holdings at the Rosenbach consist of:
   I. Manuscripts, proofs, and ephemera
   II. Books
   III. Publications in periodicals
   IV. Anthologies
   V. Photographs and fine art
   VI. Rosenbach Company Archives
   VII. Catalog record for the *Ulysses* manuscript
I. James Joyce Manuscripts, proofs, and ephemera, arranged by date

EMs 1176/19
Autograph letter signed “Stephen Daedalus”: Dublin, to James S. Starkey, [1904 Aug. 27]. 1 item (1 p.)

EMs 1293/07
_A portrait of the artist as a young man._ Typescript of corrections for American ed., prepared by Harriet Shaw Weaver. [1916?]. 16 p.

EL4 .J89ul 922 MS
*Ulysses:* Autograph manuscript signed, [1916-1922]. 1 item (778 l.) Summary: Advanced draft with numerous alterations in ink on 698 loose sheets and two notebooks (60 and 20 leaves). Differs markedly from published text as a result of extensive reworking of the typescript (and later proofs) prepared primarily from this draft. Also present are two address panels of envelopes in which Joyce mailed the manuscript to John Quinn. First published Paris: Shakespeare & Co., 1922. See more detailed catalog record at the end of this list.

EMs 1342/25
+ Typed letter to Fanny Guillermet, Zurich, 1919 Feb. 28. 1 p. Address with ink correction by someone in Joyce’s circle.

EL4 .J89ul 922 MS
Envelope sent to John Quinn. Trieste, Italy, 24 June 1920. Supplement Envelope contained episodes 10-14 of the _Ulysses_ manuscript.

EL4 .J89ul 922 MS

EMs 1292/25

EMs 1342/20
+ Autograph postcard to Frank Budgen, 1922 Feb. 15.

EL4 .J89 Ephemera 1
_Ulysses._ False dustcover with title _Dragnets._ Chicago, [1922?]

EMs 1292/26
_Ulysses._ Page proofs for errata pages with corrections. [4th printing]. [Dijon, 1923]. 4 leaves

EMs 1292/27
_Ulysses._ Cover proof, inscribed by Joyce. [4th printing]

EMs 1342/04
+ Telegram to the relatives of John Quinn. Paris, 31 July 1924

EL4 .J89 Ephemera 2
Subscription blank for _Contempo._ Chapel Hill, N.C., 19__. With quotation from Joyce.

EL4 .J89 Ephemera 2
Injunction against Samuel Roth. New York, Dec. 37 [sic], 1928; reprinted June 1929.
+Shakespeare and Company. Publisher’s advertisement for works of James Joyce. Paris, [ca. 1931] Printed card with prices for *Pomes penyeach* and *Ulysses*, with annotations on recto and verso in the hand of Sylvia Beach, including note about portions of *Work in progress.*


+Harvard Dramatic Club, Program for Ulysses in Nighttown, [May 1962]
II. James Joyce Books, by title

EL4 .J89an 928  

EL4 .J89an 930  
Anna Livia Plurabelle. London: Faber & Faber, 1930. (Criterion miscellany; no. 15)  
copy 1: cloth  
copy 2: paper  
copy 3: paper

EL4 .J89an 936  
Anna Livia Plurabelle. Music by Hazel Felman. Chicago: Published by the Argus Book Shop, 1936. In printed sleeve with Music and James Joyce by Martin Ross

EL4 .J89ch 907  

EL4 .J89ch 918  

EL4 .J89ch 930  

EL4 .J89ch 939  

EL4 .J89ch 954  

EL4 .J89ch 975  

EL4 .J89co 936  

EL4 .J89co 946  

EL4 .J89cr  

EL4 .J89da 901  
Two essays: “A forgotten aspect of the university question” by F. J. Skeffington; “The day of the rabblement” by James A. Joyce. Dublin: Gerrard Bros., 1901. Paper. With autograph letter signed by Hanna Sheehy Skeffington to [M.J.?] MacManus, 1 May [19]28, saying that she had held all the remaining copies of this pamphlet before sending them to him.
EL4 .J89du 914  

EL4 .J89du 922  

EL4 .J89du 926  

EL4 .J89du 927  
*Dubliners*. London: Jonathan Cape, 1927. (The travellers' library). Blue cloth

EL4 .J89du 934  
*Dubliners*. London: Jonathan Cape, 1934. (Flexibles; no. 7). With dust jacket.

EL4 .J89du 947  

EL4 .J89du.Sw 931  

EL4 .J89ep 956  

EL4 .J89ep.It 967  

EL4 .J89epi  

EL4 .J89es  

EL4 .J89ex 918a  

EL4 .J89ex 918b  

EL4 .J89ex 921  

EL4 .J89ex 945  

EL4 .J89ex 950  


- copy 3: Number 765 of 1,000. Paper boards by Paul Bonet.


*Gas from a burner. [Trieste, 1912?]. Broadside.


Haveth childers everywhere. London: Faber and Faber, 1931. (Criterion miscellany; no. 26).
- copy 1: Paper.
- copy 2: 2nd impression, 1933. Paper.


This copy: Press copy. Original paper boards.


copy 1: with dust jacket
copy 2: with dust jacket


EL4 .J89pa  *Pastimes of James Joyce.* New York: Joyce Memorial Fund Committee; distributed by Gotham Book Mart, 1941.
copy 1: Gray paper boards. Number 17 of 100, signed by Maria Jolas and Padraic Colum. Inserted are an advertisement for Gotham Book Mart; a postcard for ordering *Pastimes;* TLS from Gotham Book Mart to Raymond Speiser, 4 June 1941;
Circular letter, 15 Feb. 1941, requesting donations for Joyce’s family; and a card from Fuller d’Arch Smith Ltd. Rare Books, London, reading “sent at the request of Phoenix Book Shop, N.Y.”

copy 2: Gray paper wrappers, number 30 of 700.

EL4 .J89.0 967
Poèmes, Chamber music,

EL4 .J89po 927a
copy 1: Paper boards, errata slip tipped in.
copy 2: Paper boards, errata slip tipped in. Inscribed in ink by Joyce to P[aul] L[eon], Paris, 16 April 1931; inscribed in pencil by Leon to "MLD", 17 April 1931.

EL4 .J89po 927b

EL4 .J89po 933a
Pomes penyeach. London, Faber & Faber, 1933.
copy 1: Paper

copy 2: Paper

EL4 .J89po 933b

EL4 .J89po 942
copy 1: Paper, with envelope addressed to Raymond Speiser.
copy 2: Paper

EL4 .J89.0 947

EL4 .J89por 916a
*A portrait of the artist as a young man. New York: B.W. Huebsch, 1916. Blue cloth

EL4 .J89por 916b

EL4 .J89por 921
A portrait of the artist as a young man. 3rd ed. London: The Egoist, 1921. Green cloth

EL4 .J89por 924
A portrait of the artist as a young man. New ed., type re-set. London: Jonathan Cape, 1924. Black cloth
  copy 1: Gray cloth, dust jacket
  copy 2: Limp green leather


  copy 1: Black cloth
  copy 1: Black cloth with dust jacket.


EL4 .J89sto 937  *Storiella as she is syung.* London: Corvinus Press, 1937. Number 6 of 150, printed for Dr. Rosenbach, signed by Joyce, with illuminated initial by Lucia Joyce.


copy 4: Gray paper. Vol. 1 only

**EL4 .J89ul 934**  
copy 1: Gray cloth, dust jacket.  
copy 2: Gray cloth.

**EL4 .J89ul 935**  
copy 1: Number 1271 of 1500, signed by Joyce and Matisse. Brown cloth, with box.  
copy 2: Number 761 of 1500, signed by Matisse. Brown cloth.

**EL4 .J89ul 936**  
*Ulysses.* London: John Lane The Bodley Head, 1936. Number 582 of 1000. Cloth, dust jacket.

**EL4 .J89ul 939**  

**EL4 .J89ul 940**  

**EL4 .J89ul 947**  

**EL4 .J89ul 960**  

**EL4 .J89ul 961 copy 1**  

**EL4 .J89ul 961 copy 2**  

**EL4 .J89ul 969**  

**EL4 .J89ul 977**  

**EL4 .J89ul.Du**  

**EL4 .J89ul.Fr no date**  


III. James Joyce Publications in periodicals, by title

AL2 .Z1c  Chimera. Spring 1946. vol. 4, no. 3.


AL2 .Z1con  Contempo. James Joyce issue. February 15, 1934. v 3., no. 13. 2 copies


AL2 .Z1n  From a banned writer to a banned singer. In The new statesman and Nation. February 27, 1932. 3 copies

AL2 .Z1g no. 42  Gotham Bookmart catalogue no. 42: We Moderns. [s.d.].

AL2 .Z1ho  Hound & horn. July - Sept. 1932. 2 copies

AL2 .Z1li  The little review. All issues containing installments of Ulysses


AL2 .Z1so  The southern review. Summer 1941.


IV. James Joyce Anthologies, by title

**EL4 .A2de**  

**EL4 .A2eu**  
*The European caravan.* New York, 1931.

**EL4 .A2in**  
*Inventario rivista trimestrale.* Diretta da Luigi Berti, [s.d.]

**EL4 .A2ir**  

**EL4 .A2ja**  

**EL4 .A2on**  

**EL4 .A2one**  

**EL4 .A2po**  

**EL4 .A2por**  

**EL4 .A2sin**  

**EL4 .A2six**  

**EL4 .A2sixg**  

**EL4 .A2th**  

**EL4 .A2tr**  

**EL4 .A2tra**  
V. Photographs and fine art, featuring or related to James Joyce, by date

1990.0004  Unknown photographer. *James Joyce at University College, Dublin*. Dublin, [ca. 1900]. Modern print


2017.0005.001  +Abbott, Berenice, photographer. [James Joyce, between 1920 and 1929]

EMs 1293/9  Unknown photographer. [Joyce on the south coast of France, 1922].

EMs 1293/8  Ray, Man, photographer. [James Joyce]. Inscribed by Joyce to Maurice Darantière, 11 April 1922.


2006.0004  Phillips, Philip, 1900-1994. Photographs of Ulysses-related locations, 1950. A collection of 145 photographs of locations in Ireland that are mentioned in Ulysses. Most are streets, buildings, and other places in Dublin; about 20 are in other parts of the country, mainly County Wicklow. Gift of Sayre P. Sheldon and Lady Richard Davies, 1996.


2016.0024  +Byrne, Elaine. Everything. Edited, 2016. Ink on newspaper. Original page of the London Times newspaper from June 16, 1904 onto which the artist wrote with pen all of the words and phrases James Joyce deleted from Ulysses over the course of reviewing various drafts, typescripts and proofs of his novel.


Ulysses, 1996, oil on canvas, 16.5 x 11 inches [.101]

Telemachus

1. Subject, 1990, acrylic and collage on canvas, 10 x 8 inches
2. Martello Tower, 1989, oil on canvas, 8 x 10 inches
3. Omphalos, 1991, oil on canvas, 7 x 5 inches
4. Martello Tower, 2, 1991, oil, gesso, and sand on canvas, 7 x 5 inches
5. Mother Grogan (after Courbet), 1991, oil on canvas, 8 x 10 inches
6. Snotgreen Sea, 2021, oil on canvas, 8 x 10 inches
7. The Odor of Wax and Rosewood, 1989, oil on canvas, 12 x 9 inches

Nestor

8. Inkwell, 2016, oil on canvas, 8 x 6 inches
9. History, Stephen said, is a nightmare..., 1991, oil canvases, 12 x 9 inches (top panel)
10. History, Stephen said, is a nightmare..., 1991, oil canvases, 12 x 9 inches (bottom panel)
11. Bullock Befriending Bard, 1990, acrylic, gesso, and sand on canvas, 5 x 7 inches

Proteus

12. Ashplant, 1991, oil, gesso and vermiculite on canvas, 5 x 7 inches
13. The Strand 1, 1991, marble dust and glue on canvas, 8 x 10 inches
14. The Strand 2, 1991, oil, glue, and sand on canvas, 8 x 10 inches
15. The Strand 3, 1991, sand and glue on canvas, 8 x 10 inches
<table>
<thead>
<tr>
<th>Group</th>
<th>Title</th>
<th>Year</th>
<th>Medium Description</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calypso</td>
<td>Middle, 1990, acrylic and collage on canvas</td>
<td>1990</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Number Seven Eccles Street, 3, 2022</td>
<td></td>
<td>10 x 8 inches</td>
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<td>Kidneys, 1989, oil on canvas</td>
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<td>8 x 10 inches</td>
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<td>Gibraltar, 2, 2022, oil on canvas</td>
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<td>8 x 10 inches</td>
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<td>Lotus Eaters</td>
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<td></td>
<td>Flower of the Bath, 1990, oil on canvas</td>
<td>1990</td>
<td>10 x 8 inches</td>
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<td>Plumtree’s Potted Meat, 1991, oil on canvas</td>
<td></td>
<td>9 x 12 inches</td>
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<td></td>
<td>I.H.S., 1990, oil, gesso and sand on canvas</td>
<td></td>
<td>5 x 7 inches</td>
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<td></td>
<td>Martha Clifford's Note, 1991, acrylic on canvas</td>
<td>1991</td>
<td>8 x 10 inches</td>
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<td></td>
<td>Talisman, 1990, oil on canvas</td>
<td></td>
<td>5 x 7 inches</td>
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<td></td>
<td>Lemony Scented Soap, 1991, oil on canvas</td>
<td>1991</td>
<td>5 x 7 inches</td>
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<tr>
<td>Hades</td>
<td>Dignam's Funeral, 1990, oil on canvas</td>
<td>1990</td>
<td>9 x 12 inches</td>
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<td></td>
<td>Steeple 1, 1990, acrylic, gesso, and sand on canvas</td>
<td>1990</td>
<td>7 x 5 inches</td>
<td></td>
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<tr>
<td></td>
<td>Steeple 2, 1990, acrylic, gesso, and sand on canvas</td>
<td>1990</td>
<td>7 x 5 inches</td>
<td></td>
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<tr>
<td></td>
<td>Cross, 1991, acrylic, gesso, and sand on canvas</td>
<td>1991</td>
<td>7 x 5 inches</td>
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<td></td>
<td>Hades, 1991, oil on canvas</td>
<td></td>
<td>10 x 8 inches</td>
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<td></td>
<td>Mass, 1991, oil on canvas</td>
<td></td>
<td>12 x 9 inches</td>
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<tr>
<td>Aeolus</td>
<td>O Harp Aeolian, 2, 2022, gesso and oil on canvas</td>
<td>2022</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Nelson's Column, 1990, oil on canvas</td>
<td>1990</td>
<td>10 x 8 inches</td>
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<td></td>
<td>One-Handed Adulterer, 1990, oil on canvas</td>
<td>1990</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Dublin Vestals, 1991, oil on canvas</td>
<td>1991</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Moses, 1990, oil on canvas</td>
<td>1990</td>
<td>10 x 8 inches</td>
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<tr>
<td>Lestrygonians</td>
<td>Parallax, 1990, oil on canvas</td>
<td>1990</td>
<td>8 x 10 inches</td>
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<td></td>
<td>Metempsychosis, 1991, oil on canvas</td>
<td>1991</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Stuck on the pane the two flies buzzed, stuck, 2022, oil on canvas</td>
<td>2022</td>
<td>6 x 6 inches</td>
<td></td>
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<td></td>
<td>Howth Hill, 1991, oil on canvas</td>
<td>1991</td>
<td>8 x 10 inches</td>
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<td></td>
<td>Goddess in the Museum, 1991, oil on canvas</td>
<td>1991</td>
<td>12 x 9 inches</td>
<td></td>
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<tr>
<td>Scylla and Charybdis</td>
<td>Scylla and Charybdis, 2, 2022</td>
<td>2022</td>
<td>8 x 10 inches</td>
<td></td>
</tr>
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<td></td>
<td>Hamlet, 2, 2022, oil on canvas</td>
<td>2022</td>
<td>8 x 10 inches</td>
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<td></td>
<td>Amor Matris, 2, 2022, oil on canvas</td>
<td>2022</td>
<td>8 x 10 inches</td>
<td></td>
</tr>
<tr>
<td>Wandering Rocks</td>
<td>River Liffey, 2, 2022, gesso and oil on canvas</td>
<td>2022</td>
<td>10 x 8 inches</td>
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<tr>
<td></td>
<td>One-Legged Sailor, 1991, oil on canvas</td>
<td>1991</td>
<td>10 x 8 inches</td>
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<td></td>
<td>Blind Stripling, 1991, oil on canvas</td>
<td>1991</td>
<td>10 x 8 inches</td>
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<tr>
<td></td>
<td>Cashel Boyle O’Connor Fitzmaurice Tisdall Farrell, 2022, oil on canvas</td>
<td>2022</td>
<td>10 x 8 inches</td>
<td></td>
</tr>
</tbody>
</table>
50. *Mrs. Breen*, 1990, acrylic, gesso, and vermiculite on canvas, 7 x 5 inches
51. *Elijah's Throwaway*, 1991, oil on canvas, 8 x 10 inches
52. *Throwaway*, 1991, oil on canvas, 8 x 10 inches
53. *The Sweets of Sin*, 1991, oil on canvas, 10 x 8 inches

**Sirens**

54. *The Ormond Hotel*, 1991, acrylic, gesso, and sand on canvas, 7 x 5 inches
55. *Fuga per canonem*, 2017, oil on canvas, 10 x 10 inches
56. *Those Lovely Seaside Girls*, 1991, oil on canvas, 5 x 7 inches
57. *Jaunting Car*, 1991, oil on canvas, 8 x 10 inches
58. *Jingling Bed*, 1989, acrylic and found object on canvas, 8 x 10 inches
59. *Blazes and Molly*, 1990, acrylic, gesso, and sand on canvas, 7 x 5 inches
60. *Four thirty*, 2022, oil on canvas, 6 x 6 inches

**Cyclops**

61. *Cyclops*, 1991, acrylic and found object on canvas, 10 x 8 inches
62. *Garryowen*, 1991, 2022 oil on canvas, 10 x 8 inches—under revision
63. *Dusk*, 2021, acrylic, gesso, and sand on canvas, 8 x 10 inches
64. *Biscuit Box*, 2. 2022, oil on canvas, 10 x 8 inches

**Nausicaa**

65. *The Bay*, 1991, oil on canvas, 8 x 10 inches
67. *Roman Candle 1*, 1990, oil on canvas, 7 x 5 inches
68. *Roman Candle 2*, 1991, acrylic, gesso, and sand on canvas, 7 x 5 inches
69. *And everyone cried O!*, 1991, oil and acrylic on canvas, 7 x 5 inches
70. *Nausicaa*, 1991, oil and acrylic on canvas, 8 x 10 inches
71. *I. AM. A.*, 1991, oil on canvas, 5 x 7 inches
72. *Up like a rocket, down like a stick*, 1991, oil on canvas, 5 x 7 inches
73. *Cuckoo! Cuckoo! Cuckoo!*, 3, 2022, oil on canvas, 10 x 8 inches

**Oxen of the Sun**

74. *Young Medicals*, 1990, acrylic, gesso, and sand on canvas, 8 x 10 inches
75. *Before Born, Bliss Babe Had*, 1991, oil on canvas, 12 x 9 inches
76. *Rudy*, 1991, assemblage, oil, and acrylic on panel, 10 x 8 inches
77. *Violet Drape*, 1990, oil on canvas, 10 x 8 inches
78. *Virag*, 1991, oil on canvas, 10 x 8 inches

**Circe**
79. Nighttown, 1991, acrylic, gesso, and sand on canvas, 10 x 8 inches
80. Bella Cohen, 1991, acrylic, gesso, and vermiculite on canvas, 10 x 8 inches
81. Fan, 1991, acrylic, gesso and vermiculite on canvas, 5 x 7 inches
82. Zoe, 1990, acrylic, gesso, and sand on canvas, 7 x 5 inches
83. Kitty, 1990, acrylic, gesso, and sand on canvas, 7 x 5 inches
84. Florry, 1990, acrylic, gesso, and sand on canvas, 7 x 5 inches
85. Bello and Bloom, 2022, oil on canvas, 10 x 10 inches
86. Aum! Hek! Wal! Ak! Lub! Mor! Ma!, 1990, oil on canvas, 10 x 8 inches
87. Brandishing the ashplant, 1990, acrylic, gesso, and sand on canvas, 10 x 8 inches

**Eumaus**

88. Predicate, 1990, acrylic and collage on canvas, 10 x 8 inches
89. Navigation, 1990, acrylic, gesso, and sand on canvas, 5 x 7 inches
90. Tattoo, 1990, acrylic, gesso, and sand on canvas, 7 x 5 inches
91. Blephen and Stoom, 1991, oil, gesso, and sand on canvas, 10 x 8 inches

**Ithaca**

92. Ithaca, 1990, oil on canvas, 10 x 8 inches
93. Water, 1991, oil on canvas, 10 x 8 inches
94. The heaventree of stars hung with humid nightblue fruit, 3, 2022, oil on canvas, 10 x 8 inches

**Penelope**

95. Molly, 1991, acrylic, gesso, and sand on canvas, 10 x 8 inches
96. Leopold, 1991, acrylic and photograph on canvas, 10 x 8 inches
97. Hat rack, 1991, oil on canvas, 10 x 8 inches
98. Chamber pot, 1991, oil on canvas, 5 x 7 inches
99. Because, bottom...woman, yes, 1991, oil on canvas, 10 x 8 inches
100. Yes, 1991, oil on canvas mounted on panel, 12 inches in diameter

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Plattenbaustudio, *Mid-afternoon in the early summer of 1904 on North Circular Road, Dublin* Berlin: plattenbausrudio, 2022, Black-and-white lithographic print on heavy paper, 620 mm x 950 mm. Number 8 of 150, signed by Jennifer O'Donnell; Jonathan Janssens
A broad landscape depicting both residential streets and fields. At the center is the home of James Joyce’s friend C.P. Curran, with Curran taking a photograph of Joyce in front of the attached greenhouse. The photo really was taken in that time and place; the original is in the Constantine Curran and Helen Laird Collection at the University College Dublin Library. The Rosenbach has a print made in 1990 (1990.0005).
A portion of the print is reproduced on p. 142-143 of Curran’s James Joyce Remembered, edition 2022 (Dublin: University College Dublin Press, 2022), and a detail reproduced on the covers. See reference collection.

2022.0004 + Pottery crock, G.W. Plumtree Manufacturer Home Potted Meats Portland Street Southport, n.d.
Referenced in the Lotus Eaters episode of Ulysses
Gift of Toby Zinman

VI. Rosenbach Company Archives related to the Rosenbach Company’s purchase and sale of James Joyce material

RCo I:017:17A Anderson Galleries (New York, N.Y.). Correspondence: with the Rosenbach Company, 1917-1926. 100 leaves

RCo I:035:47 Budgen, Frank S. C. Correspondence: with the Rosenbach Company, 1931. 1 leaf

RCo I:039:43 Charlton, Catherine (Kitty). Correspondence: with the Rosenbach Company, 1946. 2 leaves

RCo I:043:59 Collamore, H. Bacon. Correspondence: with the Rosenbach Company, 1924-1950. 5 leaves

RCo I:044:41 Conner, Chopnick & Garrell. Correspondence: with the Rosenbach Company, 1948-1951. 9 leaves

RCo I:061:09 Firuski, Maurice. Correspondence: with the Rosenbach Company, 1927. 3 leaves.

RCo I:068:08 Friede, Donald. Correspondence: with the Rosenbach Company, 19--. 7 leaves.


RCo I:083:18 Harvard University. Library. Correspondence: with the Rosenbach Company, 1933-1939. 28 leaves

RCo I:083:21 Harvard University. Library. Correspondence: with the Rosenbach Company, 1944-1945. 81 leaves

RCo I:106:17 Keynes, Quentin. Correspondence: with the Rosenbach Company, [195?].1 leaf.

VII. The manuscript of *Ulysses*

EL4 J89ul 922 MS

Joyce, James, 1882-1941.

*Ulysses: AMs, [1916-1922] / by James Joyce.*

1 item (778 l.) in 6 cases; 25 cm.

Summary: Advanced draft with numerous alterations in ink on 698 loose sheets and two notebooks (60 and 20 leaves). Differs markedly from published text as a result of extensive reworking of the typescript (and later proofs) prepared primarily from this draft. Also present are two address panels of envelopes in which Joyce mailed the manuscript to John Quinn.


Provenance: Sold by Joyce to John Quinn; purchased by Rosenbach at the sale of Quinn’s collection, Anderson Galleries, 14 January 1924, lot 4936.


Publications: Barsanti, Michael J. *Ulysses in hand: the Rosenbach manuscript.*


Title from ms. t.p. of section 1.

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**Shane Leslie** (1885-1971)

RoMS 1284/28

RoMS 1285/22  Dr. Rosenbach: some memories. Typescript with ms. corrections. [1955]. With envelope addressed to John Fleming.


EL4 .L637 MS1  **Poems: AMsS: [Glaslough, Ireland?], [ca. 1920]. 1 v. (40 p.); 22 cm.


EL4 .L637c copy 2  **The Cantab.** London: Chatto & Windus, 1926. Autograph inscription to Philip Rosenbach on the dedication leaf and an autograph key to the originals of thirty-one of the characters on the back endpapers.

EL4 .L637c copy 3  **The Cantab.** London: Chatto & Windus, 1926. Long autograph note on the dedication leaf describing the trial and suppression of this novel and presenting this copy to Dr. Rosenbach; signed and dated Glaslough in Ireland Apr 1928.


EL4 .L637g  **A ghost in the Isle of Wight.** Published at London in 1929 by Elkin Mathews & Marrot. No. 291 of 530, with an autograph note by the author, Philadelphia, 19 March 1935.

EL4 .L637l  *Leprechaun without a bait or boat.* [Glaslough, Ire., ca. 1930]. Card with a poem of nine lines, with the author’s signed inscription.


EL4 .L637m  **Men were different ... five studies in late Victorian biography.** London: Michael Joseph Ltd., [1937].
**The Oxford Movement 1833-1933.** Milwaukee: The Bruce Publishing Company, [ca. 1933]. With a presentation card addressed to Dr. Rosenbach.

**The passing chapter ....** New York: Charles Scribner’s Sons, 1934.


**... Studies in sublime failure.** London: Ernest Benn Limited, [1932].

**George Moore (1852-1933)**

**Avowals ....** New York: Privately printed for subscribers only by Boni and Liveright, 1919. Number 843 of 1250.


**Thomas Moore (1779-1852)**

**Epistles, odes, and other poems...** Philadelphia: printed by B. Graves, …, 1806.

**Bernard Shaw (1856-1959)**

TLS: to the editor of the Nation, [ca. 1909]

ALS with clipping: Brecon, Wales, to Henry Salt, 1923 July 16

**A note to Androcles & the Lion.** N.p. 1915

**ALS: London, to George Keating, 1923 Dec. 20. written on t.p. of Cashel Byron's profession, 1886.**
**Cashel Byron's profession. A novel ... London, 1886. The Modern Press. Printed from plates as set for the serial publication in To Day. ALS inserted, separate part number.**

**An Unsocial Socialist. 1887.**

*The Great Fight.* [New York: privately printed by Mitchell Kennerley, June, 1921.]


**Richard Brinsley Sheridan (1751-1816)**

**The rivals.** London: printed for John Wilkie, 1775.

**The School for scandal.** Dublin: printed for J. Ewling, [1778?].


*The School for scandal.* Printed at Boston by J. Belknap and T. Hall, 1792.

**Dora Shorter Sigerson (d. 1918)**

Autograph album, compiled 1901-03, with poems by Yeats, Hardy, Meredith, etc.


*An old proverb.* [London], 1916. One of 25 copies.

**Bram Stoker (1847-1912)**

Bram Stoker’s writings at the Rosenbach consist of

I. Manuscripts

II. Books
For additional Dracula- and vampire-related material not written by Stoker, see the separate Dracula-Vampire literature Collections Guide, which also includes some of the material listed below.

I. Bram Stoker Manuscripts

EL3 .S874d MS  
*Dracula:* notes and outlines, [ca. 1890-ca. 1896]. ca. 119 l. in case; 29 cm. Summary: Manuscript and typescript notes, photographs, and a newspaper clipping, comprising both background research and outlines for the book. The first section consists of 49 leaves of manuscript: a list of characters, notes on vampires, outlines for the whole book and for most chapters (all 7 chapters for each of books 1-3 and ch.26-27), chronologies, and miscellaneous notes on characters and events. The second section consists of 30 manuscript leaves tipped onto 10 sheets, 2 photographs, and a clipping: reading notes on vampires and werewolves; and shipwrecks, weather, geography, and language in the area of Whitby, North Yorkshire, where part of the story takes place. The last section consists of 37 leaves of typescript notes with manuscript corrections, being reading notes on various works about the history and geography of the Carpathians, dream theory, and tombstones at Whitby.

Provenance note: The *Dracula* notes were sold with other items from Stoker’s library at Sotheby’s on 7 July 1913, when it was purchased by James F. Drake, Inc. They later came into the possession of Charles Scribner’s Sons, who offered them for sale in several catalogs between 1938 and 1947. The next known owner was the firm of Charles Sessler of Philadelphia, from which the Rosenbach purchased them in 1970.


EMs 1283/6  
ALS: Lyceum Theatre, London, to an unidentified correspondent, [1891 Feb. 25. 2 items (3 p.); 21 cm. or smaller. Tells her what plays are scheduled at the Lyceum Theatre. Pasted in the letter is a two-page unsigned article on Sir Henry Irving, from the *Theatre* (1878), p. 43-44.

EMs 1344/16  

II. Bram Stoker Books

EL3 .S874a  
+Address delivered in the dining hall of Trinity College at the first meeting of the twenty-eighth session on Wednesday evening, November 3, 1872, by the Auditor, Abraham Stoker.

Dublin: Printed by James Charles & Son, 1872.

Stoker’s first published work
<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>copy 1</td>
<td></td>
</tr>
<tr>
<td>copy 2</td>
<td></td>
</tr>
</tbody>
</table>

**Jonathan Swift (1667-1745)**

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EL2 .S977t</td>
<td><strong>Atale of a tub. London: printed for John Nutt, 1704.</strong></td>
</tr>
<tr>
<td>EL2 .S977tr v.1-2</td>
<td><strong>Travels into several remote nations of the world ... by Lemuel Gulliver. London: printed for Benj. Motte, 1726.</strong></td>
</tr>
</tbody>
</table>
The poetical works of Jonathan Swift .... London: William Pickering, 1833-34. 3 v.

Gulliver's travels into several remote regions of the world. London, Paris, and New York: Cassell Petter & Galpin, [1865].

Oscar Wilde (1854-1900)

The Oscar Wilde holdings at the Rosenbach consist of
I. Manuscripts
II. Books
III. Books with contributions by Oscar Wilde
IV. Photographs and Fine Arts

I. Oscar Wilde Manuscripts

EMs 1280/6
ALS: Philadelphia, to Elizabeth Lewis, [1882 Jan. 17]. 1 item (2 p.); 11 cm. Summary: A letter to his solicitor's wife, reporting on the success of his American tour and his plans to visit Walt Whitman the next day.

EMs 1280/9
LS fragment: London, to an unidentified correspondent, [18]89 June 21. 1 item (1 p.); 16 cm. Summary: Last page only of a letter authorizing an increase in the Wildes' investment in the United States and South American Investment Trust. In the hand of Constance Wilde, signed by her and Oscar.

EMs 1280/8

EL3 .W672p 921 MS
*The portrait of Mr W. H.: AMs and related material, [1889?]1921. 4 items in case; 36 cm. Manuscript 105 p. Summary: Copy text for the revised version of Wilde's story as it was published by Mitchell Kennerley in 1921. It consists of pages from the story as first published in Blackwood's Edinburgh Magazine, July 1889, with manuscript corrections and marginal additions, and some pages entirely in manuscript. Also present are a carbon copy of a typescript report (5 p.) written for Kennerley by Arthur Hooley, concerning possible "grounds for offense" in the story; a prospectus (4 p.) for the Kennerley edition, and a clipping from the New York Post, 20 June 1921, about Kennerley and the manuscript. Summary: The revised version of the story was announced for publication in 1893 by the firm of Elkin Matthews and John Lane. The firm later reported that the manuscript was
returned to Wilde's house on the day of his arrest in 1895, but it was not found there and was considered lost until 1920, when it came into the possession of Mitchell Kennerley. Kennerley announced that he had purchased it from the sister of Frederic Chapman, a friend of Wilde's and manager at John Lane, who had died in 1918. It was purchased by A.S.W. Rosenbach in September 1923.

**Salomé: drame en une acte / Oscar Wilde: AMs, [1891]. 2 v. (120 p.) in case; 25 cm.**
Summary: Final fair copy of the manuscript of the play, in Wilde's hand with corrections and emendations in the hand of Pierre Louÿs, to whom the work is dedicated. Tipped in at the end is a receipt from the Librarie de l'Art Independent for the guarantee given by Pierre Louÿs for its publication.

**Sonnet: on the sale by auction of Keats' love- letters AMsS, 1885 Mar. 1. 1 v. (1 p.); 36 cm.**
Summary: A sonnet of protest, written the day before the Sotheby auction at which Keats's letters to Fanny Brawne appeared on the market for the first time.

**Douglas, Alfred Bruce, Lord.**
ALsS and sonnets: 1893 Sept. 30- Nov. 22. 6 items (13 p.) in case; 22 cm. Summary: A series of letters between Lord Alfred Douglas and John Lane in which Douglas relinquishes his role as translator of Oscar Wilde's Salomé and takes exception to a remark about him. Lane explains his position, and Douglas accepts the response. (Three letters from Douglas and one from Lane.) Also present are manuscripts of two sonnets: "A Christmas sonnet" by Douglas and "Sonnet á Oscar Wilde," in French, signed P.L.O.

**Pearson, Hesketh, 1887-1964, recipient.**
Letters: concerning Oscar Wilde, [1882]-1945 (bulk 1943-1945). 12 items (17 l.); 26 cm. or smaller. Summary: Letters written between 1943 and 1945 by various artists and writers associated with Oscar Wilde, to Hesketh Pearson while he was researching his biography of Wilde. Correspondents include: Gordon Bottomley, Lord Alfred Douglas, Laurence Housman, Mrs. Belloc Lowndes, Bernard Partridge, Eden Phillpotts, W. Graham Robertson, and Sir William Rothenstein. Also present is an announcement of a lecture on art decoration to be delivered by Wilde in New York on 10 May [1882].

**The ballad of Reading Gaol.** 1st ed. London:
EL3 .W672b 89
The ballad of Reading Gaol. 3d ed. London: Leonard Smithers, 1898.

EL3 .W672b 898
The ballad of Reading Gaol. 5th ed. London: Leonard Smithers, 1898.

S 3689
+The happy prince and other tales. [large paper ed.] London: David Nutt, 1888. Illustrated by Walter Crane. #5 of 75, signed by Oscar Wilde.

S 3706

EL3 .W672i

EL3 .W672l

EL3 .W672p 921
*The portrait of Mr. W.H. New York: Mitchell Kennerley, 1921.

EL3 .W672r

EL3 .W672re

EL3 .W672s 893

EL3 .W672s 903

EL3 .W672s 904

Ro1 924b

EL3 .Z1sp

FP .F745 925h
III.  Books with contributions by Oscar Wilde


IV.  Fine and Decorative Arts featuring or related to Oscar Wilde


1954.2135 Sarony, Napoleon. Oscar Wilde: photograph, New York, 1882. Three quarter length portrait of Oscar Wilde shown at a three quarter angle to the left. He wears a fur-trimmed overcoat and holds a hat and walking stick.

1954.2136.001 Sarony, Napoleon. Oscar Wilde: photograph, New York, 1882. Full length portrait of Oscar Wilde, with his hand on his hip. He wears a velvet jacket and vest, knee breeches, stockings and shoes with bows. The cabinet card is printed “Oscar Wilde/Copyright 1882, by N. Sarony/37 Union Sqr., N.Y.” Purple stamp on the reverse: “From Charles L. Ritsmann, 943 Broadway and 171 1/2 Fifth Avenue, N.Y.”

1954.2136.002 Sarony, Napoleon. Oscar Wilde: photograph, New York, 1882. Full length portrait of Oscar Wilde, with his hand on his hip. He wears a velvet jacket and vest, knee breeches, stockings and shoes with bows. “12” is printed at the lower left. The cabinet card is printed “Oscar Wilde/Copyright 1882, by N. Sarony/37 Union Sqr., N.Y.”

Acosta 19:35 Photograph of Dolly Wilde and Rollo Peters, [between 1915 and 1925]. Black and white photograph of Dolly Wilde and Rollo Peters, standing outside at the edge of a road. Peters wears a sweater and knickers and holds a pipe. Wilde wears a dress belted below the waist.

W. B. (William Butler) Yeats, 1865-1939

EMs 1280/4 The stolen child: AMs, [1886?] / by W.B. Yeats. Differs from published version. Title transcribed. 1 item (3 l.); 21 cm.
Never give all the heart: AMsS, 1904 Mar. 1 Title from first line. On letterhead of Columbian Hotel, Greenwich Ave., N.Y.1 item (1 p.); 25 cm.

As editor
EL3 .B636 893

Blake, William (1757-1827). *The works of William Blake, poetic, symbolic, and critical; edited with lithographs of the illustrated “prophetic books,” and a memoir and interpretation by Edwin John Ellis... and William Butler Yeats...* London: Bernard Quaritch, 1893. 3 v. Errata slip inserted in v. 1. Orig. green cloth.