

F I N D ' **S**

H O T E L



J A M E S

J O Y C E

ITHYS PRESS DUBLIN



This first edition of *FINN'S HOTEL* by James Joyce, edited, arranged and with a preface by Danis Rose, introduced by Seamus Deane, with 11 illustrations by Casey Sorrow, has been designed & printed letterpress by Michael Caine at the Atelier de la Cerisaie, Paris, for Ithys Press, Dublin. The Preface and Joyce's text have been handset by Michael Caine in Van Dijk, Kis-Janson & various early 20th Century typefaces and the Introduction has been set by Phil Abel in Monotype Univers. This edition is limited to 180 copies: of 40 head copies on Zerkall mouldmade, 10 signed deluxe copies 1-X are housed in bespoke bindings featuring the handmarbling of Antonio Vélez Celemín of Madrid, and 26 copies lettered A-Z & 4 copies Hors Commerce are issued in paper wrappers within clamshell boxes; 140 numbered copies on Fedrigoni Vellum are presented in Elisabeth Hyder's printed paper over boards. The edition has been handbound by Tom Duffy in Dublin's 5 Lamps.

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FINN'S HOTEL

FINN'S HOTEL is a wonderful, serio-comic collection of 'little epics' that James Joyce wrote in 1923. Its existence and significance were discovered some decades ago ... and its publication thwarted for twenty years. Ithys Press is delighted to bring to light at long last this lost link in the Joyce canon.

The First Edition is published by Ithys Press in June 2013 in a finepress edition limited to 180 copies in three issues. It is edited and arranged by Danis Rose, introduced by Seamus Deane, and is designed and printed letterpress by Michael Caine, with illustrations by Casey Sorrow.

Finn's Hotel comprises ten beautifully written 'epiclets', as Joyce himself called them: ten 'little epics'. Some are very little, like vignettes or sketches; others are substantial, akin to short stories or fables. All of them are concise, concentrated pieces of prose fiction centering on epoch-making Irish historic / mythic moments, spanning about 1,500 years, and pivoting on the year 1132 AD. Each epiclet is a narrative tableau in which some of Joyce's heroes and heroines make their debut: many among this eclectic cast later reappear, in various guises, in *Finnegans Wake* but in *Finn's Hotel* they are portrayed in their unvarnished, original incarnation.

Joyce wrote these seminal pieces in 1923, some six months after his disengagement from writing his encyclopaedic *Ulysses* and well before he had yet conceived of the plot, structure, or sheer immensity of his epic *Finnegans Wake*. Engrossing in themselves, these boldly inventive, yet highly readable prose-portraits (a few of which only came to light in 2004) also provide an ideal entrée to the *Wake*, a book that vies with the *Book of Kells* as the most supremely Irish thing we have.

The prose pieces of *Finn's Hotel* – a place where people come and go – are written in a unique diversity of styles, much more so than *Ulysses*. Taken together, they form the true and hitherto unknown precursor to the multi-modulated voices of the *Wake* – but these first utterings from *Finn's Hotel* are far easier to understand. Joyce composed the epiclets one by one, first-drafting and fair-copying them, before having (some of) them typed out. He then laid them aside, leaving *Finn's Hotel* forever unfinished, and they remained all but forgotten for sixteen years; all, that is, save one, the 'Pop' piece ('Here Comes Everybody') that pre-occupied him. He saw in it, on reflection, an opening: a line of literary development that he could follow and expand in *Finnegans Wake*: the story of a 'man mountain', H.C. Earwicker. Thus, in one room of *Finn's Hotel* sat the egg from which *Finnegans Wake* hatched.

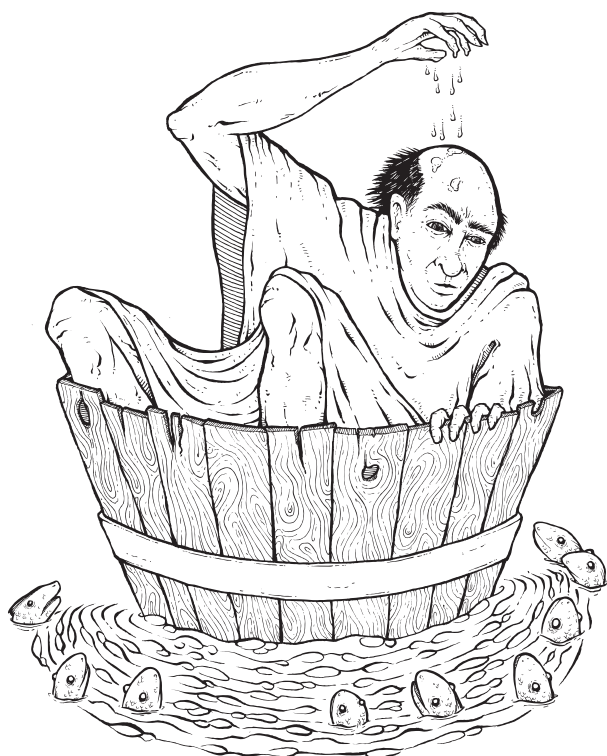
With this landmark publication – almost certainly the last undiscovered title by James Joyce – another piece of the complex jigsaw of Irish literature comes into view, providing a clearer picture of the creative breadth and depth of one of the world's preeminent writers.

Danis Rose of Dublin, Ireland, is among the most distinguished textual scholars of James Joyce's works. He is co-editor with John O'Hanlon of the critically-established restored editions of *Finnegans Wake* and the forthcoming *1922 Ulysses*. His publications include *Ulysses: A New Reader's Edition*; *The Textual Diaries of James Joyce*; *Understanding Finnegans Wake*; and *The James Joyce Archive: Vols. 28-63*. He is currently completing a critical biography entitled *James Joyce: The Cost of Fame*. He is also co-author, with O'Hanlon, of *Love & Curiosity: the Cosmos*.

Seamus Deane, poet, novelist, and Professor of English and Irish Studies at University of Notre Dame, is a member of Aosdána and of the Royal Irish Academy, a founding director of the Field Day Theatre Company, and General Editor of the *Field Day Anthology of Irish Writing* and the *Penguin Joyce*. He is the author of several books of poetry, the acclaimed novel *Reading in the Dark*, and many studies in literary criticism. He was born in Derry, educated at Queen's College and Cambridge University, and now resides in Dublin.

Michael Caine is a book artist: printmaker, typographer, and letterpress printer. Under a variety of pseudonyms he has designed, illustrated and produced over 50 livres d'artiste, including works by Beckett, Crevel, Lorca, Neruda, Pound, and two works by Joyce for Ithys Press. Based in Paris since 1990, he has created, set and handprinted over 130 commissioned works for the *crème de la crème* of the European bibliophile circle, filmmakers, and restaurateurs.

Casey Sorrow is an American artist, cartoonist, illustrator and printmaker. His drawings for James Joyce's *The Cats of Copenhagen* have appeared in editions around the globe and his comics are published in newspapers and across the web. He has a BFA in studio art and BA in English & film studies from Michigan State University and lives in Lansing, the heart of 'America's High Five'.



Tom Duffy of Dublin carries on a four-generation bookbinding tradition whose commissioned work has encompassed many artist's books, finepress editions, and presentation bindings gifted to popes and to queens.

Antonio Vélez Celemín of Madrid, Spain is an artist and teacher who understands marbling as a technique akin to painting and engraving. For this edition he has interwoven ancient Japanese and classic Western methods.

Elisabeth Hyder is a Swiss-born artisan based in Brookfield, Massachusetts, where she designs unique patterns for printing with handmixed inks on letterpress.