



What's in this Issue:
Volume 3, Number 1

Peeking Under the Covers:
The Bookplate Buzz
James P. Keenan

American Artists of the
Bookplate: Michael McCurdy
(1942-2016)
James P. Keenan

Bookplate Identification: The House
of Walker
Eve M. Kahn

The Irish Odysseus: James Joyce's
life and work reflected through
bookplates
Heinz Decker (D.E.G.)

James Joyce Bookplate Competition
2022. A Celebration of *Ulysses*: 1922-
2022

Emilio Carrasco Gutiérrez
(1957-2020)
James P. Keenan

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The Bookplate Buzz



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The Bookplate Buzz: Volume 3, Number 1

Peeking Under the Covers

We hope that everyone in our network remains healthy through the pandemic! As previously mentioned, the dates of our **World Congress and Centennial Celebration are from Sunday, September 11th - Sunday, September 18th, 2022.**

From Sunday the 11th - Thursday the 15th we will have the usual congress activities. There is an extraordinary book arts movement in the Bay Area that will inspire everyone. There will be tours to the Book Club of California, American Bookbinders Museum, San Francisco Center for the Book, Letterforms Archive, and more. The gala banquet will be on Thursday the 15th. On Friday the 16th and Saturday the 17th participants can enjoy independent tours of the city. The Exchange Room will remain open for your last-minute exchanges too!

Printmakers & book artists will be in attendance -- this is where they discuss new commissions from the collectors and "exchange" prints with other artists and collectors. Building global friendships through the exchange of art! What a concept!! The tradition of exchange dates back to the 1890s and is unique to this art form.

"Bookplates By The Bay" is a 501(c)(3) publicly supported educational organization that we created for our congress. We can accept tax-deductible donations from members in the USA to "sponsor" events at the congress (such as mounting of exhibitions, receptions, tours, publications, and lectures). Are you interested in sponsoring a tax-deductible event at our congress? This will permit us to offer smaller registration fees for everyone. **See the congress expenses on Page 14 of this newsletter.** Please write to: info@bookplate2022.org. We will accept Visa & Mastercard for your registrations (along with most major credit cards via PayPal).

The contract is signed with the **Waterfront Hotel** for the dates of our congress. The Waterfront Hotel (now a Hyatt Hotel) will reserve rooms as required. I can promise that the Bay View rooms will go quickly. **Waterfront Hotel, 10 Washington Street, Oakland, CA 94607.**

Front Desk: 510.836.3800; Reservations: 888.842.5333

Victoria University in New Zealand and the **ASBC&D** take pleasure in announcing a new competition in celebration of the publication of **James Joyce's Ulysses: 1922-2022** (See page 14). It is considered one of the most important works of modernist literature and has been called "**a demonstration and summation of the entire movement.**" Cash prizes will be awarded and a book published of the best work. We are planning both online & in-person exhibitions. Deadline is to be announced. Competition Rules can be seen on <https://bookplate.org> & <https://bookplate2022.org>

For those who want to attend but cannot travel: We are introducing a new website that will provide city & museum tours, exhibitions, lectures, local Jazz & Blues music, printmaking workshops, and an Exchange Hall. You will receive a bulletin when the site is ready for viewing. The new website will be presented at <https://bookplate2022.org> with links available on <https://bookplate.org> as well.

We want to read your articles in our publications too! I might add, editions of *American Artists of the Bookplate* (1990 & 1996) and some back issues of the *Chronicle* are still available.

Thank you for your ongoing support! James P. Keenan, Director

American Artists of the Bookplate: Michael McCurdy (1942-2016)

James P. Keenan

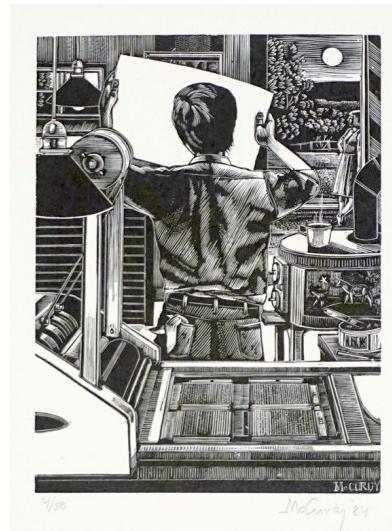
When I first moved to Boston in the 1970s to attend school I walked down Newbury Street and put my name on the mailing lists of all of the galleries. Attending the opening receptions at the galleries served as a part of my art education, plus the hors d'oeuvres were delicious!

The Wenniger Graphics Gallery held a special interest for me since they regularly featured the world's finest small graphic prints. Many superb examples by printmakers from the Works Progress Administration (WPA) and Eastern-bloc engravers. They featured contemporary prints by American artists like Leonard Baskin, Lynd Ward, John DePol, Fritz Eichenberg, Barry Moser, Alan James Robinson, and Michael McCurdy. I had occasion to meet many of the Pioneer Valley artists in Western Massachusetts during my days in Boston. While I was working at the T. J. Lyons Press, Michael McCurdy was known to drop in from time to time.

McCurdy was a popular American illustrator, wood engraver, author, and publisher. Born in New York City in 1942, he spent his adult years living in New England. He graduated from the School of the Museum of Fine Arts in Boston and Tufts University, where he earned a Master of Fine Arts degree.

As a youth, he was inspired by the wood engravings of Lynd Ward. He began a correspondence with Ward that resulted in a lifelong friendship and collaboration. Through this friendship he developed his interest in wood engraving and fine printing.

Throughout his career he illustrated over 200 books. Most were wood engravings, often having historical or natural themes. McCurdy founded his Penmaen Press in Boston, 1968. He was well known for his unique style and he designed, printed, and published limited editions of high quality literary works. These include first editions in poetry, fiction, and translations by leading American and European writers



McCurdy in his studio

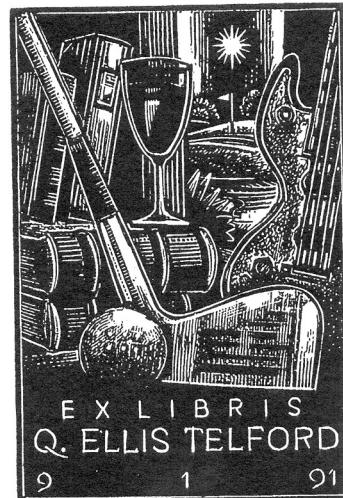


and poets from 1968 to 1985. Some works included writers like William Saroyan, Joyce Carol Oates, Allen Ginsberg and the Nobel Prize winning poet Vicente Aleixandre.

McCurdy's wood engravings and drawings are found in trade editions for both adults and children and in fine limited editions. Books of note for which McCurdy provided illustrations include *The Man Who Planted Trees* by Jean Giono (1985), an illustrated version of *The Gettysburg Address* by Abraham Lincoln (1995). He also designed and illustrated the John Muir Library Series for Sierra Club Books.

Michael McCurdy's work as an author and illustrator, over a period of 48 years, is housed in the Boston Public Library. Original work, dating from his first wood engraving in 1962 to later work is included along with sketches, proofs, and wood blocks. McCurdy's Penmaen Press archive is housed in the Thomas J. Dodd Research Center, University of Connecticut at Storrs.

McCurdy has engraved bookplates for a wide variety of clients. He was a participant in Cambridge Bookplate's two editions of *American Artists of the Bookplate* (1990 & 1996).



Bookplate Identification: The House of Walker

Eve M. Kahn

The beauty products tycoon Madam C. J. Walker (1867-1919), the first American self-made millionairess, and her daughter A'Lelia Walker (1885-1931) were avid readers as well as shrewd businesswomen, arts patrons, educators and philanthropists. In the family's bookplate, an undulating ribbon surrounds fairytale castles on cliffs, an open book with oversize initials, and a smooth-sided, loop-handled lamp of knowledge sending smoke aloft.

No records have yet surfaced to help decode the artist's spiky signature. What is certain is that this bookplate was on hand during some riveting conversations among cultural leaders.

"The House of Walker" refers to the family's multiple homes, including Villa Lewaro, a neoclassical stuccoed mansion in Irvington, N.Y., and a neo-Georgian brick townhouse in Harlem, which was used for a salon called the Dark Tower. Both buildings were designed by Vertner Woodson Tandy, a Cornell graduate who was the first registered Black architect in New York state.

Villa Lewaro's paneled library was furnished in walnut and mahogany pieces. Madam Walker's "taste in books runs to history, especially American history," *The New York Times* reported in 1917, when the villa was under construction on a four-acre hilltop not far from the residences of Rockefellers and other plutocrats.

In the Dark Tower's rooms, a skyscraper-shaped bookcase was designed by the Austrian émigré tastemaker Paul T. Frankl—a drawing of the bookcase appeared on A'Lelia Walker's stationery. Her invitations welcomed the Harlem Renaissance's elite "writers, sculptors, painters, music artists, composers and their friends" to her salons "of particular charm."

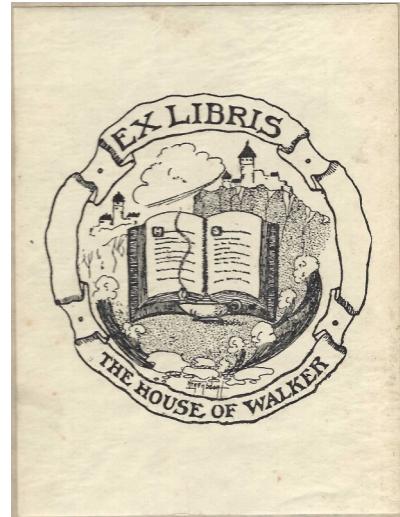
Among the literati who thronged the House of Walker (and inscribed books to the family) was Langston Hughes. In his 1940 memoir he called A'Lelia Walker "the joy-goddess of Harlem" and compared her parties to "the New York subway at the rush hour—entrance, lobby, steps, hallway, and apartment a milling crush of guests." Countée Cullen, another frequent visitor, gave the Harlem salon its name with his 1920s poem, "From the Dark Tower," which was painted on a wall near the Frankl bookcase. Cullen's lines expressed hope for Black people escaping oppression: "We were not made eternally to weep."

The writer and historian A'Lelia Bundles, a Walker descendant, is finishing a biography of her great-grandmother, *The Joy Goddess of Harlem: A'Lelia Walker and the Harlem Renaissance*, due in 2022 from Scribner. Bundles has lectured widely on her family, noting the quantity of well-thumbed and autographed literature on the shelves. Her research draws on Walker material preserved at the Indiana Historical Society as well as her own holdings of heirloom books, papers, ephemera, and even gowns, collectively known as the Madam Walker Family Archives. Bundles notes that the family has continued its tradition of giving books to newborns, "to jumpstart their libraries."

The Harlem townhouse has been demolished, and its former location is now home to a branch of the New York Public Library named for Countée Cullen. Villa Lewaro is a landmark, its baronial gilt-trimmed interiors intact, now being converted into a nonprofit thinktank, the Madam C. J. Walker In-sti-tute for Women Entrepreneurs of Color.

Anyone with insights into the Walker bookplate's subject matter, style, date and the artist's identity is welcome to contact me at evemkahn@gmail.com. Please "cc" your findings to info@bookplate.org.

Close-up of artist's signature:



The Irish Odysseus: James Joyce Life and Work Reflected Through Bookplates

Heinz Decker (1933-2021) — Deutsche Exlibris-Gesellschaft

Prologue

On 11 October 1904, 22-year old James Joyce on his way to his European exile arrived in Zurich the first time. With him he had his girl friend Nora Barnacle whom he had practically abducted from her work as chamber maid in Finn's Hotel in Dublin.¹ Nora, who had met Joyce by chance, took him for a sailor because of the yachting cap he was wearing (Fig. 1), but learned that he was a young poet looking out for a publisher for his poems and short stories. For the first time in his life Joyce had really fallen in love.

They came to Zurich via Paris, a porter recommended an inn with the promising name "Hoffnung" (Hope) where they lodged and spent the first night alone since their excursion from Dublin.

The hope to find a position as English teacher at the Berlitz School in Zurich did not materialize, and so Joyce and Nora continued their journey and only in 1915, after sojourns in Trieste and Pula (Croatia), towns which in those days belonged to the Austrian-Hungarian Monarchy, they returned to Zurich and lodged in the same inn again.

Like his later hero Ulysses, Joyce was always en route. For Ulysses it was Ithaca that he never got out of his mind and similarly for Joyce, Dublin was always in his head and his heart. All his works – even though they were written abroad – are set in his hometown of Dublin.



Fig. 1: James Joyce 1904. When his friend A. P. Curran, taking this photo, asked Joyce what he was thinking he received the answer: "I was wondering would he lend me five shillings".²

1. The Rebel

Non serviam

"I will not serve that in which I no longer believe, whether I call it my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can..."³

Throughout his life, no matter where he was, Joyce wrote about himself and Dublin. Brought up at a Jesuit school he expressed this Luciferian "non serviam" at a crossroads between a career as a clergyman or a more worldly path. He had lost his belief in the Church as well as in Irish nationalism, which in those days strove to free itself from English rule. He opted for the path of poetry, for the art of the soul that developed around the turn of the century. Like Dedalus he wanted to create wings to escape from the fetters of the labyrinth of Dublin to seek in his self-chosen exile the "reality of experience" from which he wanted to forge "in the smithy of his soul the uncreated conscience of his race".⁴ Joyce saw himself in his work as Dedalus, the "old artificer" who built the labyrinth, but also took over the figure of Icarus, the rebel, who with his flight towards the sun undertakes a journey through mankind's consciousness.

In classical mythology he is punished for his hubris and suffers a miserable fall, and in Joyce's novel *Ulysses*, too, he is no longer the brilliant hero of *Stephen Hero* or the *Portrait of the Artist as a Young Man*, but ironically diminished. When Stephen Dedalus' search for his spiritual father in *Ulysses* on this 16th June finally is successful and he comes together with the protagonist of the novel, Leopold Bloom, the meeting ends with both men urinating together at a house wall.

In his cycle *Nora* (s. below) the Viennese artist Eric Neunteufel juxtaposes the motif of the labyrinth and the portraits of Joyce and his grandson Stephen (who was named after the figure in the novel). (Fig. 2)

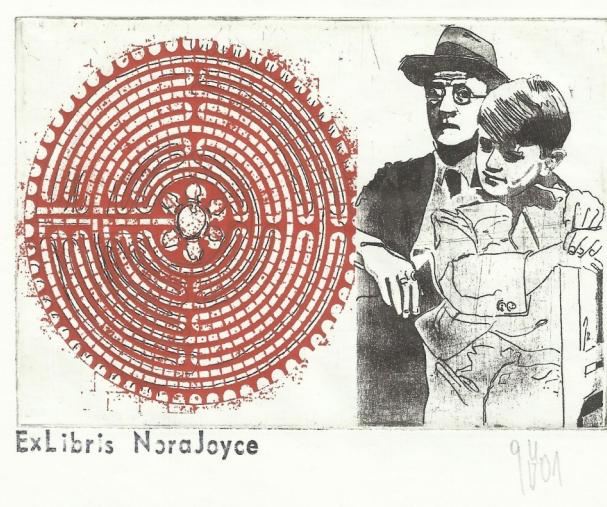


Fig. 2 Eric Neunteufel: Cycle Nora Joyce, C3 + C5 + S + stamp

For his etched bookplate for Marius Fränzel the Hamburg artist Jens Rusch chose Curran's photo showing 22-year old James Joyce with his yachting cap in a seemingly provocative pose. He just takes the figure from the photo and places it in an olive green space.⁵ Superimposed is Brancusi's abstract configuration of Joyce. (Fig. 3)

When the Americans Harry and Caresse Crosby, who had founded the Black Sun Press in 1927, planned a preprint of *Finnegans Wake* in their periodical they considered to include a portrait of the author. First they thought of Picasso, who, however, had no relation to Joyce and refused. Brancusi, who was asked next, accepted and made some sketches of Joyce, and in a conversation a number of similarities between the two turned out. However, Caresse Crosby, admitting that the drawing (Fig. 4) resembled Joyce, found it had little of Brancusi and asked for something more abstract. Brancusi offered a "symbol of Joyce", a spiral signaling Joyce's "sens du pousser" as well as the enigmatic complexity of his work.⁶ Joyce was amused and approved of the publication (Fig. 5). When the drawing was shown to his father in Dublin, he said his son must have changed quite a bit.

Rusch's plate shows the not yet disillusioned, provocative young Joyce who in his literary texts wants to fathom the enigma of the world and who met his love on 16th June 1904, the "Weltalltag der Epoche" (most normal day in the world of the epoch)⁷, the day whose events are described on the more than 700 pages of *Ulysses*.

"On this day Joyce was walking the Dublin streets again, in upright position, wearing his yachting cap, a shabby suit and tennis shoes, brandishing his walking stick. Head forward, with protruding chin he absorbed the world".⁸



Fig. 3: Jens Rusch, C3 + C9, 1994



Fig. 4: Brancusi, drawing

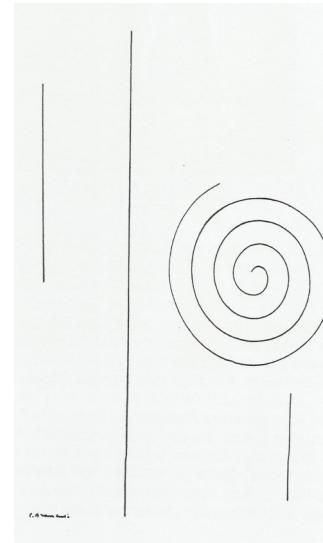


Fig. 5: Brancusi, drawing 1929

2. The Wanderer Going Blind

After almost eleven years in Trieste and Pula and a short interlude in Rome, the Joyces, who had British passports even though they were Irish from the later free state, were forced to change places once again by World War I. End of June 1915 they came to Zurich a second time. Due to the war, the city in those days was a gathering place for many interesting exiled persons. This time

they were to stay longer. Zurich is the city where Joyce wrote the largest part of his novel *Ulysses*. It was here, too, that in 1918 he wrote his famous poem *Bahnhofstrasse* after a serious attack of glaucoma in Bahnhofstrasse that forced him to have an operation and made him lose a large part of his eyesight.:

Bahnhofstrasse

The eyes that mock me sign the way
Whereto I pass at eve of day.

Grey way whose violet signals are
The trysting and the twining star.

Ah star of evil! Star of pain!
Highhearted youth comes not again
Nor old heart's wisdom yet to know
The signs that mock me as I go.⁹

His eye problems pursued Joyce on his further odyssey through life. After the war he left Zurich again to return a last time only to die here at the end of his odyssey. After a short stay in Trieste his next station was Paris which the Joyce/Barnacle family of now four members entered in 1920 with the largest part of *Ulysses* in their baggage.

With the publication of *Ulysses* a breakthrough to fame was achieved. Joyce was seen as the innovator of the modern novel, and with his fame for the first time the living conditions of the Joyce family improved which until then had been dependent on Joyce's work as language teacher and the generous support of friends. The picture of a dandy like poet with walking stick and felt hat is characteristic of the twenties and thirties. His delicate hands with the heavy rings he liked to wear can be seen on many photos of these years. The famous Man Ray was among those who took pictures of Joyce. Man Ray's pupil, the American Berenice Abbott depicted him in various poses. Even when Joyce was in straits financially, he was usually carefully dressed for the photos, posing as a bourgeois who had made it. His jacket covered his patched trousers.

One of Abbott's photos from this phase towards the end of the twenties was used by the Swiss artist Philipp Roger Keller for his etched bookplate for Heinz Decker. (Fig. 6 and 7)



Fig. 6: James Joyce Photo Berenice Abbott 1926

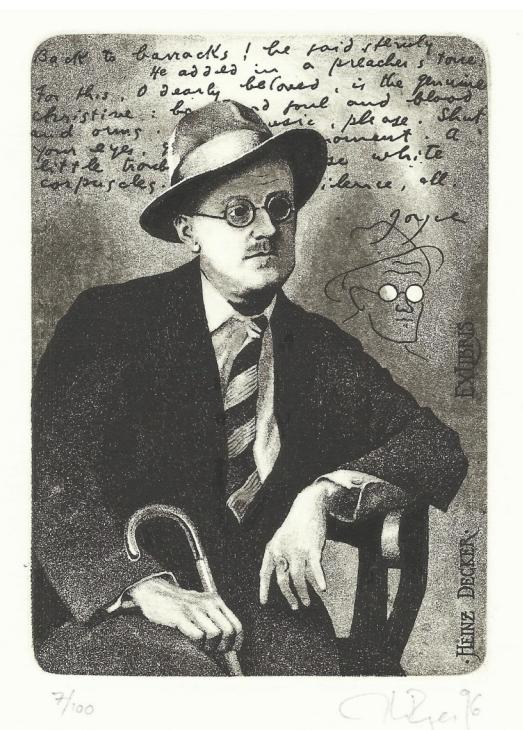


Fig. 7: Roger Philipp Keller C3 + C5, 1997

The poet is posing in a wooden arm chair in a dark suit and tie. The cocked hat and the still protruding chin (enhanced in the little caricature) indicate a person who wants to withstand the obstructions life has in store. The tender but strong hands are those of a piano player; the elegant walking stick seems to be the mark of a dandy. But, different from the photo, the artist's emphasis is on Joyce's blindness. The left eyeglass is blackened; the caricature shows a completely blind poet, perhaps seeing the world from inside his head. Apart from the caricature an excerpt from the original manuscript of *Ulysses* and Joyce's signature have been added. In the context of the novel the walking stick is not only a blind man's aid but also a sex symbol and a means to establish a contact to reality and gauge the truth behind the appearance of phenomena.

3. The Creator of the "Riesenscherzbuch" (Giant Fun Book)¹⁰

As model for the protagonist of his novel Joyce chose Odysseus (Lat. Ulysses) a figure from world literature who like himself undertook long travels that were always thwarted until ultimately, he managed to get back to Ithaca and to his wife Penelope. In the novel the cunning Ulysses is represented by the part-Jewish advertising canvasser Leopold Bloom, an average bourgeois, an "homme moyen sensual" as he was called.

The structure of the novel is modelled on the *Odyssey* however, the whole action takes place on one single day, June 16th. The reader accompanies the ways and meetings of Odysseus-Bloom in the labyrinth of the city of Dublin prepares kidneys for Molly Penelope's breakfast with him in the morning, roams the Dublin streets with him, watches him masturbating in a public bath, participates in a funeral, visits the national library and several pubs, listens to conversations about Hamlet and the Jewish question, catches a glimpse under the skirt of the handicapped 17-year old Gertie McDowell on Sandymount Strand. Again and again Bloom's paths are crossed by those of other characters. He comes across Blazes Boylan, the lover of his wife, meets the Telemach figure Stephen Dedalus with whom in the Circe-chapter he visits Bella Cohen's brothel. They stay together till the end, but the attempted symbolical father/son-meeting remains futile, banal: Bloom prepares cocoa for Stephen and they both urinate against a house wall. The end of the novel is formed by Molly Blooms famous stream of consciousness: 44 pages of remembrances, feelings, ideas, images streaming through the brain of Molly who is reclining on the bed on which some hours before she had met her lover. There is no punctuation, the text is rather structured like a musical score by recurring leitmotifs and words like bottom, woman or the omnipresent affirmation "yes".

The Austrian engraver Jürgen Czaschka has chosen the satirical aspect of the "Giant Fun Book" for his bookplate for Heinz Decker. He focuses on the phantasmagoric brothel scenes in the Circe chapter. (Fig. 8 and 9)



Fig. 8: Jürgen Czaschka, copper engraving 2001

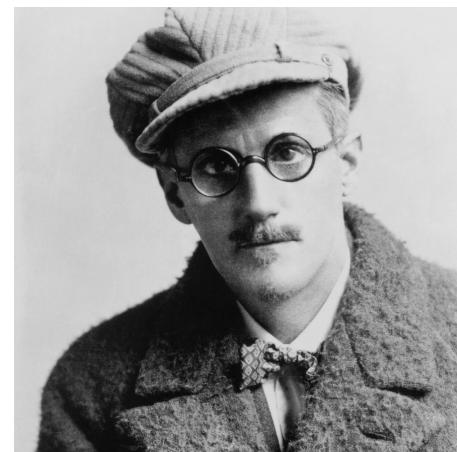


Fig. 9: Joyce around 1923 after finishing *Ulysses*

In the foreground, right and left from the centreline Czaschka places a male and a female figure, both in comparable poses, the right arm raised and facing the observer with the right eye, the left being distorted. The male figure is the 41-year old creator of *Ulysses* after he had just finished the novel. The portrait is based on a photo of Joyce wearing a balloon cap similar to one he wore as a Dublin student, thus hinting at Stephen Dedalus of the novel.

Different from the photo – as could already be seen on the Keller ex Libris – the left eyeglass not only covers the blind eye but with the spiral in the eye takes up Brancusi's reference to the enigmatic nature of Joyce and his work. While the poet's gaze attracts the attention of the viewer and confronts him with the enigma of life's reality, he is playing with his left hand on the claviature of life and death, and the raised right arm that seems to reach into the dimension of the viewer triggers off the action, but with the over dimensional forefinger also expresses the appellative function of satire.

Czaschka adapts the figure of the poet to the satirically exaggerated characters of the brothel scene: the gaping opening at the front of the cap in this context suggests a vaginal symbolism. The raised forefinger resembles the erected phallic noses of the two caricatured voyeurs on the left who seem to be stimulated by the wild ado in Circe's establishment. The voluptuous Circe in her SM leather outfit changing men into swine with her rod directs the erotic goings-on: Leopold Bloom on the left and another Joyce/Dedalus figure on the right are caught in the meshes of female seduction. Whereas they have individual features, the women with whom they engage in erotic games are faceless. Caricatured masks, too, are the representatives of the Church that Joyce had left. The stretched-out forefinger points at them, the preachers of morality, but within this place of sensuality they remain marginal figures. The references to death and erotic love hint at one of the central themes, the close connection between Eros and Thanatos.

The second central figure in the picture, the Iberian female left of the centerline is a quote from classical modern painting. She is one of the five women from Picasso's painting *Les Demoiselles d'Avignon* that was painted in 1907. (Fig. 10)

What function can be attributed to this Picasso quote in Czaschka's engraving?¹¹

It has already been said that Picasso had no relation to Joyce since the Irish poet was not like Picasso among the circle of authors and artists that met in Gertrude Stein's house in Paris in those days. Still, Picasso's painting and Joyce's novel come together in two points: both mark a new beginning for their particular art form and both are heavily criticized in public because of their constantly breaking taboos.

The painting, for which Picasso designed more than a hundred sketches and studies, marks the beginning of the cubist period in which geometrical forms and lines replaced the impressionist style defined by colour and light. The five women in a brothel originally were conceived as a group of three women standing around a patron and a student of medicine with a skull. The two men were changed into two further women whose faces are covered by primitive masks. The proximity of the erotic to menace and death (Thanatos) from the original conception has been retained in the masks and the guillotine like melon segment. The menace is archaic and not moral. Picasso whose painting in 1907 caused a shock in the cultural scene of Paris called it "his first exorcism painting" and compared it to the creation of fetishes: "If we give spirits a form we become independent."¹²

In their explicit reference to sexuality and their recourse to the archaic and subconscious as well as in their break with traditional forms Picasso and Joyce meet. Czaschka, too with his critical interpretation seen in the art, his cold gaze¹³ has changed the traditional form of bookplate art.

The quoted Picasso woman together with the figure of the writer is central for the picture. Vertically she connects the upper and the lower spheres, life and death. Her raised arm reaches up to the funeral scene at the top and at her feet the drunkard with the mask of death is crouching. Whereas the raised arm of the writer appeals to the mind of the viewer, her naked arm is the seductive pose of a luring woman appealing to the viewer's senses. In contrast to the female "bodies in action" she is lacking anything obscene. Her physical appearance evokes the archetype of woman, the creatural power of Gaia, the mother earth of Greek mythology and thus the heroine of *Ulysses*, Molly Bloom who in her youth lived in Gibraltar and to whom Joyce attributes Iberian features.¹⁴ In the horizontal perspective she connects the glances of the different figures directed at the viewer. The asymmetry of the face, especially the eyes, that annoyed Picasso's contemporaries corresponds with the asymmetry of the half blind poet and takes up another motif of the novel, the phenomenon of parallel translation, which Leopold Bloom hints at with the gesture of raising his finger towards



Fig. 10: Pablo Picasso: *Les Demoiselles d'Avignon*, Oil painting 1907

the sun. The defective perception of those looking out of the picture should make the viewer-voyeur looking into the picture wary.

4. Nora Joyce – Molly Bloom – Gaia

The Viennese artist Eric Neunteufel has dedicated a cycle of eight graphics to the woman who accompanied James Joyce from his 22nd year till his death in 1941 on all his ways and flights through continental Europe. So unlike Odysseus, Joyce had his Penelope always at his side and together they mastered Scylla and Charybdis.

The stamp "Ex Libris Nora Joyce" on the eight plates is ironical because Nora was anything but a reader in the true sense of the word. If ever she read it had to be something trivial. Much to the dismay of her husband needing support and confirmation she even hardly ever looked into his works. She rather favoured Molly Blooms attitude towards complex statements: "Rocks, tell us in plain words". Like Molly she had a liking for the sentimental.

The Penelope figure Molly is a woman teeming with sensuality and never losing her affirmative attitude towards life. In her final stream of consciousness, her "flux of life", where memories of past, present and future overlap, the laws of space, time and morality have been suspended. As mentioned above Joyce sees her as Gaia, the goddess of earth from early Greek mythology who stands for the power of motherly creativity. In Molly's stream of consciousness as in a kaleidoscope all important motifs and images are interwoven like a colourful tapestry.

The actual model for Molly was a Trieste acquaintance, but Nora, too, can be found in her. "Nora Joyce had a similar gift for concentrated, pungent expression, and Joyce delighted in it as much as Bloom did. Like Molly she was anti-intellectual; and like Molly she was attached to her husband without being awe-struck."¹⁵

So it makes sense that Eric Neunteufel in his dedication plates for Nora Joyce concentrates on the 18th chapter of *Ulysses*, Molly's soliloquy.

One of these plates (Fig. 11) is shown by Claudia Karolyi in the first of her substantial, critical articles on erotic bookplates, written on occasion of the erotic exhibition in the Austrian National Library in 2002.¹⁶ For her the searching glance at the impeccable naked female body depicted in bookplates is that of the male voyeur who wants to get to the bottom of the "enigma of womanhood" with his inspection. Insofar the erotic bookplate mirrors the construction of a contradictory femininity and an "enigmatic gender" which around 1900 had been construed out of "the fear of men caused by the craving of women for social participation".¹⁷

That this enigma had not been solved by scholars in those days is evidenced by Karolyi with Freud's statement that "for psychology the sexual life of an adult female is a dark continent"¹⁸.

The fragmentation of the female body which is seen on Neunteufel's plate places it among those presented in the chapter *KörperTeile* (body parts). The "pornographic treat" aimed at by the displaying of body parts is here enhanced by the black stockings reaching beyond the knees, the garters, the upright stretching of the legs and the striking exposing of the female genitalia. On the other hand the effect is thwarted by the problematization of the voyeuristic situation achieved through the composition of the picture. The circus like balancing act of the female legs, stretched upright from among an entanglement of male heads gives a comic touch to the investigation into the enigma of woman carried out through the seduction by the psychoanalyst Sigmund Freud and the novelist James Joyce from the bird's eye view. The dominatrix of the situation, juggling with the two and keeping them on their perch, is not as is mostly the case with other pars pro toto plates – faceless, but from the head that can be seen between the legs can be assumed to be Nora Joyce. (Fig. 12)

Her acrobatic act indicates that she is neither – as appears at first sight – only reduced to the lower part of her body or in a helpless position lying at her back, but she raises her upper part and recognizes what male looks are out for. According to Claudia Karolyi Eric Neunteufel "in this plate problematizes the attempts of the psychoanalysts of those days to analyze the feelings and associations revealed in the stream of consciousness as material to uncover fixed ideas, fears and neurotic dispositions as well as the attempt of Joyce as a male author to create – and perhaps to elucidate – a female (and hence for him principally extraneous) consciousness."¹⁹

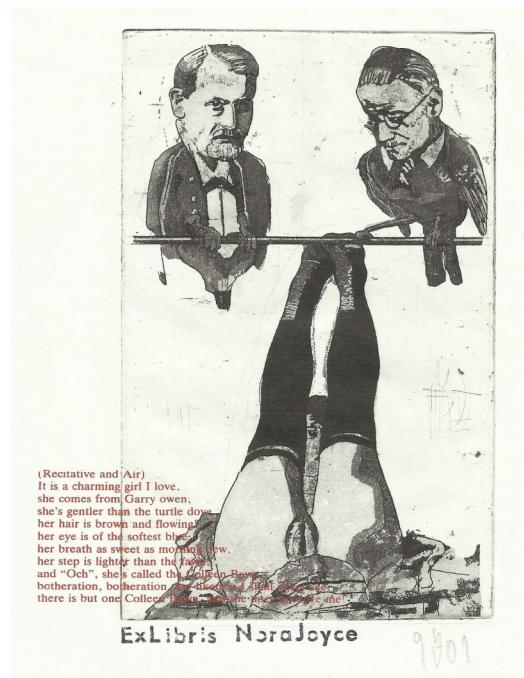


Fig. 11: Eric Neunteufel, C3 + C5 + S (red) + stamp



Fig. 12: Nora Joyce, Photo by Berenice Abbott 1928

Joyce had an ambiguous attitude towards psychoanalysis.. Privately and in his work he frequently expressed his skepticism. In Vico's philosophy he saw Freud anticipated. On the other hand he was interested in Freud's theory on associations, and when in 1918 he began to note Nora's dreams he applied Freud's methods for his analyses. Fears to give away too much of himself seem to have been responsible for his refusal to have C.G. Jung analyze him during his Zurich time. Later when a Swiss patron who was Jung's patient, too, revoked her allocation he suspected Jung of having taken an influence. Only when Jung writes a preface for the third edition of Ulysses and in a letter explains his difficulties with the novel, but also praises him, is he reconciled and allows him to treat his daughter Lucia who suffers from schizophrenia.

Joyce's interest in the inner life of his figures and his attempts to present the stream of consciousness in an interior monologue does not so much go back to psychology but to the literary trends of the time. Literature as "art of the soul" was in vogue throughout Europe around the turn of the century. In *Lieutenant Gustl* and later in *Fräulein Else* Arthur Schnitzler for instance employed the technique of the interior monologue. Joyce had found first attempts of this narrative form in the works of Tolstoj, George Moore and Dujardin. In the radicalness and differentiation with which he exposes human consciousness he is the forerunner in his age.

The text Neunteufel has added in serigraphy to the picture is not directly quoted in the novel. It is an aria from the romantic opera *The Lily of Killarney* by Dion Boucicault and Julius Benedict which Molly remembers.

(Recitative and Air)
 It is a charming girl I love,
 she comes from Garry Owen;
 she's gentler than the turtle dove
 her hair is brown and flowing!
 her eye is of the softest blue,
 her breath as sweet as morning due,
 her step is lighter than the fawn,
 and "Och", she's called the Colleen Bawn,
 botheration, botheration her likeness I shall never see:
 there's but one Colleen Bawn, and she does not love me!²⁰

Molly, who occasionally acted as a singer, remembers travelling with her manager and lover Blazes Boylan to Belfast where she sang in the Ulster Hall "...when I was whistling there is a charming girl I love and I hadn't even put on my clean shirt..."²¹ Music pervades the whole novel. Music also structures Molly's interior monologue and makes us sense what moves her inside. It is the male perspective that is taken in the song, and the theme is the singer's unfulfilled romantic love. Joyce loved such songs and he loved to sing them in public, once even had considered a career as singer. All possible forms of love and feelings aroused by them crop up in Molly's stream of consciousness and are made aware to us in the artist's collage.

Epilogue – Anna Livia Plurabelle

In 1904 Nora Barnacle accompanied young James Joyce on his beginning way to becoming a creative writer, in 1931 they married in Paris, and in 1941 Nora buried her husband on the Fluntern cemetery in Zurich. In spite of occasional phases of resentment and estrangement they stayed together. In all the works written during these years the central female figures had traits of Nora Barnacle-Joyce.

The eight plates of Neunteufel's Nora cycle establish a relation between the different faces and visions of the writer James Joyce to the Penelope views of the last chapter and thus to his conception of woman and of the partnership between man and woman. Through the technique of the collage, the interaction of portraits from different phases of life, text associations, images taken from life and work, the artist contributes to the many attempts to solve the riddles that the migrant poet wandering through his age put to his world and to posterity.

Two more examples from the cycle shall illustrate this.

Rivers always played a role in Joyce's life. First of all the Liffey that flows through his hometown Dublin. In manifold ways the river found access in his work., ultimately in Finnegans Wake as the mythical figure of Anna Livia Plurabelle, the, in many ways, beautiful woman whose "hither and thithering waters of..." permeate the novel and make figures at her banks one with nature until finally they merge with the dark sea. The blind poet does not see them, he hears them and their music.

The banks of other rivers, too, marked Joyce's life: the Limmat that he crossed frequently in Zurich as well as the Seine in Paris. In Rome where he briefly worked for a bank, the Tiber frightened him and he never lived in the apartment at Via del Corso going parallel to the river. Nora shared all these rivers with him.

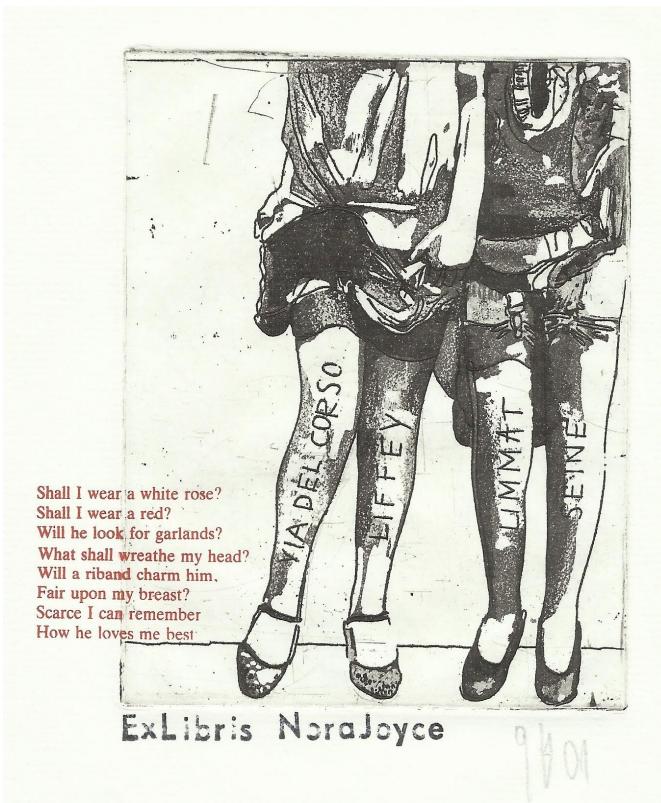


Fig. 13: Eric Neunteufel, C3 + C5 + S Stamp, 2001

Shall I wear a white rose?
 Shall I wear a red?
 Will he look for garlands?
 What shall wreath my head?
 Will a riband charm him?
 Fair upon my breast?
 Scarce I can remember
 How he loves me best.²²

Neunteufel takes up the significance of the river motif both geographically and symbolically. (Fig. 13) Two women can be seen from their waists to their feet who in an erotic pose lift their skirts allowing a view at garters and part of their underwear. On their stockings the names of the four rivers to which Nora accompanied Joyce can be read. The waters, symbols of life and love, and the text added to the picture establish a connection to Molly Bloom and her soliloquy.

There is an allusion to the accompanying song by H.S. Clarke and E.B. Farmer in Molly's: "... I remember shall I wear a white rose and I wanted to put on the old stupid clock to near the time he was the first man kissed me under the Moorish wall..."²³. Again by implication of text and picture the ambivalence of love experiences is alluded to. The white rose traditionally stands for purity, the red one for hot and sensual love. The rose also implies menstruation of which Molly thinks several times on this day, and in the 19th century prostitutes occasionally wore red roses as a sign of their indisposition.

In the timelessness of her soliloquy for Molly the experience of her first love affair with a lieutenant in Gibraltar merges with her remembrance of her meeting with her present lover Blazes Boylan on this day, with the reflection whether Stephen Dedalus might be a new lover and with her time surpassing relation to Bloom. "Scarce I can remember how he loves me best" also is a reference to Penelope and her waiting for the absent Odysseus.

The metaphor of the flower (Fig. 13) is a reference to Molly's "yes" when Bloom (whose name is telling) proposed to her on Howth Peninsula.

The portrait of Joyce on this bookplate is based on a photo taken by Berenice Abbot in 1926. (Figs. 14 & 15) It shows Joyce in a white jacket with striped shirt and spotted bow tie.²⁴

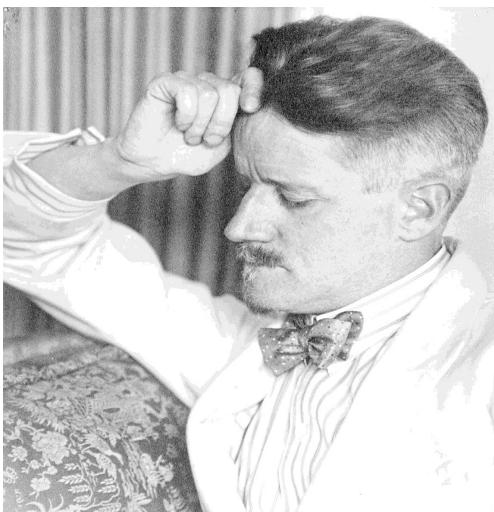


Fig. 14: James Joyce, Photo by Berenice Abbot 1926

The text is a handwritten addition inserted by Joyce below Martha's letter in the proof copy. When reading the letter Bloom is not only thinking of Martha but also of his rival.

Reality of experience then that Joyce wanted to create in the smithy of his soul means: ambiguity of love, includes betrayal of love, means the presence of rivals, and for Joyce/Bloom and Molly/Nora it also means the acceptance of the once stated "yes" of the wedding vow.

"...yes he said I was a flower of the mountain yes so we are flowers all a woman's body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is..."²⁶

In the photo the position is that of the famous classical thinker (quite frequently depicted in bookplates). In the bookplate the facial expression shows a difference to the photo. The eye is more firmly closed, the lips have almost disappeared. This conveys the impression of a suffering person more than that of a thinker. Does it express pain after the eye operation? In *Finnegans Wake* Joyce expressed this tormenting pain in his head: "My ho head halls". Or is it a reference to the pain of love his fictitious alter ego Leopold Bloom feels, who under the pseudonym "Flower"(!) receives letters from his clandestine lover Martha by general delivery (a yellow flower had been attached to the last one).

The text added to the portrait of the writer takes up the motif of flowers.

"Language of flowers. They like it because no one can hear. Or a poison bouquet to strike him down."²⁵

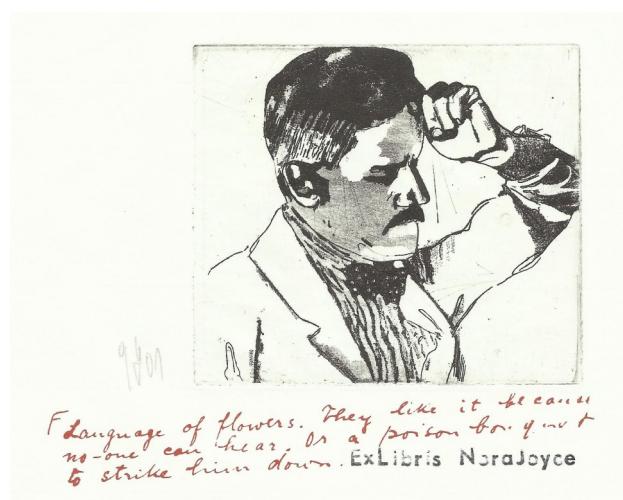


Fig. 15: Eric Neunteufel, C3 + C5 +S + stamp, 2001

Anthony Burgess in the introduction to *Joyce Images* characterizes the author as "the most paradoxical of writers. He was banned as an obscene subverter of morality while in fact possessing an unshakable faith in marital fidelity and family stability."²⁷ Thus the choice of the Odyssey as model for the structure of his novel is telling. In spite of the shallows that are fathomed in the stream of consciousness of the figures, in spite of their betraying one another, in spite of their experiences of loss they underwent in their relationship, Molly-Penelope waits for the return of Bloom-Ulysses and he does come back to her, knowingly and knowing. The reader is made aware of this because of the poetic synopsis of the final chapter, which transcends the limits of past, present and future. Neunteufel in his Nora Cycle has put some of it in pictures.

With the means of graphic art the bookplates presented convey a visual description of Joyce's biographical and geographical ways through life. By mirroring the close connection of life and work they accompany Joyce's creative roadmap from the defiant "Non serviam" of the rebel artist as a young man to the final flowing of the life-giving Anna Livia Plurabelle into the ocean of forgetfulness. They show Joyce on his Odyssey, but different from the Greek hero he had his Ithaca Dublin and his Penelope always with him and ultimately there was no need for him to return.

Annotations

1. Cf. Richard Ellman: James Joyce. New York, OUP 1959
2. Ibid. p. 81. Lack of money is a leitmotif in Joyce's life who always found friends or admirers who gave him money.
3. James Joyce: Portrait of the Artist as a Young Man, Twentieth Century Classics 1992, Chapter 5
4. Ibid.
5. Whether this rare colour for a bookplate is a reference to Stephen Dedalus' description of the sea as "snotgreen" in Chapter 1 of *Ulysses*, I dare not say.
6. Ellman, ibid., p. 627
7. Hermann Broch: James Joyce und die Gegenwart. 1936
8. Helmut Viebrock: James Joyce: Mensch und Werk in: Akzente 2/1961 p. 142
9. Thomas Faerber, Markus Luchsinger: Joyce in Zürich. Zürich 1988
10. Broch, Ibid. Cf. also Heinz Decker: Der innere Monolog – Zur Analyse das Ulysses. In: Akzente 2/1961, pp. 99-125
11. Cf. "A central thesis of postmodern thinking states that in our society signs no longer refer to something signified, but always only to other signs so that with our speech we no longer arrive at something like meaning but only move in an endless chain of significants." Peter Bürger: Vorbemerkung. In: Postmoderne, Suhrkamp tb 648, p. 8
12. Quoted after Culture Shock: Flashpoints: Visual Arts: Picasso's Demoiselles d'Avignon
13. Claudia Karolyi: Zeitgenössische Exlibriskunst. In: Biblos, Österreichische Nationalbibliothek Wien, 1998
14. Ellman, ibid. p. 386f.
15. Ellman, ibid., p.387
16. Claudia Karolyi: Die Macht des Blickes. In: Der verbotene Blick. Ed. Österreichische Nationalbibliothek, Ritter Verlag, Wien 2002, p. 252
17. Ibid. p. 248f.
18. Ibid. p. 249
19. Ibid. p. 252
20. James Joyce Penelope The Last Chapter of "Ulysses". Reclam Fremdsprachentexte 9243, 1989, p. 154
21. Ibid. p. 33
22. Ibid. p. 157f.
23. Ibid. p. 69
24. Bob Cato and Greg Vitello: Joyce Images. New York London 1994, p. 60
25. Ibid. p. 47
26. James Joyce: Ulysses, London 1955, p.741
27. Bob Cato and Greg Vitello, ibid. p. 7



"...a bowl of lather on which a mirror and a razor lay crossed"

Victoria University at Wellington, New Zealand &



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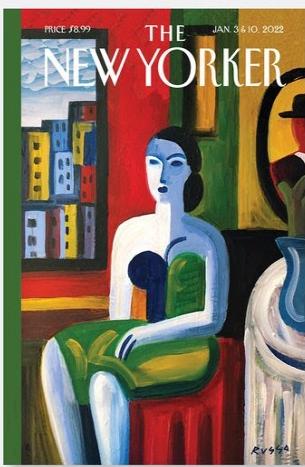
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Anthony Russo's "Shelter"
*The artist discusses the role of art
 in shaping how we see the world
 (interview appears in the online edition).*

By Françoise Mouly

A list of our expenses follows for the **Bookplates By The Bay Global Congress** at Jack London Square, Oakland 2022. You may select a tax-deductible event to sponsor. These numbers are on the basis of 100 people in attendance. Exhibitions are sponsored by the Keith Wingrove Memorial Trust, Melbourne, Australia & The Ira Block Foundation, USA

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Wood engraving by Richard Wagener



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Wood engraving by Valentin Le Campion (1903-1952) Russian-French

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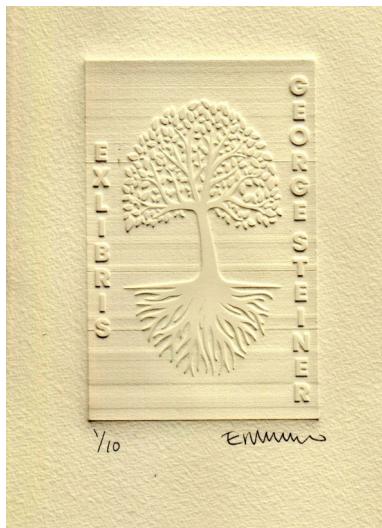
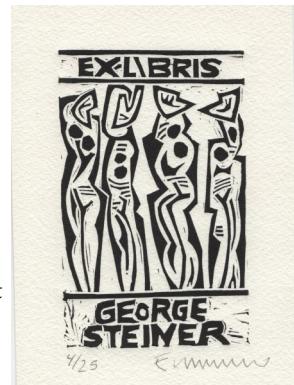
Page 16

Emilio Carrasco Gutiérrez (1957- 2020)

James P. Keenan

With sadness that I report the passing of Emilio Carrasco Gutierrez. We met him several times at bookplate congresses -- one of only a few to represent Mexico. All of the Mexican bookplate artists looked up to him and were influenced by his work. And he encouraged many of his students to engrave bookplates. Some examples of his engraved ex libris for the "Tribute to George Steiner" are illustrated with this article. These may be his final contributions to the art form.

He was born in Mexico City in 1957, studied drawing with Carlos Orozco Romero, and studied painting with Gilberto Aceves Navarro at the National Autonomous University of Mexico-Academy of San Carlos. Obtained the title of drawing teacher at the Royal Academy of Fine Arts in San Fernando, Madrid, Spain, in 1981, and later specialized in museology from the National Institute of Fine Arts of Mexico.



Emilio Carrasco Gutiérrez was an engraver in wood, plastic, & metal. He was recognized globally for his artistic talents. He worked in different disciplines such as painting, sculpture, and engraving, among others. He was also a famous promoter and collector of ex libris prints, creator of the project "El Bosque de la Utopía" of which 9 international biennials were held.

He promoted and participated in the International Mail Art Network for more than 30 years and was a research professor at the Autonomous University of Zacatecas for 23 years. Emilio participated in numerous competitions globally, obtaining multiple awards and honorable mentions. He did both solo and group exhibitions in Europe, United States of America, China, Turkey, and Australia. He was also a guest of honor at some of China's top art universities.