A Who’s Who in the Joyce Chronology

These notes are designed to complement what is written in the pages of the chronology. I have tried to avoid as much as possible direct repetition of those pages but instead to amplify the points made there, where necessary, and to deal with the subjects’ lives away from the context of James Joyce. No attempt has been made to include well-known literary figures of the English-speaking world whose lives crossed with Joyce’s such as Yeats, Pound, T.S. Eliot and Wyndham Lewis. Their lives, including their involvement with Joyce, are well documented elsewhere.

Antheil, George (1900–59) was born in Trenton, New Jersey, of Polish parentage. He came to Europe in 1922. Stravinsky urged him to move from Berlin to Paris where his début, a piano recital at the Théâtre des Champs Elysées in October 1923, provoked a riot. He rented a room from Sylvia Beach above her bookshop and was championed by Ezra Pound who published a short book on him in 1924. Fascinated by jazz rhythms and the mechanical, his Ballet Mécanique (June 1926) was one of the artistic sensations of 1920s Paris. Various collaborations between JJ and Antheil came to nothing: Antheil wrote only a few pages of his planned opera on the ‘Cyclops’ episode of U; the symphony based on Anna Livia Plurabelle sank without trace as did the opera based on Byron’s Cain with which JJ intended to promote John Sullivan’s career. Antheil did, however, set one of the poems of PP, ‘Nightpiece’, to music for Hughes’s The Joyce Book and, after returning to the US in 1933, a setting for voice and piano of ‘I Hear an Army’ (CM XXXVI) which JJ probably never heard about. Bad Boy of Music (1945) is Antheil’s autobiography.

Beach, Sylvia (1887–1962) was born in Baltimore, Maryland, the middle of three girls, the daughter of a Presbyterian minister. She first came to France with her parents in 1902 when her father temporarily took up a post with the American Church of Paris. She settled permanently in Paris in 1916 and a little later met Adrienne Monnier with whom she lived until 1936 when Gisèle Freund, the photographer of JJ, displaced her in Monnier’s flat. She opened her first shop in rue Dupuytren in November 1919 and moved Shakespeare and Company to rue de l’Odéon in July 1921 by which time she had met JJ and become part of the Joyce story of the 1920s and, to a much lesser extent because of a cooling of relations between them, the 1930s. Shortly after the US entered the war in December 1941 a German officer visited Shakespeare and Company, attempting to buy her last copy of FW. She refused to sell it so he threatened to return and confiscate her stock, whereupon she hid all of it in an upstairs flat. This marked the permanent closure of Shakespeare and Company. In the late summer of 1942 she was interned in Vittel, in eastern France, but was released in 1943. She returned to Paris. Hemingway famously ‘liberated’ the rue de l’Odéon in August 1944, the day after the German surrender of the city. Sylvia Beach published her memoirs Shakespeare and Company in 1959. She officially opened the Martello Tower, Sandycove, as a Joyce Museum on Bloomsday 1962 and died following a heart attack in October of that year.

Budgen, Frank (1882–1971), an Englishman born only a month after JJ, became one of his closest friends. He had little formal education but that perhaps only made him all the more receptive to literary experiment. He became a merchant seaman before going to Paris to study painting. During the First World War he moved to Zurich and it was there
that he met JJ in 1918. At first the latter was suspicious of him thinking him a spy for the British Consulate but was reassured, he told Budgen later, because he reminded him of the Nottinghamshire and England cricketer, the batsman Arthur Shrewsbury (died 1903). The two discussed the writing of U, the ultimate result of which was James Joyce and the Making of 'Ulysses' (1934) which remains one of the best books on U bringing out the enjoyment JJ had in composing it. Budgen also contributed to Our Exagmination... and his autobiography, Mysewls When Young (1970), contains a chapter on JJ.

**Byrne, J.F.** (1879–1960). Perhaps because the age difference mattered more at school than at university, Byrne became a close friend of JJ only at University College, rather than Belvedere College which they had also both attended. Byrne, the Cranly of **SH** and **P**, was an excellent listener and it was his calmness and common sense which saw JJ through the gravest emotional crisis of his life, the few days in 1909 when he believed that NBJ had been unfaithful to him with Vincent Cosgrave five years before. Between 1908 and 1910 Byrne lived at 7 Eccles Street (the fictional Leopold Bloom's home in 1904) and then emigrated to the US. There he worked as a journalist, becoming the Financial Editor of the New York Daily News Record between 1929 and 1933, writing under the pseudonym of J.F. Renby (an anagram of Byrne). In 1953 he published his memoirs, Silent Years, which is sub-titled ‘An Autobiography with Memoirs of James Joyce and Our Ireland’.

**Colum, Padraic** (1881–1972) was born in Co. Longford, the eldest of a large family which soon moved to Kingstown (Dun Laoghaire). In 1904 he gave up his job as a railway clerk to devote himself fully to writing. Colum was a poet (Collected Poems, 1953) and playwright, several of whose plays were produced by the Irish National Theatre Society. At times JJ seems to have regarded him as something of a rival and there are slighting references to him in both 'The Holy Office' and 'Gas from a Burner'. However, this antagonism gradually disappeared. In 1914 he went to the US with his wife Mary (née Maguire, 1887–1957), also a writer, and helped to raise money for JJ there in 1919. Although the Colums settled in the US and became American citizens they saw a lot of the Joyces in Paris in the years between the wars. Colum’s The Road Round Ireland (1926) contains several short chapters on JJ and the book he wrote with his wife, Our Friend James Joyce (1958), is warmly sympathetic towards him.

**Dujardin, Édouard** (1861–1949). In later life Dujardin came to see himself as a Lazarus brought back to life by JJ. Forty years before, in the 1880s, he was associated with the Symbolist movement in France and founded the Revue wagnérienne, evidence of a lifelong enthusiasm for Wagner, in 1885. The following year he took over the Revue indépendante which published a version of Les Lauriers sont coupés, his short first novel, in serial form in 1887. He also published verse, several plays and books on the history of religion. JJ helped Stuart Gilbert to translate Les Lauriers sont coupés as We’ll to the Woods No More (1938). A more recent translation, by Anthony Suter, is The Bays are Sere (Libris, London, 1991). This book also contains a translation of Dujardin’s 1931 essay, Le Monologue intérieur (which, however, manages in its opening sentence to misdate the publication of the first extracts from U).

**Francini Bruni, Alessandro** (1878–1964) was born in Siena but brought up in Florence, having a Catholic education similar to JJ’s. He arrived in Pola a few weeks before JJ to take up the post of assistant director of the Berlitz School there. A close friendship developed between the two families which continued when Francini Bruni and JJ were transferred to Trieste early in 1905 (although not at the same time) and was an important feature of JJ’s Trieste years. Francini Bruni schooled him in Tuscan Italian; joining the staff of the Piccolo della Sera in 1906 he helped secure the