

James Joyce's *Ulysses*

Michael Groden - English 454F
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A Portrait of the Artist as a Young Man

stages of *A Portrait of the Artist as a Young Man*

“A Portrait of the Artist” - January 1904 - short essay / sketch - rejected by Dana (published 1960)

Stephen Hero - written 1904-07 - 63+ chapters long - abandoned, published posthumously in 1944 (+1959 and 1963) - all surviving parts were reworked in Chapter 5 of *Portrait*

A Portrait of the Artist as a Young Man - written 1907-14 - published in *The Egoist* 1914-15 and as book 1916

“A Portrait of the Artist” (1904) - 1

The features of infancy are not commonly reproduced in the adolescent portrait for, so capricious are we, that we cannot or will not conceive the past in any other than its iron memorial aspect. Yet the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only. Our world, again, recognises its acquaintance chiefly by the characters of beard and inches and is, for the most part, estranged from those of its members who seek through some art, by some process of the mind as yet untabulated, to liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts. But for such as these a portrait is not an identificative paper but rather the curve of an emotion.

(MS p. 1)

“A Portrait of the Artist” (1904) - 2

To those multitudes, not as yet in the wombs of humanity but surely engenderable there, he would give the word: Man and woman, out of you comes the nation that is to come, the lightning of your masses in travail; the competitive order is employed against itself, the aristocracies are supplanted; and amid the general paralysis of an insane society, the confederate will issues in action.

(MS pp. 14-15)

from *Stephen Hero* (1904-07)

XXI

BETWEEN Easter and the end of May Stephen's acquaintance with Cranly progressed night by night. As the time of the Summer Examinations was approaching Maurice and Stephen were both supposed to be hard at work. Maurice retired to his room carefully every evening after tea-time and Stephen repaired to the Library where he was supposed to be engaged in serious work. As a matter of fact he read little or nothing in the Library. He talked with Cranly by the hour either at a table, or, if removed by the librarian or by the indignant glances of students, standing at the top of the staircase. At ten o'clock when the library closed the two returned together through the central streets exchanging banalities with the other students.

It would seem at first somewhat strange and improbable that these two young men should have anything in common beyond an insatiable desire for leisure. Stephen had begun to regard himself seriously as a literary artist; he professed scorn for the rabblement and contempt for authority. Cranly's chosen companions represented the rabblement in a stage of partial fermentation when it is midway between vat and flagon and Cranly seemed to please himself in the spectacle of this caricature of his own unreadiness.

Stephen had lent his essay to Lynch as he had promised to do and this loan had led to a certain intimacy. Lynch had almost taken the final vows in the order of the disconsolate, but Stephen's unapologetic egotism, his remorseless lack of sentiment for himself no less than for others, gave him pause. His taste for fine arts which had always seemed to him a taste which should be carefully hidden away, now began to encourage itself timidly. He was also very much relieved to find Stephen's aestheticism united with a sane and conscienceless acceptance of the animal needs of young men.

titles

Stephen Hero: ballad “Turpin Hero”

A Portrait of the Artist as a Young Man

portrait
artist

young man: *Bildungsroman*, *Kunstlerroman*

structure of *A Portrait*

- 1) father → Clongowes → Christmas dinner (Parnell) → Clongowes and Father Conmee "leitmotif"
- 2) family stability → school → Cork with father → sex and prostitute
- 3) sermon: hell, heaven, grace → confession
- 4) Church and priesthood? → vocation as artist
- 5) university: Irish culture → artistic theory → poem: villanelle → "nets": "I will not serve" → flight

Daedalus

Greek: brought to Crete by King Minos to build labyrinth for minotaur (half-man, half-bull)

imprisoned by Minos in labyrinth

built wings to escape

son Icarus tested wings -

flew too near sun,

wings burned, fell into sea

Daedalus escaped to Sicily

epigraph: Et ignotas animum dimittit in artes.

Ovid, *Metamorphoses*, VIII, 188

And he sets his mind to work upon unknown arts
[and changes the laws of nature]