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Characterization of Stephen Dedalus in James Joyce's Stephen hero and A portrait of the artist as a young man

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CHARACTERIZATION OF STEPHEN DEDEALUS
IN JAMES JOYCE'S STEPHEN HERO
AND A PORTRAIT OF THE ARTIST AS A YOUNG MAN

BY

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OUTLINE

I. Introduction (pp. 1-7)

II. The character of Stephen Daedalus in Stephen Hero (pp. 7-68)
   A. Stephen in relation to Ireland (p. 7)
   B. Stephen in relation to his family (p. 18)
   C. Stephen in relation to the Catholic Church (p. 36)
   D. Stephen in relation to art and esthetics (p. 56)

III. The character of Stephen in the manuscript compared to that in the Portrait of the Artist (68-87)
   A. Stephen's character as an example of Joyce's condensation of material (p. 68)
   B. Episodes added to the final version to improve the picture of Stephen (p. 82)

IV. Conclusion (p. 87)

V. Bibliography (p. 88)

VI. Vita (p. 93)
James Joyce has been analyzed by many critics as the greatest literary genius of this century; some of his readers even put him ahead of all other writers, including the Renaissance masters and the ancients. While much of this talk about Joyce is undeniably justified and understandable, it is also probably unnecessary. Joyce himself would never have sought such a ranking; for while he was not averse to praise, his main objective was communication, and he would probably prefer to have been judged on this basis first. Nothing hurt him more, during the early criticism of *Finnegans Wake*, than the remarks of Ezra Pound and others to the effect that the book was largely unintelligible. Yet despite this criticism, he never felt that he had positively failed in his role of writer; rather, it was the reader, in Joyce's opinion, who had failed to give the book the intense concentration of study necessary to an understanding of it.

They say it's obscure. They compare it, of course, with *Ulysses*. But the action of *Ulysses* was chiefly in the daytime, and the action of my new work takes place at night. It's natural things should not be so clear at night, isn't it now?...Perhaps it is insanity. One will be able to judge in a century.  

This denouncing of the common reader was only one of many rebellious qualities characteristic of his genius. Though blessed with an enormous intellect, he was often impatient that others could not share his mental intricacies. The rebel in him was a manifestation of his never-ceasing

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youthful spirit, the spirit which made him find it necessary to combine humor and irony with all the serious purposes of his various works. Although the manifestations of this youthful spirit continued until he died, the spirit itself, raw and naked in its physical flowing movements, all but disappears from his writings after the completion of *A Portrait of the Artist as a Young Man*, his first, youthful grasp for an extended statement of the things he had seen and felt in his short lifetime.

Until 1944, three years after Joyce's death, there existed a settled method of examining his writings. This method consisted of reading *Dubliners* and *A Portrait of the Artist* to gain insights into the youthful Joyce, and next reading *Ulysses* and glancing at *Finnegans Wake*, his most important works, to attempt to understand fully exactly what this man had done to so revolutionize the writing of fiction. Because of this method of studying Joyce, one thing became quickly apparent to most readers: at a very early age, Joyce was writing peculiarly successful prose, and he had accomplished in the earlier two books exactly what he had attempted to accomplish. This gave Joyce the stature of a prodigy, a literary Mozart. It had been at the age of 23 that he had submitted *Dubliners* to the publishers, and very soon afterwards that he had begun the *Portrait* (though neither book was published in any form until 1914-1915, because of the printers' fears of obscenity and libel). Since these two books were comparatively easily understood, and since they were to reveal so vividly the budding genius, they were read more widely than the later books. Another reason for their popularity was that they illuminated Joyce the man as well as Joyce the writer; the emphasis on autobiography in the two early books gave valuable knowledge of the young Joyce's mind and its interpre-
tations of his world, knowledge which could be put to good use in reading *Ulysses* and *Finnegans Wake*.

Thus it was that the legend of James Joyce grew. But not until 1944, did the common reader get one of the greatest insights of all into the art of Joyce, for it was in that year that *Stephen Hero*, the first draft of *A Portrait of the Artist as a Young Man*, was published, edited by Theodore Spencer from the manuscript in the Harvard Library. Until this time, only scholars and Joyce biographers had seen the manuscript, so knowledge of its exact contents was vague and mostly second-hand. It soon became evident, however, that here was a book entirely different from the *Portrait*, though it had indeed been the germ of the later novel.

The manuscript had suffered from unfortunate events which had kept it from reaching the public sooner. Joyce had given it to his brother Stanislaus with some of his other papers and writings. Stanislaus had in turn given it to Miss Sylvia Beach of Shakespeare and Company, publisher of *Ulysses*. In her bookshop's catalogue for 1935, the manuscript, over 380 pages long, was offered for sale along with other papers of Joyce, and it was bought by Harvard in 1938. Through this circuitous path, *Stephen Hero* was eventually opened to the public.

Since the publication of the manuscript, surprisingly little has been done in the way of critical analysis. It has been used chiefly as a source from which to draw further evidence for specific theses in regard to the *Portrait of the Artist*. It shall be the purpose of this paper, however, to examine, through a comprehensive study of *Stephen Hero* as a

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separate work, the character of Stephen Daedalus, and to compare this character to that of the Stephen Dedalus of the Portrait. This purpose has never before been explored, and as a result this thesis will be almost entirely original.

The contrasts between the manuscript and the final version of the Portrait are so great that about the only thing the two works have in common is the person of Stephen Dedalus as the hero, and the subsequent description of some of the same episodes. The Joyce who wrote the finished product was more nature than the one who composed Stephen Hero; he had since outgrown the manuscript. Gornan says that in 1908, only two years after the book's completion, Joyce hurled the manuscript into the fire, from which his wife, Nora, was able to rescue only a fragment. Spencer notes in his "Introduction" the possibility that this story is merely apocryphal, as the surviving pages, which he edited for publication, show no signs of having been burned. At any rate, Joyce did recognize the comparative immaturity of the manuscript, calling it "rubbish" and "a schoolboy's production."

In one sense, the book's main value is that it shows us that Joyce the genius did have this "schoolboy's" side to his personality after all. The canon of Joyce's work, now that Stephen Hero has been published, can no longer be viewed as a progression of four major books, all of which are artistically perfect. The flaws of the manuscript are the flaws of the youthful Joyce, and it is enlightening to be able to see them finally. Imperfect as Stephen Hero may be, it gives the reader a picture of Joyce

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4 Spencer, p. 8.
which is much closer to reality than that in the Portrait. We see him in a closer relationship with the world around him, especially the world of his family and friends. His relationship with Ema Clery (E.C. in the Portrait) is much more alive in the manuscript. Certain whole passages, such as the death of Stephen's sister Isabel and his discussion with his mother about Ibsen, lost all existence in the transition from manuscript to final version.

From this, it might seem that Stephen Hero is better than the Portrait for including these episodes. However, Joyce in the manuscript is not yet the complete artist, and the book suffers heavily from an obsession with naturalistic description, in much the same mood as in Dubliners, but with much looser control. Joyce is overdoing things here, stating his case a bit too vociferously, so that the book becomes more manifesto than manifestation of beauty to the youthful mind. The process of changing all this into the Portrait of the Artist was a process chiefly of condensation, of artistic distillation. Joyce sought the answer to description in the use of the epiphany, giving the one brief moment which carries the full meaning of a dozen other similar moments. We lose some of the insights of Stephen Hero, but we gain the well-organized simplicity of the Portrait. This condensation also appears in a comparison of the respective lengths of the two books. Stephen Hero was envisioned by Joyce as covering a thousand pages and including his trip to Paris; the length of the Portrait is less than three hundred pages, and the trip to Paris is saved for Ulysses.

We can see through a comparison of these two books that the genius of Joyce is the result of a progression through immature writings. Stephen Hero can now take its place in the climb of Joyce's work from "Et Tu, Healy", the broadside he wrote at the age of nine, to the last (and first)
sentence of *Finnegans Wake*. And although Joyce himself criticised his first attempt at the novel form with harsh words, it was the mature Joyce who spoke these words; for he was just as serious about his purpose when he wrote *Stephen Hero* as he was later when he wrote *Finnegans Wake*. Joyce intended that the work be

a personal history, as it were, of the growth of a mind, his own mind, and his own intensive absorption in himself and what he had been and how he had grown out of the Jesuitical garden of his youth. He endeavoured to see himself objectively, to assume a godlike poise of watchfulness over the small boy and youth he called Stephen and who was really himself.5

There is no better illustration of the differences between *Stephen Hero* and the *Portrait* than in Joyce's handling of characterization. The immaturities of Joyce in *Stephen Hero* appear both in the characters of Stephen and his friends, and Joyce's method of character development. The changes made for the final version are good examples of the process of condensation already mentioned, and an analysis of the changes will illuminate for us Joyce's coming of age as an artist. The character of Stephen Dedalus is, of course, largely autobiographical, in both *Stephen Hero* and the *Portrait*. Due to the changes in Joyce's artistry between the two books, however, the character undergoes some changes in transition. An examination of his techniques of characterization will show important aspects of Joyce's growth as a writer.

The earlier book is structurally and technically a simpler work than the finished version. Told in a straightforward third person narrative style, it follows an orderly progression of similar incidents which lead to Stephen's decision to leave Ireland. Only occasionally does a character

5 Gorman, p. 133.
slip into an interior monologue, and these instances do not approach the
difficulty of Joyce's later use of the stream of consciousness technique.
The tone is naturalistic, partly because of Joyce's admiration of Ibsen,
and partly because of Stephen's portrayal as a reformer. There is a heavy
dependence on action and dialogue: though the surviving manuscript deals
only with Stephen's life at University College, it covers two hundred and
thirty pages in the published version. This portion of the Portrait is
covered in only seventy-nine pages. As a result of the greater length,
there are a greater number of episodes and more description of Stephen's
friends and family.

In this way, while Stephen Hero's picture of the young artist may not
esthetically as successful as that in the Portrait, it is nonetheless
more complete and detailed a picture. We can derive a well-rounded picture
of Stephen, who becomes in the Portrait more of a metaphoric than a realis-
tic character. In addition, we may comprehend the reason for this change
as a strengthening of Joyce's artistic purpose.

Stephen Daedalus, as a character in the manuscript, can best be
analyzed through his attitudes and the manner in which he expresses them.
Opinions on a vast number of subjects are revealed in the story, and it is
the cumulative effect of these opinions which constitute the dynamics of
each character, especially that of Stephen. Another aspect of his character
is brought to light by an understanding of his environmental situation, to
which many of his opinions relate directly. We shall examine both the
attitudes and their origins in the environment simultaneously, in hopes
that each will further illuminate the other. In analyzing Stephen's ideas,
which have been called the "themes" of the story, we shall in truth be
analyzing Stephen's character itself, the very core of his existence.

"Before looking at structure, parallel, image, and other subsidiaries, we must look at character again—at character as theme." These themes, each of which points up one side of Stephen's character, are his rejections of three institutions—his homeland, his family, and his Church, and his dedication to a fourth institution—art.

In looking at the Ireland in which Joyce and Stephen Daedalus grew up, it helps one to try to attain an empathy with the Irish attitude toward life. It is interesting to attempt to understand the motivations of such a society, one which Stephen says "is the old sow that eats her farrow". Dublin itself, though bustling, was for Joyce a center of mental paralysis; though seething with humanity, it could be monotonous, even oppressively so to one of Stephen's sensitivity. The complexities of the Irish attitude can be seen in the paradox created by the fact that it was Joyce's most widely-used subject, despite his act of rejecting it when he left for Europe. Dublin had left such an indelible mark on the writer's mind that he could still capture its heartbeat vividly in Ulysses. The chance conversations, sounds, and smells of the city's life were noticed more acutely by Joyce due to his poor eyesight; and it is these perceptions which come to life in his works. Despite this liveliness about him, however, Stephen seems to be unusually depressed, dark and troubled in his thoughts. For this reason he must be a self-sufficient person if he is to survive; he must be able to find solace in his loneliness.

Stephen is above all a bright and curious person. For this reason he is most offended by the provincial nature of Ireland. Irishmen who were

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looked up to by their countrymen as intellectuals were, to him, hopelessly lost in the bog of political or Church life. He could find no one who shared his youthful exuberance for the process of learning, the fervid grasping of his mind to expand its horizons. While Stephen wanted to branch out, Ireland was insular and therefore restrictive.

Indeed he felt the morning in his blood; he was aware of some movement already proceeding out in Europe. Of this last phrase he was fond for it seemed to him to unroll the measurable world before the feet of the islanders.?

Thus Stephen weighs the curiosity of the new "movement" on the continent against the unchanging attitudes of his island.

One of the reasons for Ireland's provinciality was the control of the Roman Catholic Church, as we shall see later. An excellent example of this control can be seen in the public reaction to Stephen's reading of Ibsen and other modern European writers. The Ibsen conflict itself will be discussed later, but this one example is included here to show the backwardness of even the students and teachers at the University. Stephen, looking for someone with whom to share his appreciation of Ibsen, turns first to his classmates. However, they did not even know the name. From what they were able to piece together, he was one of the "atheistic" writers banned from the eyes of Catholics by the Vatican. Their lack of knowledge is coupled with a fear of saying anything unfounded about him, especially since they are impressed by Stephen's knowledge. A typical attitude was that though Ibsen was immoral, he was a great writer. This discussion of subjects about which they have no knowledge is again illustrated by this

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7 James Joyce, Stephen Hero, ed. Theodore Spencer (New York, 1959), p. 35. All further references will appear in the text with the letters SH and the page number(s).
exchange between Stephen and the dean of studies:

—Yes, yes, said Father Butt one day after one of these scenes, I see...I quite see your point...It would apply of course to the dramas of Turgénieff?

Stephen had read and admired certain translations of Turgénieff's novels and stories and he asked therefore with a genuine note in his voice:

—Do you mean his novels?

—Novels, yes, said Father Butt swiftly,...his novels, to be sure...but of course they are dramas...are they not, Mr. Dedalus?

(The key to the effect of this passage lies in the words "with a genuine note in his voice". Such sarcasm appears often in Stephen Hero, as an illustration of Stephen's impatience with his fellows. He derives some perverse sort of pleasure from the realization that his greater knowledge allows him to play intellectual games with such people as Father Butt. The teacher's comment is akin to Polonius' "Very like a whale."

The provincial aspects of Ireland lead Stephen to examine the root of the problem, the low mentality of the Irish people. In the first pages of the book we see Stephen reading Skeat's *Etymological Dictionary* by the hour, as a result of his fascination with words and their meanings. He reflects on the fact that people, especially the Irish peasants, glibly use words whose values they are unaware of. Of particular interest to Stephen is the notion that the words "Greek" and "classical" are interchangeable; we shall see later why he distinguishes between them.

Stephen sees his classmates as enemies, and himself as the lone defender of intellectual greatness. The public's attitude toward art is one which may be found even in modern America: an artist was a fellow who painted pictures. People were loath to look beyond the scriptures for artistic subject matter. Anyone whose chief interest was not in his exam-
inations, or in his prospective job, was thought to be radical.

It was all very well to be able to talk about it but really art was all 'rot': besides it was probably immoral; they knew (or, at least, they had heard) about studios. They didn't want that kind of thing in their country....One day a big country-fried student came over to Stephen and asked:

--Tell us, aren't you an artist?

Stephen gazed at the idea-proof young man, without answering.

--Because if you are why don't you wear your hair long?

(Sh 24)

It is no wonder, then, that Stephen is impatient about the Irish mentality. This impatience is seen from the opening pages of the surviving section of the manuscript; and one feels that if he is this impatient at the beginning of the University College section, some sort of break in the relationship must come soon, as it does with his decision to leave.

Impatience grew with bitterness and anger in his soul as he wandered the streets of Dublin. For here he viewed the city peasants in all their depravity and degradation. These walks fill the pages of Stephen Hero, and offer poignant views into the seeds of his distaste for what he saw. He viewed the society as a block to his creation of beautiful things. There is a hint of the missionary instinct in him, but it manifests itself in a more negative emotion, that of disgust. While he knew that Ireland was in dire need of help, he was concerned with the fact that the country was acting as a chain around his creativity.

At the Adelphi Hotel billiard room, where Stephen and Cranly often sat idly and talked, the low Irish mentality is manifest. An argument develops between two young men concerning Tim Healy, Parnell's alleged betrayer, and a fight ensues. Stephen and Cranly console the loser, who for some reason limits his remarks to an insistence that he received the highest
marks ever given on the examination for Pure Mathematics. The fact that he is now a clerk in the Agricultural Board office, and that he advises Stephen to go to London and write for the newspapers makes him an ideal instrument for Joyce to use in showing the Irish lack of imagination.

Joyce, and therefore Stephen, was a product of a middle-class environment. Though Simon Daedalus was on his way downhill because of politics and self-pity, he had once held minor posts in the government of Parnell. Therefore, Stephen could dismiss his disgust with the peasantry in an affirmation of the Irish class system. This was not to happen, however, for the youth's observations of the middle and upper classes were just as disillusioning. Indeed, it was an even more acute pain for him to realize that the level of society on which his family found itself was capable of banalities and futility even greater than those of the peasants.

In the simple course of life at the University, Stephen comes in contact with McCann, a student who is a reformer for women's rights and vegetarianism, and Madden, a young nationalist. With these two, Stephen frequents on Sunday afternoons the house of Mr. Daniel, a man of some prominence in Dublin public life. The gatherings at the Daniel house are planned as schemes to get all of the man's daughters married. Games, singing, and conversation are the main diversions, and in a four-page description of one such party, Joyce shows Stephen's feeling that he is an outsider among these people. Their conversations are hackneyed and vacuous, and their effect on Stephen is an acute realization that those who should be leading Ireland out of the wilderness into reality are actually leading the country into a fabricated dream of glory. It is at Mr. Daniel's house that Stephen meets Emma Clery, and it is only because of her that he continues to attend the parties there. She has a physical charm which Stephen finds hard to resist, and as their relationship progresses it is this charm
which leads him to destroy their illusion of friendship. We shall discuss this in more detail later.

As another example of the unreliability of Ireland's only hope (in Stephen's view), her middle and upper classes, the student Temple serves vividly. Patterned after Joyce's friend John Elwood, Temple is an obscene, swarthy character, one of Stephen's hangers-on. He likes to picture himself on Stephen's level, but in reality he appreciates Stephen for the wrong reasons. Temple shows off his true form near the end of the book, in a scene which shows him holding forth before a group of medical students on a streetcorner. Through his drunkenness he tries to discuss the church with his cohorts, but in the end reduces his argument to a telling of the "Parable of Monkeys in Barbary" (SH 225). Yet Temple is not meant to seem unusually stupid; he will someday hold a good job and have a good reputation. As Stephen weighs this against the present spectacle, he feels again the disgust over the fact that such a paradox is allowed to exist in Ireland.

In another scene, Stephen is asked to sign a testimonial in favor of the Russian Tsar's efforts to achieve world peace. The organizer of the signing is McCann, who has set up a table outside the college where the students may sign, over which is hung a picture of the Tsar, who reminds Stephen of a "hairy Jesus". Stephen refuses to sign the testimonial, saying, "If we must have a Jesus, let us have a legitimate Jesus." (SH 114) McCann tries, in front of a crowd of students, to shame Stephen into signing, but the latter resolutely declines. Aware of Stephen's stubbornness in such matters, McCann forgets the issue and Stephen and Cranly go off to play handball. In real life, the petition was in the form of a letter

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8 Ellman, p. 136.
written by Francis Skeffington (McCann) to protest the performance in Dublin of Yeats' play The Countess Cathleen. Joyce would never have signed such a protest, and Stephen refuses to sign an even less radical, but equally senseless testimonial. Stephen, in addition, grows disgusted at the spectacle being created by McCann in organizing the signing.

Out of Stephen's impatience, anger, and disgust grows a sense of hopelessness which makes him seem even more moody a person than he already is. The ultimate in hopelessness to him is the nature of the Celtic revival, whose members include only two people who can be referred to as friends of Stephen: Emma Clery and Madden. The latter is modeled on a youth who for a time was a very close friend of Joyce, George Clancy. His nationalistic fervor did not cease, for he was killed by the Black and Tans when he was mayor of Limerick. Madden, in Stephen Hero, forms a chapter of the Gaelic League at University College and entices many students, including Stephen for a time, to take lessons in the Irish language. Stephen's main interest in this group, again, is Emma Clery. At the Friday night meetings of the Gaelic League, open to the public, Stephen notices the figure of Michael Cusack, founder of the Gaelic Athletic Association, whose manner resembles that of an ox. Though he is the leader of the "irreconcilable" core of the League, Cusack is an example of what Stephen calls the "athletic mind", and he appears in Ulysses as the one-eyed "Citizen" whose appearance gives the "Cyclops" episode its name.

Stephen's distaste for Cusack and the Irish teacher, Hughes, becomes a distaste for the entire Celtic Revival, on the grounds that the movement has no intellectual basis. He could not see the need of studying the Irish

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9 Ibid., p. 62.
10 Ibid., p. 63.
language if there was no improvement first of the national mentality. He says to Madden: "It seems to me you do not care what banality a man expresses so long as he expresses it in Irish." (SH 54) At a meeting of the League, he notes that, just as he had seen people at the Daniels' house playing at being important, here he was seeing people playing at being free. And the freedom they wanted was chiefly in connection with costume and vocabulary. Such a movement was not for Stephen.

The Celtic Revival being the only movement or activity at the current time in which Stephen could have joined without a loss of propriety, he begins to feel the necessity of forsaking Ireland for the continent. His dying hope of compromise is not helped by such incidents as the encounter with the whore in the black straw hat, whom he meets one night after saying good night to Emma. She comes to represent for Stephen the hopeless soul of Ireland: he gives her some coins and continues on his way, his symbolic gesture of renunciation of the entire island.

Perhaps the most striking scene in which this hopelessness enters is the one in which Stephen goes to the Adelphi billiards room to talk to Cranly. Gradually Stephen senses the import of what is happening in the game room. Several youths serve as a microcosm of the futility of Ireland, in their monotonous billiard-playing and lounging about. Stephen, in a fit of revulsion, at the waste of so many lives, drags Cranly away into the street. As they leave, Stephen says

--If I had remained another minute I think I would have begun to cry.
--Yes, it is bloody awful, said Cranly.
--0, hopeless! hopeless! said Stephen clenching his fists.

(SH 218)
So far we have seen Ireland manifested in provincialism, stupidity, superficiality, and hopelessness. But there was also a pleasing side to the Dublin street scenes Stephen encountered. He was often set off on lyrical excursions of thought by some chance observance in the street. This was in fact his main reason for walking aimlessly through the city so often; he wanted to absorb as much of the sensory world of Dublin as possible, to use it for effect in his writings. When, in the midst of whatever he happened to be doing at the time, he would receive the command from his soul to be alone,

He would obey the command and wander up and down the streets alone, the fervour of his hope sustained by ejaculations until he felt sure that it was useless to wander any more; and then he would return home with a deliberate, unflagging step piecing together meaningless words and phrases with deliberate unflagging seriousness.

(Sh 31)

Stephen hero is filled with the rich descriptions of many such walks; a few will display the effect of their beauty on Stephen.

During one such walk, Stephen, in his usual anti-Ireland bitterness, takes violent oaths to himself that he will never allow the Jesuits to gain power over him and that he will spurn the "company of the decrepit youth". But he is reminded that often after such oaths, "in the pauses of rapture, "Dublin's soul would creep into his thoughts, "and the chill of the summons would strike to his heart". (Sh 38)

After mocking the literary content of a magazine which McCann has begun to publish, Stephen sees Emma at a distance. It is raining, a misty, Dublin spring rain such as Joyce can describe so well; Emma is huddled with a group of girls in the Library porch. The blending of the light rain, the group of boys, and the group of girls affects Stephen with a sense of sympathy for Emma and the rest of Ireland. The passage becomes a poetic
description of Stephen's gentle thoughts, made so by the present atmosphere. Joyce adds tonal devices to increase the effect, such as the following: "The quick light shower was over, tarrying, a cluster of diamonds, among the shrubs of the quadrangle where an exhalation ascended from the blackened earth." (SH 182)

One of the most valuable passages in *Stephen Hero* (in that it is left out of the *Portrait of the Artist* ) occurs on one of Stephen's walks through the city. This is the well-known "Eccles' St. Epiphany". Stephen himself calls the incident a "triviality", but uses it to show that there is a dark beauty in such trivialities, and uses it to form the basis of an artistic principle whose effect on his writing is far-reaching. As he walks one night in a restless mood, he passes a young man and woman on the porch of a brownstone house, and overhears the following fragment of their conversation:

The Young Lady—(drawling discreetly)...0, yes...
I was...at the...cha...pel...
The Young Gentleman—(inaudibly)...I...(again inaudibly)...I...
The Young Lady—(softly)...0...but you're...ve...ry...
vick...ed...
(SH 211)

Again, each word is important to the overall effect; but the key lies in the word "softly". This conversation affects Stephen acutely because of the mood and atmosphere of the street, and also because of the coquettish voice of the girl. It is a fleeting occurrence, one which ends as soon as Stephen is out of hearing range. But the impression is a lasting one, as shown by Stephen's analysis of his reaction in terms of the epiphany theory, which we shall examine later.

These, then, are the varied forces which Ireland exerts on the young mind of Stephen Daedalus. Besides the hostility and sense of himself as
an outsider, a great poignancy of experience is opened up to him by the streets of Dublin. The greater part of his concern with Ireland is sensory, since he is a person of great sensitivity, and since there is almost no intellectual challenge connected with his relationship to Ireland. He tries to resolve his intellectual struggles alone, but he couples these mental exercises with the physical exercise of walking in the streets for six or seven hours at a time. Joyce's concern with Ireland in his art, as shown by the story of Stephen's growth, is an emotional struggle with the paradox that Ireland drove him out, into exile, but left him with a deep fondness for the experiences which had shaped him, inextricably connected in his mind with Ireland. For this reason, he spends much of his time in Ulysses and Finnegans Wake, as well as in the Portrait, trying to explain why he felt he must leave, to explain this not only for his readers, but for himself.

In discussing the second major theme, that of Stephen's rejection of his family, it will be impossible to ignore certain connections with the themes of Ireland and the church, since the Daedalus family serves a secondary purpose as an example of the typical Irish Catholic family. Our study of the Church theme will come later, however, and we shall concern ourselves here with the family as an institution not distinctly Irish or Catholic. Stephen's attitude toward his family is a complex mixture of emotional variable predestined to cause pain. The pain comes for Stephen, again, in the conflict of his inability to tolerate life with the Daedalus family and his reluctance at having to reject that life. Almost the entire description of Stephen's family in Stephen Hero is based on Joyce's own family; thus, in this case especially, we are able to examine the forces
behind the development not only of Stephen, but of Joyce as well. Joyce's father, and hence Stephen's, was irreverent, but kindly; irresponsible, but clever; but, most importantly, he was ebullient and high-spirited, at least in his younger days. Unfortunately, we see him mostly at his worst, bemoaning his lot, blaming others for his own sins, and blubbering in self-pity. Through *Stephen Hero* his relationship with his son grows steadily worse until, near the end, they hardly speak. Mrs. Daedalus can best be classified as a devout Catholic, much too devout for Stephen to respect her mentality. His brothers and sisters, whose exact number we are never told, are jumbled together in confusion, in Stephen's mind as well as the reader's. Only two of his siblings stand out as characters: Maurice, his younger brother, and Isabel, his young sister; and the only reason Isabel assumes any semblance of character is that her death in Chapter XXIII and the funeral affect Stephen deeply. Maurice is shown as a flamboyant atheist almost from the start, and his cynical bitter denunciations of the family contrast to Stephen's attempts to understand the group through logic and intellect.

With this background, let us now see how the break between Stephen and his family comes about. It is certainly no wonder that Stephen's mind was continually in unrest when one considers the physical unrest of his family. One of the unfortunate consequences of Simon Daedalus' irresponsible nature was that the family was often in financial difficulty. And as the publican progressed further downhill after Parnell's demise, these difficulties became more frequent. Mr. Daedalus seems to know all the "right people" in Dublin, but it appears that they know him too well to trust him with any major responsibilities. Being a proud man, he will not settle for any job beneath his station, and so fabricates a vision of hin-
self as persecuted by those in power.

The great disappointment of his life was accentuated by a lesser and keener loss—the loss of a coveted fame. On account of a certain income and of certain sociable gifts Mr. Dedalus had seemed accustomed to regard himself as the centre of a little world, the darling of a little society. This position he still strove to maintain but at the cost of a reckless liberality from which his household had to suffer, both in deed and in spirit. (SH 110-111)

To add to the financial nightmares of the Daedalus family, the father had a particular aversion to paying rent for their lodgings. It was the family's custom to stay in one dwelling as long as Simon could wheedle the landlord into letting them stay; then it was off on the increasingly familiar ritual of moving to new quarters. These events follow an almost straight path from good apartments to bad. A typical scene in the actual moving operations of the Joyce family was the special care taken with the ancestral portraits, carried by the family themselves in *Stephen Hero*, because the movers were more than a little drunk. The family's final dwelling-place in *Stephen Hero* is a large old house in rather bad shape, which they share with a Mr. Wilkinson, supposedly another tenant but now the sole possessor of the house due to the landlord's death. Simon Daedalus was never troubled for long by the need to move, for he could always rejoice in his canny ability to find new quarters without paying for the previous ones.

It should be stated here, in mild defense of Mr. Daedalus, that he fully expected his oldest son to manage the household affairs, and at least contribute something to the family treasury. But Stephen had the same irresponsible attitude toward his family, and as a result became an

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increasing source of perturbation for his father. Mr. Daedalus expected Stephen, who he knew was bright, to become a doctor or lawyer and pay for his father's nightly visits to the pubs. Once Stephen began his march toward art, however, Mr. Daedalus gave up on trying to understand him, and his disinterest towards his son is reflected by his remark to Mr. Wilkinson: "Queer chap, you know, queer chap!" (SH 161)

Thus we are able to see another aspect of the Daedalus family in relation to Stephen: their inability to give him encouragement, or even to understand him. As he felt himself an outsider in the streets of Dublin, he began to feel an outsider in his own home. The simple reason for this is given in the book: "the direction of his development was against the stream of tendency of his family." (SH 43) But Stephen's alienation was a gradual thing; indeed, Joyce did not cover it fully until he had written two books on the subject. It was only natural, then, that Stephen give his family every chance to show some approval of what he was doing. In this spirit, he offered to read to his mother the essay on Ibsen which he was preparing for the Literary and Historical Society at the University. The scene is tender and candid, and its omission from the finished version, however necessary artistically, is regrettable. Mrs. Daedalus tries to understand the essay, but decides she must first read Ibsen. After she reads some of the plays, there is another discussion between mother and son about Ibsen's alleged "immorality". Mrs. Daedalus' opinions on literature are naive but genuine, and Stephen finds some limited satisfaction in this. His mood is not bolstered by his father's reaction to the controversy. Irritated by the fact that his wife and son are currently discussing something which he lacks knowledge of, Simon decides to read a play himself, despite the inconvenience. He chooses The League of Youth because, aroused
by the title, he hopes to read about roisterers such as he had been in his youth. His interest in the play disappears after he has read two acts, and he puts the book down, content that Ibsen is sufficiently harmless for his son to read.

As the lack of encouragement turns Stephen away from his family, his attitude is noticed by them, and more and more bitter arguments ensue, especially between Stephen and his father. After it is announced that Stephen has passed his examinations with very low marks, his father's anger bursts forth at supper one evening.

---I want to know what he has been doing for twelve months.
Stephen continued tapping the blade of his knife on the edge of his plate.
---What have you been doing?
---Thinking.
---Thinking? Is that all?
---And writing a little.
---Hm. I see. Wasting your time, in fact.
---I don't consider it a waste of time to think.
---Hm. I see. You see I know these Bohemian chaps, these poets, who don't consider it a waste of time to think. But at the same time they're damn glad to borrow an odd shilling now and then to buy chops with. How will you like thinking when you have no chops?
Can't you go for something definite, some good appointment in a government office and then, by Christ, you can think as much as you like. Study for some first-class appointment, there are plenty of them, and you can write at your leisure. Unless, perhaps, you would prefer eating orange-peels and sleeping in the Park.

(SH 216-217)

Another series of events which causes friction is his parents' planning for his third year at the University. Worried about Stephen's low grades his second year and the scant prospects of financial help for the coming year, Mrs. Daedalus goes on her own to visit Father Butt, the dean of studies. His first prescription for a solution to Stephen's problem is a suggestion that he try a clerkship at Guinness Brewery; but when Mrs. Daedalus brushes this aside, the dean proposes that Stephen come by and
visit with him in person. To Stephen, Father Butt hints that he will offer him a teaching position, and Stephen thanks him. When the offer comes, however, in a letter, Stephen replies, declining the position. He does not want to accept money or favors from the Jesuits. This sends his father off on another harangue, which adds to Stephen's estrangement from the family.

Stephen's attitude to his family, as a result of this estrangement, has been called proud and "consistently caustic", but these descriptions are in reference to the Portrait of the Artist. In Stephen Hero, his attitude approaches cruelty. This is a result of the fact that there are more "playing" scenes in the manuscript than in the final version, where the family arguments are related by Stephen to Cranly, rather than shown in action. Stephen is not a sympathetic character in the manuscript; the reader simply will not allow him to treat people the way he does, no matter how unintelligent they are. Even the book's most receptive readers, college students in their late teens, though understanding Stephen's youthful impatience about Ireland, his family, and his Church, cannot identify with a hero so callous to his own family.

As early as his first year at the University, he sums up his attitude: "Stephen did not consider his parents very seriously." (SH 111) His reasoning in this attitude (for all his attitudes result from a logical analysis of a problem) seems to be tied up in his obligations as a Christian, or at this stage, following in the footsteps of Jesus. For he had "disenfranchised" himself from Church doctrine, and was working with a concept of Jesus himself, rather than the Church, as the teacher. The clerics, not Jesus, had

elaborated a phrase about mother and father into a commandment; and Stephen
did not see Jesus as a man who was subject to others. Because of all this,
he decided to appease his parents with a "studious demeanor" and a will-
ingness to "perform for them a great number of such material services as,
in his present state of fierce idealism, he could look upon as trifles."

(SH 111) These "material services" did not, however, include any exploit-
ation of his sense of pity. Stephen had by now achieved such an independent
spirit that he felt any requests for pity to be infringements on his soul.
Pity to him was a corrosive emotion, and anyone who sought pity degraded
himself. This should not be confused with Stephen's ideas on "ideal pity"
as discussed in the Portrait; "ideal pity" was to him not an emotion, but
a stasis of intellect, as we shall see later.

The magnitude of Stephen's cruelty is not apparent until well into
Stephen Hero. Here the scene is set with Stephen, possibly on edge because
of the madness of examinations which have just finished the day before,
sitting at breakfast with his mother. Easter is approaching, and Stephen
has disregarded his Church obligations all through Lent. Mrs. Daedalus
wants him to help her in a novena she is making for Isabel, Stephen's sis-
ter, who is ill and growing continuously worse. This enticement to get
Stephen to make his Easter duty angers him.

He was much annoyed that his mother should try to
weasel him into conformity by using his sister's health
as an argument. He felt that such an attempt dishonoured
him and freed him from the last dissuasions of considerate
piety.

(SH 132)

At this point, however, he is still willing to keep silent and not incite
the argument which is imminent. His mother, however, asks too much of his
patience by indulging herself further in the "small talk of religious nat-
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the argument which is imminent. His mother, however, asks too much of his
patience by indulging herself further in the "small talk of religious mat-
rons". She mentions she must go to the High Mass the next day, because it is a "great feast-day", the Ascension of Christ. Stephen asks sarcastically whether Jesus ascended to heaven head-first, explaining "he must have been rather giddy by the time he arrived. Why didn't he go by balloon?" (SH 132)

From this beginning, Stephen's argument gathers momentum, a sort of inertial, uncontrollable force which won't allow him to relent in his bitterness.

It is enough of a shock to Stephen's mother to learn that he no longer looks to the Church for spiritual guidance; but the shock is compounded by the number of illustrations he uses and vehemence with which he plots his attack. His tone progresses from facetious, to cynical, to mocking, and the attack becomes a personal one. The distinct impression is that he wants not merely to prove the Church unenlightened, but to humiliate his mother as well. Some brief excerpts from this passage will demonstrate:

--It's absurd: it's Barnum. He comes into the world God knows how; walks on the water, gets out of his grave and goes up off the Hill of Howth. What drivel is this?...
--God can do all things.
--There's a fellow in Capel St. at present in a show who says he can eat glass and hard nails. He calls himself The Human Ostrich....
--I know what is wrong with you--you suffer from the pride of the intellect. You forget that we are only worms of the earth. You think you can defy God because you have misused the talents he has given you.
--I think Jehovah gets too high a salary for judging motives. I want to retire him on the plea of old age....
--It's all the fault of those books and the company you keep....I'll burn every one of them. I won't have them in the house to corrupt anyone else....
--If you were a genuine Roman Catholic, mother, you would burn me as well as the books.

(SH 133-135)

It is possible here that Joyce was attempting to develop the already-present symbolic connection between Stephen and Satan; but even for that purpose the argument is overstated. Stephen is given too great a talent
for verbal mockery. In this way, the expected separation of the author from his characters melts into transparency, so that the reader gets the impression that it is Joyce himself arguing with Mrs. Daedalus. Fiction is left behind, and now have a form of tractism, an uncontrolled presentation of a subject about which Joyce had strong emotions. The Daedalus kitchen dissolves from a stage into a rostrum. No matter how vivid or illuminating the scene may be, it is one of Joyce's worst productions in view of his intentions for Stephen's character.

As the cleavage in the family's unity widens, Stephen assumes the outlook that he may as well give up in attempts at communication with his parents. He pictures his father as plotting against him, and foresees "no satisfactory commerce" with his mother. About the time Stephen is formulating these thoughts, his mother opens a new incident which ends in a virtual severing of all ties between them. She has asked her confessing priest, out of a state of bewilderment, what to do about Stephen. Subsequently she makes the mistake of relating the incident to her son. He attacks her again:

--- Have you not your own nature to guide you,
your own sense of what is right, without going to some
Father Jack-in-the-Box to ask him to guide you?

and still again

--- Anyway you won't repeat what I say to your
confessor in future because I won't say anything. And
the next time he asks you 'What is that mistaken young
man, that unfortunate boy, doing?' You can answer
'I don't know, father, I asked him and he said I was to
tell the priest he was making a torpedo.'

(SH 209-210)

Reinforcing Stephen in his rebellion against the family is his brother Maurice. Modeled after Joyce's brother Stanislaus, Maurice's deep sense of humanity adds much to Stephen Hero's picture of the Daedalus family, for we see Stephen's intimacy with one of the members of the family. They
share each other's hostility toward the family, but in different ways and for different reasons. Their parents, of course, see their jointly antagonistic attitudes, and at one point tell Maurice he can no longer go for his accustomed walks with Stephen, for fear he will be "corrupted" by his older brother. Their separation, however, does not last long.

Maurice is often the sounding-board for Stephen's theories of art and philosophy, usually agreeing and adding helpful suggestions of his own. In this relationship, Stephen is presented as the replacement of Maurice's father, at least in a philosophical sense. As they walk the streets together, Stephen smoking cigarettes and Maurice eating lemon drops, the hero assumes a posture of leading his brother to a formulation of "an entire science of esthetic". Their closeness is shown when Stephen shows his brother some of his first poetic creations, and Maurice immediately asks who the woman is, though no woman was referred to in the poems. "Stephen looked a little vaguely before him before answering and in the end had to answer that he didn't know who she was". (SH 36) But Maurice's acute perception had not gone unnoticed.

One scene has special interest for all who have read the "hell-fire" sermons in Chapter III of the Portrait of the Artist. Their effect on Stephen is obvious in Joyce's handling of that section of the book. Since the corresponding portion of Stephen Hero has been lost, however, the only reference to the retreat comes when Maurice attends the same sort of sermons a year later. Stephen recalls his terror the previous year; but, possibly because he has had an older brother to prepare him, Maurice seems not too greatly affected by the sermons. When Stephen asks him what the priest was speaking on, Maurice answers,
"--Hell today.
--And what kind of a sermon was it?
--Usual kind of thing. Stink in the morning and pain of loss in the evening."

(SH 57)

Stephen laughs at this, but it points up the difference in their respective characters. Stephen, as we shall see later, uses Church teachings to dispute the Church; Maurice, however, flatly rejects religion because he can see no sense to it. Maurice's counterpart in real life, Stanislaus Joyce explains:

I was no longer greatly disturbed by religious doubts. My position seemed to me clear enough. The Jesuits, like all priests, dealt largely in infinitudes, and the words "infinite" and "eternal" came easily to their lips. For my part, when I tried to imagine an infinite universe without boundaries anywhere, topless, bottomless, uncentered, I returned to earth baffled and bewildered by the vain quest for something which was "beyond the reaches of the soul". But it was also incredible that the universe should somewhere end, for where it ended something else must, I reasoned, begin...

Into this category of essentially incomprehensible ideas I put the idea of God. The Jesuits used this word glibly, too, and knew all the predicables relating to it. For me it was a mystery beyond the range of thought...

Such a dismissal from serious thought of the role of the Church would not have been possible for Stephen. The older brother was obliged, possibly through a greater curiosity about the underlying nature of all of life, to find some reason, some logical argument for each stand he took. Rather than retreat from the conceptual world of infinitudes such as God and the universe, Stephen would meet them head-on, as if they were challenges to his intellect. In a discussion with the President of University College, for example, he tries to find the real reason for the censorship of his

essay on drama. When he relates this discussion later to Maurice, his exultant spirit is not shared by his brother. Stephen notices that Maurice seems uninterested in what he is hearing, and asks him what he is thinking about. Maurice answers, "I have found out why I feel different this evening... I have been walking [on] from the ball of my left foot. I usually walk from the ball of my right foot." Stephen's reply shows his discontent for his brother's impassiveness: "Indeed? That's damned interesting." (SH 100)

This friction between the two brothers is developed more fully later in the book when it is tied in with a theme of jealousy. Stephen's best friend, Cranly, has been taking him away from Maurice more and more. Maurice lets Stephen know his feelings about Cranly when the friend has gone to Wicklow, as he did every summer. Nicknaming him "Thomas Squaretoes", the younger brother ridicules the rustic, bumpkin side of Cranly's character, and Stephen defends him. Maurice's tone takes on the nature of a warning, as he advises his brother not to trust Cranly with too serious a friendship, for if he does the other young man will betray him. He hints that Cranly is merely using Stephen as a backdrop against which he himself can play to the crowd. Cranly is said to pose as the only one who can understand Stephen, when in reality he doesn't comprehend half of what Stephen says. Stephen, in his usual self-confident style, rejects Maurice's warnings on the grounds that he has an "intuitive instrument" by which he can foresee any change in the attitudes of others toward him. The matter is dropped, but the two brothers see less and less of each other although it is summer, normally a time when they would share each other's company often. Each takes separate walks more frequently, and each tries to tell himself
that there is no enmity between them, until one evening they walk into each other "very gravely" at a streetcorner, and both burst out in laughter at the silliness of the scene. (SH 151) After this, their ambles and talks together resume their frequency.

The next year, after Father Butt's offer of a position, the mutual understanding about Stephen's intentions is made clear in very simple language, when Maurice asks:

--And what will you do?
--Refuse it, of course.
--I expected you would.
--How could I take it? asked Stephen in astonishment.
--Not well, I suppose.

(SH 229-230)

Their closeness is complete during the following summer, a year after their falling-out, and they are seen often swimming in the area of the North Bull. They spend entire days together there, then walk home at dusk to the familiar scene of their father, drunk in the kitchen with Mr. Wilkinson. They would pause outside to listen for his rantings and if he was not home they would both go down to the kitchen together; if he was there, only Stephen would go, and Maurice would go up to his bedroom. Mr. Daedalus' discussions when in this state did not affect Stephen, who rather enjoyed listening to the blarney. In return, his father shows no favoritism in his typical remark: "Hm...(again in a tone of ruminative sarcasm) By God, you're a loving pair of sons, you and your brother!" (SH 231)

The only other person in the Daedalus family who is characterized is Stephen's sister, Isabel. A biographical note is necessary here, for although Joyce had several sisters, none of them were victims of death while James was living at home, as Isabel is in Stephen Hero. Joyce's youngest brother, however, Georgie, a bright youngster with as much promise as
James, and his mother's favorite, did die of typhoid followed by peritonitis. Moreover, Joyce kept a notebook of "epiphanies" from which three of the short pieces pertaining to Georgie's death are copied directly into *Stephen Hero* as references to Isabel. Exactly why Joyce changed the sex of the dead child is not clear; perhaps he felt that the portrait of Maurice would suffice for the male part of the family; there is another possibility which we shall examine presently.

Isabel is one of the few objects of Stephen's pity in all of *Stephen Hero*. As has been explained, Stephen was afraid to surrender any part of his soul to an emotion he considered parasitic. If he suffers pangs of pity for others, such as he does once for a young clerical student, and once for Emma Clery, he soon reasons himself out of that state, and once again scorns the emotion. With Isabel, however, he is affected in such a way that he must let the pity run its course. Thus, when Stephen refuses to make his Easter duty, it is not pity for Isabel that he rejects, but pity for his mother's sadness. He does not imply any dislike for Isabel, but rather his mother's use of her condition to bribe him into communion.

Isabel returns from convent where she has been a student, because her condition (the illness is never specified) has not been improving there. The first impression Stephen has of this event is the disgust for his father's concern over the added financial burden of doctors and special care for the sick girl. Her arrival at home comes just when Simon is about to lose another address, and the only reason he permits her to come home is his sense of public duty, the knowledge that his drinking cronies will think

14 S. Joyce, pp. 133-137.
15 *James Joyce, Epiphanies*, introduction and notes by O.A. Silverman (University of Buffalo, 1956), pp., 14, 17.
him cruel if he fails to show concern for her.

Seeing his sister spurned in this way, Stephen takes it upon himself to become her guardian, if not financially, at least spiritually. He tries to bring some joy into her life as she comes closer each day to death. The household is in a bad way: in addition to having the Wilkinson family, with several children, in the same house, Mrs. Daedalus has to exert every bit of her skill to manage one substantial meal a day for the family, keep a watch over her husband's ill humor, and attend her dying daughter. She can find little consolation from her grief in either of her two sons, one of whom was a "freethinker", the other "surly". Thus it fell on Stephen's shoulders, and his conscience as well, to help with Isabel.

Stephen alone with persistent kindness preserved his usual manner of selfish cheerfulness and strove to stir a fire out of her embers of life. He even exaggerated and his mother reproved him for being so noisy. He could not go in to his sister and say 'Live! Live!' but he tried to touch her soul in the shrillness of a whistle or the vibration of a note. Whenever he went into the room he asked questions with an indifferent air as if her illness was of no importance and once or twice he could have assured himself that the eyes that looked at him from the bed had guessed his meaning.

(SH 161)

The climax of Isabel's part in the book comes not with her death, but earlier the same day, when the symptoms of the final stages of the disease appear. On this scene, Stephen's mother appears in the doorway of the parlor to ask Stephen to get the doctor. Returning to Joyce's life for a moment, we can gain insight into this scene. Joyce's brother Georgie, as already mentioned, died of peritonitis, and Joyce wrote the following "epiphany" about his mother appearing in the doorway:

Mrs. Joyce—(crimson, trembling, appears at the parlour door)...Jim!
Joyce—(at the piano)...Yes?
Mrs. Joyce—Do you know anything about the body?...
What I ought to do?...There's some matter coming
away from the hole in Georgie's stomach...Did you ever hear of that happening?
Joyce--(surprised)...I don't know...
Mrs. Joyce--Ought I send for the doctor, do you think?
Joyce--I don't know....what hole?
Mrs. Joyce--(impatient)...The hole we all have....here (points)
Joyce--(stands up) 16

The immediate impact of concern for his brother is here underplayed by Joyce's momentary, but vivid awareness of his mother's stupidity, or inopportune modesty, in not being able to say the word "navel". Eons of Irish ignorance and small-mindedness are inherent in this fleeting moment, and--at that moment--this impressed Joyce more than his brother's nearness to death.

Joyce uses this same epiphany in Stephen Hero in connection with Isabel's death, but the very nature of the change in gender makes entire sense of the scene different. It should be pointed out that in the book, Stephen is seated at the piano contemplating Emma Clery. He has just acknowledged the fact that "evil, in the similitude of a distorted ritual, called to his soul to commit fornication with her." In the next paragraph the overriding mood is one of decay, decay consubstantiated with a rusty color and the sunset, and in this heavily ominous passage his mother appears. As Stephen answers her question, he is described as "trying to make sense of her words, trying to say them again to himself", thus reinforcing the feeling of his bewilderment. When his mother mentions the "hole in Isabel's stomach", the entire sense of the passage has changed from the original epiphany, and the reader assumes the vaginal tract is meant. This completes the image of fornication with Emma and connects it to the evil

16
J. Joyce, Epiphanies, p. 17.
summons to sex, the feeling of decay, the pervasion of the sunset, the influence of Irish stupidity, and the death of his sister. Thus, in inserting his epiphany in an actual fictional scene, Joyce finds a metaphor to carry the impact which he felt in the original biographical event. This cannot have been an unintentional coincidence, even for the young Joyce; and even in his later writings, the theme of sex is always connected with sin and death. Thus, to develop this theme it was necessary for him to change the brother Georgie into the sister Isabel.

The scenes during Isabel's wake and funeral are fraught with the tension between Stephen and his family, for suddenly there are many relatives staying in the Daedalus home. Their late-night drinking and boasting seems to mock the sickly shadow of his sister's dead soul. Stephen reflects on the meaning of life, realizing that the bare fact of life was all that Isabel really had; she had known none of its other privileges. The futility of her existence on earth among the Daedalus family could not be vitiated by any concept of a God who calls children to him arbitrarily. Further twinges of conscience in Stephen come at the graveyard, when he studies the meanness of the burial rite, the shovelfuls of dirt being thrown on the coffin. Stephen's remorse is not alleviated by Mr. Daedalus' public display of whining and sniveling, nor by the stopping of the funeral procession at Dunphy's bar after the burial. Here Stephen, to his father's silent consternation, orders a pint and downs it at a draught, as if in repudiation of the whole scene.

Two other epiphanies lend dramatic poignancy to the passage concerning Isabel's death and burial. The first of these occurs at the graveyard, where two mourners from an earlier funeral pass Stephen; they are an ugly
peasant woman and her fish-faced daughter, the little girl holding her mother's skirt as they push fiercely through the crowd. These same two mourners appear in *Ulysses* at Paddy Dignam's funeral, in the same type of epiphanic description.

The other epiphany occurs when McCann meets Stephen a few days after the funeral and, out of a sense of duty rather than genuine sorrow, expresses his condolence while shaking Stephen's hand.

---I was sorry to hear of the death of your sister... sorry we didn't know in time... to have been at the funeral.
Stephen released his hand gradually and said:
---0, she was very young... a girl.
McCann released his hand at the same rate of release, and said:
---Still... it hurts.
The acme of unconvincingness seemed to Stephen to have been reached at that moment. 17 (SH 169)

Thus, by the death of Isabel, the disintegration of his father, and the blind, unquestioning religion of his mother, Stephen is forced by degrees out of all sense of familial accord. Without a hope for Ireland, and alienated from his family, his process of rebellion turns against the Church as well, as we shall see next. Nothing that he reject, however, is treated with such hostility as his family. In one sense, as we have seen, Stephen's heartlessness in this respect makes the reader less sympathetic towards him. Yet, in another sense, Joyce may have felt justified in giving Stephen this attitude; for of the three institutions which he eventually renounces, that of his family must have been the most painful for him, and therefore the most emotional and unrestrained. The ideas of nationalism and religion were for him intangibles, and could affect him only in an impersonal way;

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17 *Cf.* also *Epiphanies*, p. 4.
but his relationship to his family was inevitably woven in a web of personal feelings and a sort of accustomized love for each of its members. It should be expected that his bitterness would show through.

In examining Stephen's break with the third and final institution, that of the Church, one may see that there are four aspects of the problem, each of which affects the hero in a different way: the clergy, the theology, the ritual, and the Irish attitude toward Catholicism. Stephen analyzes each individual issue with an unrelenting sense of logic and cold reasoning. Once his decision is made, he does not follow the problem any further. After his break with the Church, he ceases to indulge in fault-finding; for the choice has been made, and the question of the Church no longer involves him. Unlike Maurice, who continually attacks Catholicism even after he has given it up, Stephen leaves it behind in his search for art. "That kind of Christianity called Catholicism seemed to him to stand in his way and forthwith he removed it." (SH 147) In its place, he founds his own theology based on his own spirit as the moral code.

We are perhaps at a loss in discussing Stephen's religious background by not having before us the first part of the manuscript, concerning his pre-University College years. For it was here that his religious training was the most rigorous, and here that he had approached his religion with an almost fanatical zeal. The Portrait of the Artist is ample proof of this. When we pick up Stephen's story in the manuscript, then, he is already on his way to separation from the Church, and we merely observe the end of a road which had its beginning in the lost section of the manuscript. But even this road is interesting to view, for it not only ends, but Joyce constructs several "dead end" signs and barricades as well.
In *Stephen Hero* there is probably no one group of people, unless it be the Irish peasant, portrayed so unfavorably as the Roman Catholic clergy. They are the spiritual guardians of a people who are studiously pious and stubbornly Catholic, but who are lifeless in their devotion. This lifelessness breeds apathy in the clergy, who Stephen sees as small-minded, petty, and worldly. In reality, Stephen, during his few zealous months after the retreat in the *Portrait*, is definitely a more religious person than any of Joyce's clergymen are shown to be. Let us examine a few specific priests as self-destructive evidence in Stephen's case against the Church.

The first holy man we meet in what remains of *Stephen Hero* is Father Butt, the dean of studies at the college, and Stephen's English professor. He is senile, pedantic, and prone to causing conversations to take a turn for what Lynch calls the "true scholastic stink" in the *Portrait*. His past accomplishments include a refutation of Bacon as the author of Shakespeare's plays, and a series of papers proving that the Stratford bard had been a Roman Catholic. Father Butt listens to Stephen's theories of art and heartily agrees with them; the feeling of the reader here, however, is that the professor is more willing to concur in Stephen's ideas than to take the trouble to formulate answers to them. For this reason, Stephen finds little consolation in the man's praise. Father Butt's senility, or mental distance, is shown when Stephen uses the word "detain" in a passage from Newman to illustrate the different values of words:

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--In that sentence of Newman's, he said, the word is used according to the literary tradition: it has there its full value. In ordinary use, that is, in the marketplace, it has a different value altogether, a debased value. 'I hope I'm not detaining you.'
--Not at all! not at all!
--No, no...
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—Yes, yes, Mr. Daedalus, I see... I quite see your point... detain...

(SH 27-28)

Just as tired and foggy is the mind of the Reverend Dr. Dillon, president of University College. While the president has not reached Father Butt's stage of senility, he is described in the same lifeless terms: he had "a very wrinkled face of an indescribable colour: the upper part was the colour of putty and the lower part was shot with slate colour." (SH 90) During the discussion of Stephen's essay on Ibsen, which the president had decided to censor, Stephen argues his theories of art with the skill of a lawyer. He supports his points with references to Newman and Aquinas, and this placates the president to some degree. The fact that the president is appeased so easily attests to his watery character; his convictions are feeble, so that he appears to be only going through the motions of protest against the radical tone of Stephen's essay. His objections are the typical narrow-minded ones behind all censorship controversies, and his closing of the interview gives no definite indication of what his decision is on the matter. As it later turns out, he makes no further move to stop Stephen's essay, yet neither does he sanction it.

The same Dr. Dillon preaches a sermon at the Good Friday mass which Stephen attends later in the book. Stephen's reaction to the sermon's dullness is much the same as his reaction to Garrett Deasy's letter on hoof and mouth disease in Ulysses. The sermon hinges on the different rhetorical interpretations of the Seventh Word, the Biblical "It is finished" of Christ on the cross. Stephen's only interest in the sermon is in what translation of the word Dr. Dillon will give.

He wagered with himself as to what word the preacher would select. 'It is... accomplished!' 'It is... con-
'summate.' 'It is...achieved.' In the few seconds which intervened between the first part and the second part of the phrase Stephen's mind performed feats of divining agility. 'It is...finished!' 'It is...completed!' 'It is...concluded.' At last with a final burst of rhetoric Father Dillon cried out that it was over and the congregation began to pour itself out into the streets.

Another figure of clerical lifelessness, with a touch of pomposity added, is Father Healy, a relative of the Daniel Family, whom Stephen meets at their house during one of his Sunday visits. Father Healy is the guest of honor this particular Sunday, and he sits in an armchair with the tips of his fingers pressed together in his lap, in an artificial pose of contemplation. His only attempt at a discussion of literature is a monologue on the writings of John Boyle O'Reilly. His yawning is a signal for passing cups of milk around the company. Stephen, in the midst of it all, reflects on the "ugly artificiality" of the lives around him, and is impatient at the sense of mental paralysis which he sees there. Later, near the end of the book, Stephen tells Lynch of an encounter with Father Healy, at which the priest showed interest in the student's Danish grammar book, saying how interesting it must be to study and compare the different languages. Father Healy then looked far away and—to Stephen's surprise—gave a long yawn. The hero tells Lynch, "Do you know you get kind of a shock when a man does a thing like that unexpectedly?" (SH 233)

Stephen's attitude toward Father Moran is prejudiced by the priest's constant companionship with Emma Clery. He is shown as just a bit too polite, too pure, and Stephen mentally accuses him of all sorts of sinful purposes. At one point, when the priest and Emma are especially jovial at the Daniels' house, Stephen muses over how it would be if he could propel the two into
each other's arms, and then observe the shock on the faces in the group. Emma, and in fact all the ladies, are especially cheerful with Father Moran, and this further irks Stephen. When the priest once congratulates Stephen on his singing, the hero returns the compliment by remarking what fine things Miss Clery had said about his voice. Father Moran answered,

'One must not believe all the complimentary things the ladies say of us... the ladies are a little given to--what shall I say--fibbing, I am afraid.' And here the priest had bit his lower rosy lip with two little white even teeth and smiled with his expressive eyes and altogether looked such a pleasant tender-hearted vulgarian that Stephen felt inclined to slap him on the back admiringly.

(Sh 65-66)

One of the few clerics in Joyce's writings who comes close to a sympathetic treatment is Father Artifoni, Stephen's Italian teacher at University College. Since the hero is the only student enrolled for Italian, his scenes with Father Artifoni are head-to-head conversations, unhampered by worries of public opinion. Moreover, the professor has heard of Stephen's reputation, and so adopts an attitude of "ingenuous piety" in Stephen's presence for his own protection. He does this, Stephen notes, "not [because] he was himself Jesuit enough to lack ingenuousness but [because] he was Italian enough to enjoy a game of belief and unbelief." (Sh 170) Their class sessions resemble more discussions of philosophy than lessons in grammar and literature. It is to Father Artifoni that Stephen talks of Giordano Bruno, an incident which in the Portrait is buried in the obscurity of Stephen's diary entries. In Stephen Hero, Father Artifoni says of The Triumphant Beast:

--You know, the writer, Bruno, was a terrible heretic.

--Yes, said Stephen, and he was terribly burned. (Sh 170)
Such good-natured heresies were impossible for Stephen with the other Jesuits in the book, and he appreciates Father Artifoni's honesty in telling him that even the worst moment of human delight would be good in the eyes of God if it gave man pleasure. In return, the professor commends Stephen's rigorous attempts at defining the beautiful and good in the light of Aquinas.

Though the Irish priesthood was not a group to which Stephen could give allegiance, it did serve him as inspiration for his artistic formulations of theory. In one scene, Stephen runs across Wells, the boy at Clongowes who had shouldered him into the square ditch, and the owner of the "seasoned hacking chestnut". Wells has now entered his noviciate for the priesthood, and is a student at Clonliffe in Dublin. Stephen finds it hard to believe that one in whom the traces of crudeness are still so visible can in good conscience enter a holy order. His talk with Stephen shows to be moved by material considerations only, and small-minded enough to complain of the food at Clonliffe. They tour the religious school grounds together, and the setting affects Stephen as a different world: clerical students walking in groups, lifting their gowns like women to cross mud puddles. Stephen begins to realize that what he feels for Wells and the other priests here is a sense of gnawing pity. True to form, he overcomes his feelings, and during the following days loses himself in working on his essay for the Literary Society. In this way, Wells has exerted some beneficial influence on him.

The Irish clergy, then, was no source of hope for Stephen's fading religiousness. In fact, by their own lack of interest, and mixture of material concerns with other-worldliness, they helped drive him out of the
Church. We have seen how Stephen's father was hostile to him, but the young man never denied his devotion to his father, and on many things they unashamedly agreed. One such point was the ineffectuality of the priesthood.

With such a generalization as the priesthood, however, Stephen's analytical mind could not come satisfactorily to grips. The faults he found were individual ones, and to extend their application to the entire group would be like the countrified student's question to him about the length of his hair and his role as an artist. Stephen could, however, point out flaws in the Church's theology without fear of being unfounded. After all, the game of disputing religious philosophy is one of the oldest in existence; and if Stephen had argued in the manner of Temple or the other roguish students, he would not even have been noticed. Such people are to be expected, and generally speaking, are harmless. But Stephen's methods were unusual, as we shall see, and sometimes his opinions ran so contrary to Church doctrines that those in power were obliged to take notice.

The first scene in which Stephen argues a theological point comes when he tries to persuade the president to rescind his censorship of the essay. The president admits to Stephen that his theory of art is not necessarily a false one, but nevertheless is not the one respected by the college. He finds fault with Ibsen, but Stephen stands his ground by mentioning Dante in the same breath. There develops in the president's speech the attitude that literature should teach men the way to enlightenment; Stephen cannot agree with this, and this point becomes the basis of their argument. The student wins point after point, getting the president to admit that he had never read a line of Ibsen's work, seeking justification
for his ideas in the works of Aquinas, finally frightening the president into changing the argument into a harmless chat. Stephen wins his case, although the president never admits it. Whether the youth had any hopes of converting the president to his theories is doubtful. His primary purpose was a practical one: the chance to read his essay to the Society.

Stephen's habit of summarily rejecting aspects of the Church can be seen when he takes Cranly aside on the street and says to him "Cranly, I have left the Church." From this unexpected statement, one of the famous ambulatory talks ensues, in which Stephen and Cranly discuss some facets of Church doctrine, and Stephen shows his still-Catholic reasoning. Cranly tries to persuade Stephen to make his communion for his mother's sake, even though he knows it will be sacrilegious. If he no longer finds any value in the Church, Stephen should have no reluctance to commit a sacrilege, argues Cranly. But Stephen replies:

--Wait a minute....At present I have a reluctance to commit a sacrilege. I am product of Catholicism; I was sold to Rome before my birth. Now I have broken my slavery but I cannot in a moment destroy every feeling in my nature. That takes time.

(SH 139)

Cranly suggest that Stephen can go on with the outward show of religiousness, while remaining a rebel in spirit, but Stephen rejects this because it would be public submission, and he will not submit to the Church. In forming his new religious ideas, Cranly says, Stephen will be crucified by the Irish, like Jesus, only socially instead of physically. Stephen hints here at his inevitable exile: he will not let himself be crucified. Whereas Jesus gloated in his crucifixion, Stephen will die hard. When Cranly brings up the name of Jesus, Stephen dismisses it, saying, "I have made it a common noun", referring to his nicknames for McCann and others such as
"Hairy Jaysus", or "sooty Jaysus". Besides, argues Stephen, he is unable to see any farther than the Pope in Rome. Stephen further states that he disbelieves Christ's chastity, and in reply to Cranly's question "You don't think he was God?" Stephen says:

"What a question! Explain it; explain the hypostatic union: tell me if the figure which that police-man worships as the Holy Ghost is intended for a spermatozoon with wings added. What a question! He makes general remarks on life, that's all I know; and I disagree with them."

(Sh 141)

Stephen next makes note of the fact that the foundations of the Church have been laid by her artists, people like himself "—her services, legends, practices, paintings, music, traditions". It is, therefore, no more than an expression of art over the centuries, much of which he does not find satisfactory.

One of the keys to an understanding of Stephen's rebellion against the Church is his reliance on the teachings of that same Church for his arguments. Thus, even in refusing to take the communion, he takes on a pose of righteousness; he will not submit to the hypocrisy of other Catholics. Moreover, his simultaneous rejection of Protestantism as an alternative shows his basic faith in the Roman Church's authenticity.

"Put this in your diary, he said to transcriptive Maurice. Protestant Orthodoxy is like Lany McHale's dog: it goes a bit off the road with every one."

"It seems to me that S. Paul trained that dog, said Maurice."

(Sh 112)

One of Stephen's major complaints against the Church is that it stands too much between the worshipper and the figure of the true Christ. It complicates the understanding of a relatively simple man with a relatively simple message. Thus, Stephen would certainly not look toward any greater compli-
cations of the religion, such as Protestantism.

Another basic precept of the Church with which Stephen can not agree is the demand for continency. This was true of Joyce's own life; although he and Nora Barnacle lived together from 1904, they were not married until 1931, and then only because of possible complications in his will. His purpose in not marrying sooner was to have no bonds tied to either of them if one should want to leave. Joyce, and Stephen as well, could not understand how the Church could ask a man (or a woman) to make a vow that he will never fall in love with a person other than his spouse. He believes that no moment of passion could be fierce enough to compel a man to swear love to one woman for eternity. Nor can Stephen accept marriage on the grounds that it is a custom. In a conversation with Lynch, Stephen makes the distinction that it is not necessarily a mark of sanity to follow a custom which might in reality be a mass delusion, as he believes the entire concept of marriage to be. When Lynch suggest that marriage would be the only way to "The juice of the fruit", Stephen expresses his belief that using marriage as a duty to be paid for sex is a form of simony, because it deals with bargaining for what is called "the temple of the Holy Ghost" as if it were a commercial commodity. Just as something so valuable to a woman as her virginity should not be bargained for, neither should something so precious as Stephen's soul, for that is what he must give up if he were to marry. Loving is giving, says Stephen; and giving for procreation or satisfaction should not be restricted by laws of marriage.

Stephen's invitation to join the priesthood, since it occurs at Belvedere College, does not appear in the Stephen Hero manuscript; that section is among the lost pages, and thus the only version of it we have is in the Portrait. Yet there is a comparable passage in Stephen Hero, in
which the offer seems to be much the same, and even more influential with Stephen's undecided mind. Joyce describes Stephen as receiving "an embassy of nimble pleaders into his ears", ambassadors which represent all levels of intellect and culture. In reality, these ambassadors are merely different facets of Stephen's own mind; they show at its best his process of acute analysis of a decision. The arguments he makes for himself to rejoin the Church and study for the priesthood are sound and appealing, and it takes much thought before he rejects them. The internal argument, unlike anything in the Portrait, runs as follows: the way he has chosen will be hard and painful; but if he returns to the Church his task can be made smooth and untroubled. His own mind advises him against the rashness of his present plans; since he was a person who appreciated only those actions arising from a stable mood of mind, he should enter a noviciate for the priesthood, where he could have five years to make his decision before having to take his vows. The very thing he was interested in most—esthetics—had been the interest of the greatest doctor of the Church, Aquinas, whose theories Stephen had used to form his own; this was a great indication of his link with the Church. His own ideas of aristocratic intelligence and order in all artistic things were purely Catholic ideas; the Church was the friend of the artist. His reluctance to make pledges, such as communions and marriage vows, should apply as well to negative pledges such as those he had made against the Church; how could he say with any certainty that his ideas on religion would not someday return to those of the Catholic Church, thus making a pledge-breaker of him? In the meantime why should he spend his life striving to save or uplift a people who do not even deserve uplifting? None of those people would understand his aims as an artist; but
the Church would welcome those aims. The type of revolution he desired could be accomplished better from within the Church, in a gradual, rational manner; and he could use the weight of his position to lend validity to the revolution.

All of these arguments are, of course, eventually discarded in favor of freedom from religion, a secular art, and a self-imposed exile. One argument of these silent, internal ambassadors, however, was never quite shaken off by Stephen (or by Joyce), no matter how hard he tried:

Make one with us, on equal terms. In temper and mind you are still a Catholic. Catholicism is in your blood. Living in an age which professes to have discovered evolution, can you be fatuous enough to think that simply by being wrong-headed you can recreate entirely your mind and temper or can clear your blood of what you may call the Catholic infection?

(SH 206)

Neither Joyce nor any of his autobiographical characters could ever rid themselves of this "Catholic infection."

This last gasp of the religious side of his mind eventually failed, and his dismissal of the Church's theology was complete except for the one aspect just mentioned. His attitude toward the ritual of the Church was different, however. He could not deny the beauty of certain special masses, and often discussed the different services as artistic creations, either good or bad. The reason for this lies in his love of beauty, and his knowledge that the services were, after all, mere combinations of music and words, two media of the artist. In a conversation with Cranly on the eve of Palm Sunday, he discusses the beauty of the Holy Week masses and their heavy content of meaning. The entire Passion story is covered in a week of services, so there is an air of concentrated meaning in each word of each mass. Stephen's frank tone in this conversation is punctuated by
Cranly's persistent "Yes" to everything he says. They decide they don't like Holy Thursday because there are "too many mammas and daughters going chapel-hunting. The chapel smells too much of flowers and hot candles and women. Besides girls praying put me off my stroke." And of Holy Saturday, Stephen says

--Yes, the Church seems to have thought the matter over and to be saying 'Well, after all, you see, it's morning now and he wasn't so dead as we thought he was...'

The bells ring and the service is full of irrelevant alleluias. It's rather a technical affair, blessing this, that and the other but it's cheerfully ceremonious.

--But you don't imagine the damned fools of people see anything in these services, do you?

--Do they not? said Stephen.

--Bah, said Cranly.

The two students attend Spy Wednesday's office of Tenebrae together, the service where prayer-books are knocked against the pews to foreshadow the ominous betrayal of Christ. They dislike the service, however, because the office was read too quickly and because the sanitary appearance of the chapel, with its polished pews and electric lights reminded Stephen "of an insurance office".

The ritual is about the only thing left, however, that interests Stephen in the Church. He has come to realize that his rebellion cannot include such a restrictive institution. The church itself, and the teachings of Jesus, are not as objectionable as its methods, and especially its peculiarly Irish flavor. Stephen, by his identification with Saint Stephen and Christ, and reliance on Aquinas and some Franciscan literature, notably Joachim de Flora, could have fit into a different Catholic Church, perhaps that of Dante; but again, the provincialism of Ireland clouds his interpretation of the Church. His ideas on this particularly insular style
of religion are delivered in a description of his frequent walks through Dublin:

These wanderings filled him with deep-seated anger and whenever he encountered a burly black-vested priest taking a stroll of pleasant inspection through these warrens full of swarming and cringing believers he cursed the farce of Irish Catholicism: an island the inhabitants of which entrust their wills and minds to others that they may ensure themselves a life of spiritual paralysis, an island in which all the power and riches are in the keeping of those whose kingdom is not of this world, an island in which Caesar confesses Christ and Christ confesses Caesar that together they may wax fat upon a starveling rabblement which is bidden ironically to take to itself this consolation in hardship 'The Kingdom of God is within You'.

(SH 146)

Such bitterness has been seen in the hero's rejection of his family, but nowhere else do his remarks about the Church take on such ferocity. It is only on this aspect of the Church, its insular, Irish quality, that Stephen becomes emotional. In another passage, discussing Aristotle with Cranly, Stephen uses the words "stationary march". This is the way in which he characterizes the movement of Irish Catholicism, particularly the Jesuits' manipulation of the current Celtic Revival. Symbolized by the silly paper which McCann edits, the Jesuit attitude is to allow the students to lead a "toy life"; they will be allowed to talk of Celticism all they want so long as it does not endanger the Church. Another variety of the stationary march is the "marionette life" led by the Jesuit himself as he dispenses illumination and benevolence. Yet both these groups, says Stephen, think that Aristotle has "apologized" for them. He adds the ironic allusion to the Church's custom of rewarding different good works with different measures of salvation.

Stephen's encounter with the woman in the black straw hat, mentioned before, gives us another side of his disgust for Irish Catholicism. The
scene is written in muted tones. Stephen idly hums the chant of the Good Friday Gospel, the crucifixion, as he approaches the woman. He pays no attention to her offer to go "for a little walk", but, still humming the chant, gives her some coins and continues on his way. As he walks away from her, she says "Good night, love", described in the passage as a "benediction". The Good Friday Gospel, the chant, and the woman blend together in his mind, along with Renan's account of the death of Jesus, the idea of a Buddhistic Christ, and the concept of Satan. Stephen would find more comfort in a Buddha type, but people such as the woman in the black straw hat must have their idea of Jesus. Her type is that of a "fierce eater and drinker of the western world", who cannot accept a peaceful concept of Christ. Then Stephen's memory strikes the vivid illustration that

Blood will have blood. There are some people in this island who sing a hymn called 'Washed in the blood of the Lamb' by way of easing the religious impulse. Perhaps it's a question of diet but I would prefer to wash in rice-water. Yeow! What a notion! A blood-bath to cleanse the spiritual body of all its sinful sweat...

(SH 190)

In this way, the woman becomes a symbol for Irish Catholicism, a carnivorous, greedy, lowly whore, who even by the townspeople would be called an evil woman.

This rumination over the fate of Ireland under her particular brand of Catholicism reaches its depths of despair one morning in Stephen's Italian class. His mind will not stay on the lesson, and there is an oppressive sense of gloom suspended over the scene. In this mood, we find the following passage:

In a stupor of powerlessness he reviewed the plague of Catholicism. He seemed to see the vermin begotten in the catacombs in an age of sickness and cruelty issuing forth upon the plains and mountains of Europe. Like the
plague of locusts described in Callista they seemed to choke the rivers and fill the valleys up. They obscured the sun. Contempt of human nature, weakness, nervous tremblings, fear of day and joy, distrust of man and life, hemiplegia of the will, beset the body burdened and disaffected in its members by its black tyrannous lice...and happiness had been corroded by the pest of these vermin. The spectacle of the world in thrall filled him with the fire of courage. He, at least, would live his own life according to what he recognised as the voice of a new humanity, active, unafraid and unashamed.

(SH 194)

This final note of courageous optimism is Stephen's only chance for a positive approach to life, and it cannot include Catholicism. The passage is an elaboration of the words "catacombs and vermin" among his notes for the novel. Also pointed out by Theodore Spencer in his editing of the Stephen Hero manuscript, is the word "Gogarty" scrawled in red crayon across this particular passage in the handwritten copy. Gogarty was the medical student who shared the Martello tower with Joyce when he returned to Ireland after his first year abroad, and also served as the direct model for Malachi Mulligan in Ulysses. The passage is an attempt by Joyce to convey to the reader the particular vision he was struck with, a sudden revelation of his disgust and impatience with Catholicism in general and Irish Catholicism in particular.

The role of Emma Clery in Stephen Hero is a peculiar one; she exerts a strange force on Stephen, a physical fascination which he is ashamed of. Her part in his rebellion is hard to link with any of the three major themes, country, family, and Church; but she comes close to being a personification of Irish Catholicism, so we shall discuss her here. At one point in the manuscript, Joyce wrote in the margin: "Stephen wished to avenge himself on

18
Herbert Gorman, James Joyce (New York, 1939), p. 135
Irish women, who, he says, are the cause of all the moral suicide in the island." We shall use this sentence as the point of departure for our discussion of Emma Clery, since she is the only Irish woman upon whom Stephen attempts to revenge himself.

Lynch, in his typically indecorous way, has a habit of referring to the female genitals as the "oracle", and the surrounding area as "oracular". In discussing Emma with Stephen, he agrees that she has an "inclination for oracle". It is this very fact, and stated in these terms, that so tantalizes Stephen. He finds it hard to bear her coquettishness, and while she can speak in very serious tones about women's rights, the Celtic Revival, or the Church, she never gives Stephen any serious encouragement in his pursuit of her. She is an incurable flirt, and it angers him to see her act this way with even Father Moran. One gets the impression that Emma's familiarity with this young priest is based upon a relationship which she knows is harmless to her chastity, and hence no cause for concern. But Stephen that even a man of the cloth is a man, and his jealousy blurs all his other impressions of Father Moran.

Joyce's marginal note about Irish women is an indication that Stephen's interest in Emma is in the frame of an experiment with his own manhood. It is not an unusual thing for a young man to pick one girl out of a group of acquaintances and pursue her because of her seeming inaccessibility. He thus sets up Emma as a test of his powers of attraction. His description of her leads the reader to believe that she is above the crowd in physical charm; she is popular, cheerful, and polite; thus, to win her would be a recognizably rewarding achievement, at least in physical terms. But it is important to remember that Stephen's first interest in her comes early in
the book, before he has completed his plans for the goals he will strive for in life. His choice of her as the woman to aim for comes at a time when he is still Catholic, still a member of the Daedalus family, and still taking lessons in Irish. None of his rebellions are complete; indeed, none of them will be complete until he leaves Emma behind with the other things he outgrows.

As a result of this origin of his interest in Emma, he is not at ease when with her. She seems to like his natural gifts more than his intellectual ones: his singing and piano-playing at the Danial's house, his wit in discussions, and irrepressible energy. In his uncomfortable talks with Emma, Stephen defensively tries to shock her in such areas as religion. The only effect of these attempts, however, is to make her blush and again assume her coquettish manner with him. Thus, the more he tries to win her, the more he defeats his own purpose.

As Stephen's radicalism increases, his goals with regard to Emma change as well. He begins to recognize his desire for her as purely physical, and thus begins to wish for a purely physical consummation, taking whatever spiritual satisfaction that may develop as a bonus. His vision of her becomes sentimentally reminiscent of the Elizabethan sonneteers; they will come together, love briefly, and then part forever, the sweet pain of love engraved on each of their memories. Unfortunately, this vision is not shared by Emma, and Stephen, seeing this, is confusedly petulant. "...he suspected that by her code of honour she was obliged to insist on the forbearance of the male and to dispose him for forbearing."

(Sh 68)

Stephen, in his quest, must suffer the ignominy of knowing that he is superior to her, though he cannot conquer her. He never ceases to be annoyed
by her "distressing pertness and middle-class affectations". All of his unrest about Emma culminates in his attempted seduction of her near the end of the book. He hurriedly asks Father Artifoni to excuse him from class and runs out onto the green, where he had seen Emma from the window, walking in the rain. He attacks his purpose with a fervent determination to either succeed or have done with her. His brashness is unparalleled. After a brief exchange, he tells her, still standing in the street with her:

--I felt that I longed to hold you in my arms—your body. I longed for you to take me in your arms. That's all...Then I thought I would run after you and say that to you...Just to live one night together, Emma, and then to say goodbye in the morning and never to see each other again! There is no such thing as love in this world; only people are young...

Her immediate answer is:

--You are mad, Stephen.  
(SH 198)

This, then is the inevitable crescendo to which Stephen's desire has built in his mind. There are several ironies here; it is the first time in the book that he addresses her by any name other than Miss Clery; he is bewildered by the failure of his words to convey what he actually feels, and by her lack of hesitation in answering; he hopes that she might understand his idyllic vision in some flash of revelation, but she is too indignant to notice.

There is a sort of fatalism in all this, for no matter how hopeful Stephen was of receiving an acceptance, his logic must have told him the inevitable outcome. The very fact that he goes through with this act shows his need for absolute truth in his relations. It is important that, after she duly registers her insult at his suggestion, he tries to show her the spirit of what he has offered:
--It is no insult, said Stephen colouring suddenly as the reverse of the image struck him, for a man to ask a woman what I have asked you. You are annoyed at something else not at that.  

(SH 198-199)

In effect, Stephen is correct. Emma is annoyed at the public nature of his emotion, the blatant manner of his proposal, and probably his failure to suggest marriage first. But she is not offended solely by the offer of sex.

After Stephen's dismal failure in this scene, Emma drifts out of his life and his cares. Later, when she passes Cranly and Stephen, she bows across Stephen toward Cranly, but this has no lasting affect on Stephen at this stage. It is interesting that the last page of the surviving manuscript ends with following exchange between Lynch and Stephen as they pass a group including Emma:

--He'll [Father Healy] have something to do shortly, said Lynch pointing to a little group which was laughing and chatting in the doorway, and that'll keep him from walking in his sleep.

Stephen glance over at the group. Emma and Koyinahan and McCann and two of the Miss Daniels were evidently in high spirits.

--Yes, I suppose she will do it legitimately one of these days, said Stephen.
--I was talking of the other pair, said Lynch.
--0, McCann...She is nothing to me now, you know.
--I don't believe that, let me tell you.  

(SH 234)

These, then, are Stephen's different rebellions, against Ireland, his family, and his religion. Their combination makes for a character overloaded with arrogance, which sometimes manifests itself as cruelty. But for every arrogant action of Stephen's, there has preceded a soul-searching analysis of a particular problem. Indeed, the reason he can afford to be so defiant is his knowledge that he has given the matter much thought before-
hand, and is positive of his conviction. There is a practicality to his haughtiness as well; for the rashness of some of his statements make them extremely difficult not to follow; any less forceful statements of his beliefs could be taken as compromises, and with each compromise he would have to surrender another bit of his individual soul. Stephen refuses to settle for a watered-down rebellion such as those of Cranly or Lynch.

To this point, in looking at Stephen's various rebellions, we have failed to see another, more positive side to his character. One familiar complaint about Stephen is that everything he says and does is negative, that he is extremely adept at finding faults in theories, but never offers any better alternatives. This attitude toward Stephen's character is completely unfounded. He is the kind of person who would not rebel if he nowhere better to go; the very purpose of his rebellion is to institute more meaningful goals in his life than the ones his country, family, and Church have given him. He takes as his alternative goal the pursuit of art. It is the one thing in his story that he gives full allegiance to, and therefore the only thing to which he can dedicate his life. This is certainly not a negative rebellion; Stephen is choosing the hard path of life, and any reader who doesn't see this misses the essence of his character. In his discussion with his mother about Ibsen, Stephen says, "Art is not an escape from life. It's just the very opposite. Art, on the contrary, is the very central expression of life." (SH 86) Nor are his rebellions against his country, family, and Church negative acts, or "escapes from life". Stephen, more than anyone else in the novel, has met life head on and grappled with its meaning. This grappling will become what he displays in his art. And this will be his confirmation of life, his expression of the
beauty of life as impressed on his consciousness.

In *Stephen Hero* there are many more sides to Stephen's artistic thoughts than appear in the *Portrait of the Artist*. Moreover, they are presented in the process of being thought out, still in their embryonic stages, so that we receive a valuable picture of their inception as well as their application to the techniques of fiction. The range of Stephen's theories is wide, an indication of his diversity of interests. And because he is still struggling with their formulation, there is an impatient uncertainty about his statement of them, as if he is worried about flaws in them, but driven by the urge to express them nonetheless. The theories are usually expounded to Maurice, who helps Stephen analyze them carefully before regarding them as final, and Cranly, who hears them in the form of long monologues by Stephen while the two are walking. Cranly usually answers Stephen's questions with stolid monosyllables, or tries to pretend he isn't listening at all by bringing up another topic of conversation. One notable exception to these usual methods of exposition of Stephen's theories is a section immediately following his encounter with Wells at Clonliffe College. His attempts to rid himself of the strange pity he had felt for Wells leads him to lose his worldly worries in the act of creation, and he begins to plan his essay on drama for the Literary Society. It is a particularly internal scene, occupied solely with Stephen's mind at work on his theories.

One influence on Stephen's art which appears frequently in *Stephen Hero* is that of Henrik Ibsen. It is no secret that the young Joyce pictured himself as the successor to Ibsen. The naturalism found in the style of *Dubliners* is but one example of the Norwegian's effect on Joyce's
writing. Any biographical account of Joyce's years at University College must place heavy emphasis on the name of Ibsen. Other modern continental dramatists mentioned in *Stephen Hero*, such as Maeterlinck and Hauptmann, are secondary to the huge shadow of Ibsen. Joyce's admiration, and thus Stephen's, is characterized by wild flights of accolades which often approach hero-worship. The basic point of his use of Ibsen in the novel, however, is the immediate flash of understanding that occurs within Stephen: "the minds of the old Norse poet and of the perturbed young Celt met in a moment of radiant simultaneity". (SH 40) Joyce realized, however, by the time he wrote the finished version of the novel, that references to Ibsen might date the work too much in later years, and so the *Portrait* has only a brief mention of Ibsen's novel, and none of the hero-worship of *Stephen Hero*.

The attitude of the other students toward Ibsen, as already noted, was one of ignorance and misunderstanding. McCann finds the meaning of *Ghosts* a moral lesson against sexual license, which angers Stephen greatly. But the hero's insistence on Ibsen's greatness marks him further as a stranger among his classmates. What is it about the "father of naturalism" that so entrances Stephen? The answer is his honesty and courage to create art which finds its power in simplicity, and his determination in the face of hostile receptions of his plays by the public. Ibsen is the first writer Stephen comes in contact with who achieves the kind of art which he himself would like to pursue. Stephen, despite his denial, has read widely and in depth. He feels a certain disenchantment in the Romantic and Victorian movements; one gets the feeling that he fears his art will not be able to find a place in the world unless he joins some such movement. The
events of *Stephen Hero* take place in 1901-1902, a time before the realism and psychological examinations so typical of Twentieth Century literature had had a chance to fully blossom. Stephen, with his interest in art, would naturally be observing the writings of his contemporaries, and what he saw was Victorian and pre-Raphaelite poetry in England, the Celtic Revival in Ireland, and only a hint of a new literature on the continent. Of the first of these, he would find only a few poems he liked, and those probably were only coincidentally akin to his theories of art; the Victorian and pre-Raphaelite poets certainly would not have taken his theories as their own. Stephen did, of course, appreciate Newman and, to some extent, Oscar Wilde; but this was only because of their prose style, and in the case of Wilde, his role as the persecuted aesthete. It is unlikely that Stephen would attribute any lasting art to them. His attitude toward the Celtic Revival has already been seen; this was not the art for him, nor was it even likely to be art at all, in his opinion. This leaves the faint rustlings of Ibsen and the other modern dramatists on the continent as his only hope for a meaningful modern literature. Thus, his hero-worship is understandable, especially in light of his slim chances of getting any Irishman to pay attention to a Norwegian who wrote plays about venereal disease.

Another side of Stephen's rejection of contemporary literature is his constant theme of the "classical" vs. the "romantic" temper in works of art. When Stephen reads his essay to the Literary Society, he does not take the pains to give rebuttal to the juvenile objections of the audience. The fact is, he has already stated his arguments in his discussion with the president about the censoring of the essay. The usual objection to Ibsen encountered by Stephen is that the Norwegian is the antithesis of
the classical school. Stephen, however, believes just the opposite; in turn, he refutes the notion that Greek drama was "classical", with particular reference to Eschylus. The president accuses Stephen of using a twist in words to make a point, telling him he cannot use any terminology he likes. To this Stephen replies:

--I have not changed the terms. I have explained them. By "classical" I mean the slow elaborative patience of the art of satisfaction. The heroic, the fabulous, I call romantic.  

(SH 97)

In another place Stephen writes:

Classicism is not the manner of any fixed age or of any fixed country: it is a constant state of the artistic mind. It is a temper of security and satisfaction and patience.  

(SH 78)

The romantic temper, on the other hand, is insecure, unsatisfied and impatient. It can find no fit illustrations of its mood in the world of reality, and so escapes into a fanciful world of wild adventures, ignoring the necessary limitations of art. In practical terms, then, the romantic writer, or painter, or musician, after composing a piece of work, feels unsatisfied, and so must continue to work feverishly, trying in vain to communicate the unexpressible. He ends in a mood of impatience and failure. The classical artist, on the other hand, learns to involve a slow, deliberative process as part of his method, and seeks to use realities to communicate the same thing the romantic was striving for. The use of realities is necessary for common, universal terms of reference; but the object is the underlying, unuttered meaning common to all realities. It is ironic that the English romantics, in trying to glean the meaning of life from nature, often forgot that nature gave man a certain place in the realm of
existence; the result is sometimes a narrowed sense of nature, including only its outdoor, faunal sense, used out of context to defeat the artist's own purpose.

Any set of esthetic principles is ultimately concerned with the study of beauty. But Stephen's analytical, methodical mind approaches the problem with the concentration of a microscope. He not only analyzes the nature of beauty, but describes the individual problems of the matter as well. This leads him to an analysis of the effect of the inner beauty of a thing perceived by the human mind, in the second-by-second process which records that beauty on the mind. Stephen's term for this process is "epiphany", a word which recalls the Manifestation of Christ to the Gentiles. The term is a Greek word meaning "a showing forth", and it is in this context that Stephen uses it. He is brought to this idea by contemplating the relativity of beauty, the different ideas about the subject held by different societies. One culture may have an entirely different concept of beauty from another culture. But Stephen comes to realize that there is an inner essence to all beauty, an essence which would appeal to the esthetic appetite of any culture. Indeed, it is this essence, rather than the externals of beauty, which men find appealing, even if they themselves do not realize it.

Stephen further examines the meaning of the essence of beauty by dissecting the process of perception. Using Aquinas' three requirements for beauty, which he terms "integrity, symmetry, and radiance", he divides the human act of perception into its various parts. In scientific terms, the three steps would be visualization, focus, and communication, all of which would culminate in a perception, or realization of an object. But Stephen's interest lies in the psycho-emotional process, rather than a scientific
description. Thus, the first action is the separation of the universe into two parts: "the object, and void which is not the object." In this action, the beholder sees that the object is one integral thing. Next, the mind analyzes the object "in whole and in part, in relation to itself and to other objects, examines the balance of its parts, contemplates the form of the object, traverses every cranny of its structure." (SH 212) The mind receives an impression of the symmetry of the object. Finally, the mind makes the only possible synthesis, and perceives the radiance of the object. "Its soul, its whatness, leaps to us from the vestment of its appearance". The entire process, which actually takes only a split-second to transpire, is the epiphany, and the sensitive person can derive the essence of beauty from these epiphanies. It is the duty of the artist, says Stephen, to record such illuminations of essential beauty and to apply them in art. It is true that many artists have tried to discover this process; Gerard Manley Hopkins (a Jesuit who once taught at University College) uses much the same idea in his "inscapes"; but it has seldom been defined so explicitly as by Joyce. This theory is, interestingly enough, an indirect cause of Stephen's abandonment of Cranly. As Stephen expounds these ideas to Cranly, the latter merely repeats the word "Yes...," as if only vaguely interested in what Stephen is saying. When the monologue is over, the pair find themselves on a bridge overlooking the Liffey, and Stephen, noticing Cranly's silence, asks him what he is staring at. Cranly's answer is "I wonder did that bloody boat, the Sea-Queen ever start?" (SH 214) This only heightens Stephen's exasperation over his thrill of having arrived at his theory and the simultaneous futility of not being able to share its appreciation.
The air of grasping, uncertain, yet purposeful logic in these conceptions of theory is one of the more interesting characteristics of *Stephen Hero*. This can be seen in Stephen's description of the three forms of art. In formulating his esthetic, the youth progresses from a simple definition of art—"the human disposition of intelligible matter for an esthetic end"—to the individual problems within the general framework, the most minute of which is his examination of the epiphany process. Along the way, this passage appears:

...and he announced further that all such human dispositions must fall into the division of three distinct natural kinds, lyrical, epical and dramatic. Lyrical art, he said, is the art whereby the artist sets forth his image in immediate relation to himself; epical art is the art whereby the artist sets forth his image in mediate relation to himself and to others; and dramatic art is the art whereby the artist sets forth his image in immediate relation to others.  

(SE 77)

This theory is followed by the conclusion that, since painting, sculpture, and music do not offer these distinctions as clearly as literature, they are inferior arts, and literature is the "most excellent".  

While Stephen's aims here are noble, he seems to be making an alibi for his lack of interest in painting and sculpture. In this case his theories are rather shaky. Why is it necessary for an "excellent" art form to display the three distinctions he mentions? In fact, the three distinctions themselves are arbitrary; for while it may be easy to say that Shelley's "To a Skylark" is lyrical, that the "Chanson Rolande" is epical, and that Shaw's *Man and Superman* is dramatic, who is to decide the category for more difficult form, such as the novel? Indeed, into which category should we place *Stephen Hero* itself? Of course, such questions are specious, for we have confused Joyce's meaning. The making of a dramatic work of art does
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not necessitate its presentation on the stage; nor does a lyrical poem have to be short, nor an epic have to be long. The basis for Stephen's categories is the different relations of the artist to his material. But as Ellsworth Mason has pointed out, there are two such relationships: the artist in relation to what he receives from the world around him and the artist in relation to his translation of those receptions into art. After the artist receives impressions of aesthetic beauty, then, he must exert some amount of conscious control over his own presentation of them. This is where the three distinctions enter; the lyrical form entails little or no conscious control of emotions; the epical form only slightly more; and the dramatic form achieves a high degree of conscious control.

The major problem here is, of course, that the book gives us no such explanation. The ideas are simply stated outright, with no basis for their formulation and no guide for their application to works of art. Such faults in Stephen's esthetic theories result from the embryonic stage in which we find them. They cannot be fully understood by the reader because they have not been fully visualized by Stephen himself. When he says, "His Esthetic was in the main applied Aquinas, and he set it forth plainly with a naif air of discovering novelties", (SH 77) the reference to his naivete is not unimportant, as shown by the disputable quality of some of his theories.

Since Stephen rejects the profanity that "the end of art is to instruct, to elevate, and to amuse", he must support a theory of *ars gratia artis*. His own version is modified somewhat, since he restricts it to the best sense, the creation of beauty in art for the sake of recording that beauty

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artistically. As a result of this view, he expects that others in turn give the artist complete freedom to create. Chiefly an allusion to censorship, this opinion rests on the notion that even though the artist does not make it his sole purpose to offend someone's sense of decency, he should have the right to do so if he chooses. And as for the quality of traditional censorship, he writes that it would be as absurd for a society alien to the artist's purpose to be allowed to dictate to the artist "as it would be for a police-magistrate to prohibit the sum of any two sides of a triangle from being together greater than the third side." (SH 80) Stephen knows his own superiority in matters of art, and wants no one to prohibit him from the course he has chosen.

An example of Stephen's observations of inferior knowledge of art in his fellows is his condemnation of Father Butt's manner of reading poetry. Stephen evolves a theory on rhythm and stress in poetry, which he shares with Maurice. Unfortunately, two pages of the manuscript are missing here, so that only the conclusion of the theory is presented. It consists of a stress-oriented reading of poetry, which has come to be generally accepted today, but was much different from the emphasis on rhyme and meter at the turn of the century. Stephen felt that the poem's beauty of construction could be concealed as well as revealed, but could be neither one of these alone. The poet's artistry, then, consisted of how well he could combine concealment with revelation in his structure; intricacies should be added as adornments to the individual style. "Verse to be read according to its rhythm should be read according to the stresses; that is, neither strictly according to the feet nor yet with complete disregard for them." (SH 26) Stephen and Maurice share the detailed analysis of this theory, and Stephen
collects evidence to support it, becoming "a poet with malice aforethought".

This theory is related to the concept of the epiphany in that the poem's essence lies in its rhythm as well as what the words themselves communicate. The words to any poem, for instance, if arranged with the same meaning but different rhythm, would yield an entirely different effect. This underlying essential rhythm, related to the flow of the Liffey or Anna Livia Plurabelle in Finnegans Wake, is another form of the epiphanic process. For when one perceives this rhythm, it is then that the full essence of the poem reaches him. Thus, when Stephen says to Cranly, "There should be an art of gesture", (SH 134) he is referring, not to the motions of emphasis made by an orator, but to an art which would give the body the means to integrate the essential rhythm of all things. We see this theory put to good use by schools of modern dance, especially those which include improvisation. Such dancers, can, if their interpretation is good, use their bodies to represent the beauty of a leaf falling, a bird flying, or even a tree standing motionless. The object should not be to mine the visual image of the bird flapping its wings, but rather to suggest the rhythm of its movements by identifying it with the essential rhythm of nature.

Such things as gestures and clothes are, as one critic has suggested, "repositories of the soul". When Stephen sees the woman in the black straw hat, she is forever classified in his mind because of the hat she wears. Despite the poignancy of the scene which follows, and the vividness of her "Good night, love" to Stephen, her essence lies in his first perception of her—her black straw hat. Notably, she is referred to by only that

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title throughout Stephen Hero. The priesthood, moreover, is associated with the word "soutane", the long, rustling robes which make their wearers resemble women in Stephen's mind. At Clonliffe, the main impression the reader receives of all the clerical students is their custom of raising their soutanes to negotiate certain obstacles while they walk. This image is a recurrent one in the Portrait, beginning with the "swish" of Father Dolan's soutane as he brings down the pandybat on Stephen's hands.

The final part of Stephen's esthetic philosophy found in Stephen Hero which we shall examine is concerned with a definition of the good and the beautiful. Joyce wrote in his Paris notebook the outlines for this discussion, under the headings "Bonn est in quod tendit appetitus", and "Pulcera sunt quae visa placent", both accredited to St. Thomas Aquinas. Roughly translated, these phrases maintain that "The good is that which an appetite tends to possess", and "The beautiful is that which pleases the apprehension". Stephen, in the novel, is troubled by the necessity to distinguish between the beautiful and the good, which he sees as forms of each other. To reconcile his own feelings with those of esthetic philosophy, he applies the Aquinas to produce support for his own ideas. Thus, the two appetites which tend to possess the good are stated as the intellectual appetite and the esthetic appetite. The first is satisfied by truth, the second by beauty. In this way, Stephen proves the beautiful to be, not a separate quality, but one of the two types of good. This relates back to the epiphany theory, in which the third quality, the radiance, satisfies the esthetic appetite by showing forth the beauty of the object's "what-

21 Gorman, p. 133.
ness. Moreover, it is the first hint of what Stephen will discuss as the "static-kinetic" theory of art in the Portrait, as we shall see later.

It is indeed unfortunate that the Stephen Hero manuscript has been reduced to a mere fragment. From this examination of the remaining portion, we can see what a greatly detailed, comprehensive undertaking the novel was. The story of its burning can never be proven wrong, unless of course the rest of the manuscript should some day reappear. One theory has it that Joyce merely threw away the old pages as he gradually rewrote them for the Portrait of the Artist; but this would not explain the survival of the present fragment, since many of its episodes appear in the Portrait. There is still the slight hope that there are more pages, perhaps even in separate groups, lost somewhere in Europe in the war-torn wanderings of the Joyce family. At any rate, what we have is valuable as a lamp whose light can help us to a better understanding of the Portrait, which we shall examine next. The illumination of the Portrait by its manuscript gives us unexpected appreciation of the finished novel. "The publication of Stephen Hero is equivalent for us to the opening of Pandora's Box."

In Stephen Hero, the reader can wonder how its author could be the same man who wrote Ulysses and Finnegans Wake. Also startling is the realization that at the same time Joyce was writing the first draft of the novel he was turning out the polished stories of Dubliners. When we approach the Portrait, however, we may leave immaturity behind. The work is that of an artist, and maintains as important a place in the Joyce canon as any-

22 Robert E. Scholes, "Stephen Dedalus, Poet or Aesthete?", PMLA, LXXIX (1964), 484.
thing else he wrote. Indeed, the basis for all his works can be seen in
the first two pages of the novel; for here are all the themes he will
treat, all the emotions he will communicate, all the art he will apply,
all concentrated in a few paragraphs. The necessary embellishments of
these elements resulted in the rest of his works. This concentration of
material was the main process by which Joyce rewrote Stephen Hero into A
Portrait of the Artist as a Young Man. An examination of Stephen's char-
acter in the final work, as related to his role in the manuscript, will
serve as our example of this process of condensation.

Although Joyce reject the spelling of Daedalus in favor of the more
English Dedalus, he is certainly not trying to diminish Stephen's relation
to the mythical artificer. Rather, he strengthens this symbolism; in
Stephen Hero there is no indication that Stephen even recognizes the sim-
ilarity in the names. In the Portrait, however, it is an underlying symbol
in the fabric of Stephen's character. He now sees in his own name the
strangeness, the alien quality which characterizes his relationship with
his countrymen. He sees the figure of Daedalus, on artful wings, "flying
sunward" across the sea, a hint of his own exile which is to come soon.
This new style of weaving so much more into each episode, each image, is
the secret of Joyce's condensation of the manuscript into the Portrait.

In the same manner, Joyce deserts the episodic nature of Stephen
Hero and assumes a style of waves of action and thought that circulate
back and forth throughout the book. The idea behind this is much the same
as the concept which made the end of Finnegans Wake recirculate to reach
the starting point; the same sentence begins and ends the book. The accum-
ulation of these waves eventually forms the entire makeup of Stephen,
which is not totally realized until the end of the book; and here, as in *Pimnegan's Wake*, the story begins all over again. Stephen has created for himself a new life, and he is preparing to go and live it, just as the first pages of the book show him in the infancy of the life which the *Portrait* shows him rejecting. Moreover, Joyce pictured his book as a figurative description of a human gestation. His soul as an artist develops along the same lines as the human foetus, and the book's structure is patterned after this process. The sense of biological struggle for life in the womb gives the book its overtones of darkness and wetness; from the first pages Stephen is surrounded by all kinds of liquids, both real and figurative. At the end, he flies above the water with Daedalus, away from the restrictions placed on him by Ireland. The feeling of embryonic development as a motif in the novel is hinted at by Stephen himself: "In the virgin womb of the imagination the word was made flesh." By this process, the Stephen we see at the end of the novel, since he is his own creator, is in a sense his own mother. In another place, Stephen pictures himself as not his parent's real son, but a foster son. A good finish to this motif has been pointed out in the fact that Stephen, in *Ulysses*, finds rapport with Bloom, and in a way becomes his own father.

The waves of action and thought just mentioned are the basis of another Joyce characteristic which we encounter for the first time in the *Portrait*, the stream-of-consciousness method. It is not our purpose to examine this style here, except to mention that it is the ideal means by

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24 James Joyce, *A Portrait of the Artist as a Young Man* (New York, 1962), p. 217. All further references will appear in the text, with the letters POR and the page number(s).  
25 Ellman, p. 309.
which to display the development of an individual consciousness. A thorough examination of Stephen Hero turns up only one hint of this style. In this brief moment, Stephen remembers a vivid scene of himself as a small boy, sitting in the dining hall at Clongowes College, opening and closing the flaps of his ears to hear the different sounds. This episode also occurs in the Portrait, but in its actual chronological place. It is typical, however, of Joyce's custom of never throwing away an idea which was bad, but instead incorporating it into something better to add to the image. For instance, in Stephen Hero, an episode usually deals with one of the four themes we discussed earlier. On Stephen's solitary walks through Dublin, we see his view of Ireland; at home, we see his relationships to his family; in other scenes he gives his ideas on the Church and on art. It is seldom that two or more of these themes are brought together in the same scene. All this changes in the Portrait, where multiple images convey connections to all four themes, at the same time serving their normal functions in the narrative. Rather than include so many episodes in the final version, Joyce found the art of combining them. He would examine a passage from Stephen Hero, find its essence in a simple word or epiphany, and then insert this essence into a scene made up of others similar in effect. Thus we cannot look at the Portrait's themes individually without repeating our discussions of certain episodes; therefore we shall examine the book in terms of each episode, within which we shall find statements of the various themes and the resultant picture of the character of Stephen Dedalus. We shall look first at the episodes taken directly from Stephen Hero to see how they are improved, and then examine the episodes added later, to see how they improve the overall chapter. Since we are concerned only with the
portion of the novel which corresponds to *Stephen Hero*, we shall begin with Chapter V of the *Portrait*, when we first see Stephen at University College.

Of the episodes in Chapter V which derive from *Stephen Hero*, there is no better instance of Joyce’s condensation process than the section which opens the chapter. Rather than spread several scenes throughout the chapter to describe Stephen’s home life, Joyce gives us a vivid, solitary scene in which his father’s first words, addressed to one of Stephen’s sisters, are: "Is that lazy bitch of a brother gone out yet?" (POR 175) This intensity communicates his family’s opinion of him much better than the long and frequent scenes which *Stephen Hero* offers. Scattered references to pawn tickets, the battered alarm clock lying on its side on the mantel, and the waterlogged alleyway heaped with rubbish behind the house, amply suggest the current financial state of the Dedalus family. This is accomplished in less than two pages. The next impression to reach Stephen’s mind is the scream of a mad nun in the convent next door. The nun’s cry, "Jesus! O Jesus! Jesus!" brings into the scene two more themes, those of Church and country, to play against the family scene already presented. This scream of the mad nun is an example of the multiple image; she represents the Church, or more specifically the Blessed Virgin, and her cry is typical of the sounds of Dublin. Thus, in this brief section, we already have an idea of Stephen’s attitudes towards his family, his Church, and his country.

From this scene, Stephen begins his walk to the University for classes. At the beginning of the *Stephen Hero* fragment, he is described as often being a quarter of an hour late for class. In the *Portrait*, he is two hours
late, and has missed two lectures, but this is the only instance presented; this one event is given as typical of all the others. Moreover, the walk to school is the only such scene in the entire chapter, standing for all the many such walks in *Stephen Hero*. There is a more definite feeling here that we are experiencing the sights and sounds through Stephen rather than through the author. Stephen has become the reader's center of consciousness, indeed the only living consciousness in the entire book.

During his walk, we watch him associate the various landmarks and people he passes with the writings of such diverse men as Newman, Ibsen, Ben Jonson, and Cavalcanti. Each familiar thing he passes calls to his mind a verse of poetry, or a line of prose. These excerpts are given us to create the mood of what Stephen feels. The characters of MacCann, Cranly, and Davin (Madden in *Stephen Hero*) appear in his mind, and each is described through his memory, rather than in actual participation in the scene. Grotesque Dublin figures are described as he passes them. By the end of this scene, when he reaches the college, we feel we know Stephen almost completely. We know that he will have to make a move soon that will choose for him his course of life. The only question that remains is what that move will be. Thus, Joyce has included in one scene vivid example of each of the four themes of the novel, and by combining them all in this one scene, intensifies the reader's perception of Stephen's character.

Similarly, we can see the various themes at work in the scene before the physics class with Father Butt, the dean of studies. His senility is still shown, but now it is amplified to include the senility of Ireland and the Church. The theme of art works itself into the scene by the dean's reference to the "liberal arts and the useful arts", and in their brief
discussion of the good and the beautiful of Aquinas applied to the fire which the dean is building. The dean limps like Ignatius Loyola, founder of the Jesuit order, but "in his eyes burned no spark of Ignatius' enthusiasm." (POR 186) Stephen tells the dean he is studying esthetics "by the light of one or two ideas of Aristotle and Aquinas." This brings in the lamp image, and when the dean reminds Stephen of Epictetus' lamp, the student remembers that the stoic had described the soul as being like a bucket of water. Now, in the placid mood of the empty classroom with the fireplace burning and the two men standing together, all these previous images are brought together.

A smell of molten tallow came up from the dean's candle butts and fused itself in Stephen's consciousness with the jingle of words, bucket and lamp and lamp and bucket. The priest's voice, too, had a hard jingling tone ....the priest's face...seemed like an unlit lamp or a reflector hung in false focus. What lay behind it or within it?

(POR 187)

It is beyond the realm of this paper to analyze in depth the symbolism of such passages, but the prominent images here are rather obvious: the candle butts, the bucket, the lamp, and the priest's voice and face, all combine to give an essence of dullness, supreme ennui, and intellectual catatonia. The overwhelming sensation created is that time has slowed down, and Stephen feels himself being dragged into the bog inhabited by the dean.

Of incidental interest is the fact that the word-play with "candle butts" suggests the dean's name, Father Butt, which is not given in this passage.

The development of this fascination with the dean's words continues, when Stephen refers to the funnel on the lamp as a tundish. The dean seems amazed to learn this other word for funnel, and gives the impression that
he doesn't believe it. This is followed by Stephen's reflection that their language is different, and this another barrier between them.

The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. My soul frets in the shadow of his language.

(POR 189)

The scene ends abruptly when their conversation is interrupted by the incoming class, whom Stephen must join for the physics lecture.

The episode of the signing of the petition differs from the version in the manuscript in several ways: such characters as Cranly, MacCann, and Temple are seen in action for the first time; Stephen is shown immediately as an alien to all except Cranly; and the hero's attitude toward the petition's purpose is even more scornful. Cranly has been mentioned before as the head which Stephen sees in the row of classroom seats in front of him. He is a spectral personality only until the petition-signing, where he appears with great individuality, muttering pidgin-Latin in blasphemous tones from under his wide hat. The actual confrontation between McCann and Stephen is prepared for much better than in the manuscript. There is a sense of suspense and tension hanging over the scene in the Portrait, which begins the confrontation thusly:

--Next business? said MacCann. Hom!
He gave a loud cough of laughter, smiled broadly, and tugged twice at the strawcoloured goatee which hung from his blunt chin.
--The next business is to sign the testimonial.
--Will you pay me anything if I sign? asked Stephen.
--I thought you were an idealist, said MacCann.

(POR 196)

Amid Cranly's Latin interjections and Temple's execrations, the verbal engagement continues, until Stephen gladly gives in to Cranly's suggestion
that they play handball. As they walk away, the reader sees Stephen's lack of interest in such causes, as well as the group's scorn for his "intellectual crankery". The scene is presented simply as an illustration of Stephen's character; its purpose is not, as in the manuscript, to show the ridiculous image of MacCann and the petition, though that is implied in Stephen's refusal to sign.

The episode immediately following the petition-signing takes place on the handball courts. In the manuscript this scene serves no other purpose than to extricate Stephen from the argument with McCann (the name is spelled differently in the final version), and when they reach the courts, Cranly plays handball with some other students while Stephen sits alone on the edge of the court. Madden approaches, but their conversation consists only of his saying the the Irish teacher, Hughes, doesn't like Stephen. When we reach the Portrait, Joyce economizes by bringing to the handball courts much more dialogue and action. We see Cranly's intolerance of Temple, a source of much of the humor of the novel, in such lines as:

---Temple, I declare to the living God if you say another word, do you know, to anybody on any subject
I'll kill you super spottum. (POR 200)

As Madden joined Stephen in Stephen Hero, his counterpart Davin joins him now. But Joyce uses the scene in the Portrait to show Davin's nationalism in contrast to Stephen's detachment. Davin is the only one of the students who calls Stephen by his Christian name, usually abbreviated to "Stevie". During their discussion, Stephen uses the metaphor of the nets of Ireland:

When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (POR 203)
Davin thinks that Stephen has given up on the nationalistic movement merely because of his jealousy over Emma Clery with Father Moran. This shadowy reference is all Joyce needs to work Emma into this scene.

Lynch is also introduced into this scene, as he is startled from his restful pose against a building, where he has been standing with his peaked cap pulled down over his eyes. His image is that of a great bird, resting in a standing position. When he is disturbed by Cranly's and Temple's antics, he emits a high-pitched laugh, and thrusts out his chest, as Stephen says, "as a criticism of life." It is Lynch, not Cranly, whom Stephen pulls away from the handball scene to launch into the long discussion on esthetics. Perhaps the reason for this is that Joyce still considered J. F. Byrne to be his best friend at the time he wrote Stephen Hero, but had given him up by the time he rewrote it. His remaining friend in Dublin was Vincent Cosgrave, the model for Lynch, and thus the writer rejected Byrne's character, Cranly, in favor of Lynch, to receive the revelations of Stephen's esthetic.

The discourse on esthetics is not without its improvements over the version in Stephen Hero. The biggest differences are in the nature of Stephen's theories and the manner in which they are presented. The theories gain in importance as a result:

In rewriting and condensing Stephen Hero, Joyce gave the esthetic a new significance....the presentation of the theory in that book is given no more importance than the many incidents depicting Stephen's clashes with his family, his friends, the Catholic Church, and the conventions of Dublin life. But in A Portrait of the Artist as a Young Man the emergence of Stephen's theory represents the climax of the young artist's struggles. The

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Ellman, pp. 119-121.
estetic itself, as it is given in the novel, not only implies the necessity of rejecting the uncongenital atmosphere of Dublin but provides the logical basis for doing so. 27

Thus, the artistic credo laid down by Stephen in the Portrait is a mature, well-planned set of theories. There is no struggling uncertainty such as we saw in the manuscript. The theories expressed to Lynch are the final version of the ones given to Cranly. Moreover, they are presented during a walk through Dublin, in which we feel a greater presence of the surroundings. Lynch's interjections are more frequent and more colorful than Cranly's were in Stephen Hero, and the sensations of the city are mingled with the personalities of the two young men and their esthetic ideas. The result is that we see Stephen telling Lynch his theories, whereas we were only told in the first version that Stephen discussed his theories with Cranly.

The first improvement in the theories themselves is Stephen's definitions of pity and terror. His intention here is to fill the gap in Aristotle's Poetics:

Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause.

(POR 204)

The use of the word "arrest" is particularly significant, because it suggests the other major theory introduced for the first time in the Portrait, the idea of "static" and "kinetic" art. To Stephen, the highest art is one which "arrests" the mind to create a stasis in which the beholder grasps

the "rhythm of beauty", or the epiphany of the work of art. The discussion of the epiphany theory is left out of the Portrait, but its essence re-appears in Stephen's description of integritas, consonantia, and claritas, the scholastic terms for the same ideas he discussed in Stephen Hero as wholeness, symmetry, and radiance. Moreover, the fact that the Eccles' St. epiphany is left out of the final version is made up for by Joyce's practice of using the epiphany style in almost all his descriptions. Though the book nowhere mentions the term epiphany, it is full of actual scenes revealed by epiphanies.

Episodes in the Portrait are never separated by definite time lapses, as they were in Stephen Hero. Besides combining incidents from the manuscript to form episodes in the final draft, Joyce also began to tie as many of his episodes together in time as was feasible. Thus, Stephen in Chapter V successively goes from home to class, then to the petition confrontation, then to the handball courts, then on to his walk with Lynch. This walk ends at the library, where Stephen sees Emma in the rain with a group of students and watches her from a distance. (She is never referred to in the Portrait as Emma Clery, only as "E.C.") In the original version, the scene simply happens, and although we feel that Joyce is trying to communicate a mood, the meaning of the mood escapes us. Here, however, Stephen's mind combines all the impressions he takes in, and the resulting feeling is of Emma's softness. This causes him to wonder if he had been too strict in his opinion of her.

And if he had judged her harshly? If her life were a simple rosary of hours, her life simple and strange as a bird's life, gay in the morning, restless all day, tired at sundown? Her heart simple and wilful as a bird's heart?

(POR 216)
Moreover, although a line break of asterisks follows this scene, showing the passage of time, the next episode is a result of his vision of Emma, the composition of a poem inspired by his feelings about her. He calls the poem "The Villanelle of the Temptress"; we shall examine this scene later, with the others which were added to make up the Portrait. Our mention of it here is to point up the lack of any such tying together of scenes in Stephen Hero. In the manuscript, after Stephen's vision of Emma in the rain, the scene shifts abruptly to a discussion of art with Cranly. "The Villanelle of the Temptress" is only casually mentioned at another point in the novel, and is not connected at all to this scene.

Later in the Portrait there is a re-creation of the scene in which Temple amuses a crowd of young men on the steps of the library. His drunkenness is again exploited as a means of showing the typical Dubliners Stephen will have to contend with if he stays there. But here the scene is much more alive than in the manuscript. It is almost entirely dialogue, and is truly tragi-comic in its simultaneous humor and irony. The basic action of the scene is Cranly's antagonism toward Temple, and the latter's insistence on baiting him into endless arguments. They ridicule the Church and art, as well as themselves, and Stephen walks away along while waiting for Cranly to give up the argument with Temple so that they can walk together and talk. The billiards game of Stephen Hero is only alluded to briefly here, as the two young men leave the crowd.

The ensuing talk, concerning Stephen's refusal to make his Easter duty, is vastly different from the version in Stephen Hero. There, it will be remembered, Stephen began the discussion by saying "Cranly, I have left the Church." (SH 138) In the Portrait, Stephen begins by saying "Cranly, I had
an unpleasant quarrel this evening." (POR 239) By this difference of one sentence, we can see the vast change in Stephen's character from the manuscript to the novel. He is no longer meant to seem the flaming radical, the uncompromising, blind rebel of Stephen Hero. He has become a sensitive artist, above all honest in his human relations, perhaps too honest at times; but nowhere does his character approach the cruelty of Stephen Hero. The argument with his mother does not appear in the Portrait, but instead is merely referred to in the opening of this discussion with Cranly. The friend's arguments are the same as in the original version; he tries to persuade Stephen to take the communion for his mother's sake. But the discussion is presented in much more vivid terms, and Cranly appears to be a part of the conversation, rather than just a sounding-board for Stephen. As Cranly continues to ask Stephen questions about his new philosophy, it becomes apparent that he is trying as hard as possible to pierce the meaning of what Stephen says, but is unable to do so until Stephen makes it explicit:

—Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself 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 using for my defence the only arms I allow myself to use—silence, exile, and cunning.

(POR 247)

Cranly then hints that Stephen would lose his friendship if he were to insist on being alone.

—And not to have any one person, Cranly said, who would be more than a friend, more even than the noblest and truest friend a man ever had.

(POR 248)

This hint of Cranly's homosexuality, pointed up by Stephen's bewildered
reaction to this statement, is Joyce's final termination of his friendship with Byrne.

This scene gives us also another side of the symbolic connection between Stephen and Satan. In *Stephen Hero*, Cranly gets Stephen to admit

"Satan, really, is the romantic youth of Jesus re-appearing for a moment. I had a romantic youth, too...." (SH 222) And here, in the *Portrait*, the statement by Stephen "I will not serve...." is reminiscent of the famous *non serviam* before Satan was cast out of heaven. Cranly hurls a fig into the gutter and, in the voice of God, says,

---Depart from me, you cursed, into everlasting fire!

.....Do you not fear that these words may be spoken to you on the day of judgement?"

---What is offered me on the other hand? Stephen asked. An eternity of bliss in the company of the dean of studies?

(POR 240)

There are parallels of this symbol from Joyce's own life. George Russell (A. E.) wrote to a friend after his first meeting with Joyce: "He is proud as Lucifer....," and in an article on Wilde written by Joyce in 1909, he makes reference to Wilde's betrayal by his friends, showing him to be a Christ-like figure. "The artist pretends to be Lucifer but is really Jesus."

These are the scenes which were changed in rewriting the novel. The ones which were left behind—Isabel's death, the arguments with Mrs. Daedalus and the president of the college, and the whole character of Maurice, for example—were evidently judged inferior by Joyce, at least for the artistic purposes of his novel. But in their places he inserted new material,

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28 Ellman, p. 104.
29 Ibid., p. 283.
and a look at some of these important new scenes will show how Joyce changed the story from a "photograph" to a "portrait".

One of the most important of these scenes, and one which is repeated in various forms throughout the chapter, is Davin's story of the peasant woman. Davin himself lives in a rural area of Ireland, and resides in Dublin only to attend the University. He tells his story to Stephen as if it had been for him a visit to another world, a glimpse into the horrors which he had know nothing of. Davin tells of being on a lonely country road at night, having to walk home from a nearby village. He stopped at a solitary cottage where there was a light still on, to ask for water, since he still had a long walk ahead of him. The door was answered by a woman whose shoulders and breasts were bare. He was embarrassed, but told her of his plight, whereupon she invited him in to spend the night with her, telling him that her husband was gone and would not be back until morning.

When I handed her back the mug at last she took my hand to draw me in over the threshold and said: "Come in and stay the night here. You've no call to be frightened... There's no one in but ourselves...." I didn't go in, Stevie. I thanked her and went on my way again, all in a fever. At the first bend I looked back and she was standing at the door.

(POR 183)

This story haunts Stephen's mind throughout the chapter in connection with his observations of the nature of Ireland. It seems a perfect statement of his picture of the country itself: the woman in the story becomes for Stephen

...a type of her race and of his own, a batlike soul walking to itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed.

(POR 183)
The "batlike soul" is later linked to Emma Clery. After Stephen wonders if he has midjudged her, noticing the softness of her bird-like heart, she drifts away from him, and as in *Stephen Hero*, she bows across Stephen to Cranly. Thus, while Stephen will use his wings to fly by the "nets" of Ireland, people such as Emma will remain, left on the island to flit like bats in the darkness.

Birds also play an important part in the scene in which Stephen stands on the library steps alone, his ashplant (a branch from the tree of life) in his hand. The passage is a true epiphany in Joycean terms. The cries of the darting birds seem like words calling him to join them; he thinks of Daedalus, "the hawklike man whose name he bore soaring out of its captivity on osierwoven wings." (POR 225) He remembers Thoth, the Egyptian god of writers. The birds thus become symbols of his departure from Ireland, and of the free creative spirit which he will find for himself. This one use of bird imagery is typical of the many such instances throughout the novel.

As we have seen before, the specific, clear-cut nature of the descriptions and actions in *Stephen Hero* leave no doubt in the reader's mind as to what is meant. In the *Portrait*, on the other hand, Joyce leaves much more to the reader's imagination by presenting images and symbols on many levels, some of which are developed into motifs which add a rich texture to both the narrative style and the story itself. Such a figure is the monkey-like man whom Stephen, Cranly, and Dixon encounter in the library. He serves first as a symbol of Ireland's stupidity and provincialism. Dixon ridicules the man by baiting him: "There are two young ladies, captain, tired of waiting." But Cranly steps in diplomatically:

---The captain has only one love; sir Walter Scott. Isn't
that so, captain?...

—I love old Scott, the flexible lips said, I think he
writes something lovely. There is no writer can touch sir
Walter Scott.

(POR 223)

At the same time the dwarfish, shriveled man represents Ireland, he calls
to Stephen's mind the woman of Davin's story, who then changes to Emma.
He pictures Davin and Emma walking by a lake with swans resting on it, the
boy's arm resting on Emma's shoulder. Stephen recalls the story that the
monkeyish man had descended from noble blood and was also a product of an
incestuous love. Thus Joyce draws together Emma, the Irish peasant-woman,
Ireland itself, and the sin of incest. A feeling of disgust arises in him,
and he remembers "his father's gibes at the Bantry gang", which suggests
an earlier allusion by Simon Dedalus to Ireland's current political state,
comparing it unfavorably with the parliament of "Boly Hutchinson and Flood
and Henry Grattan and Charles Kendal Busche." (POR 97) In other words,
Stephen gets the feeling that Ireland now is incapable of producing any-
thing but degenerates such as the "shriveled manikin" on the library steps.

In examining the scene which concerns Stephen's composition of the
villanelle, we are faced with a new problem concerning Stephen's charac-
ter. Does Joyce intend the poem to be accepted by the reader as a serious
artistic achievement? Moreover, is Steven's entire character meant to be
that of a posturing esthete rather than a true artist? This controversy
was first raised by Mr. Hugh Kenner, whose article "The Portrait in Per-
spective" attempts to reconcile the character of Stephen in Ulysses with

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Robert M. Adams, James Joyce: Common Sense and Beyond (New York,
1966), pp. 103-104.

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James Joyce: Two Decades of Criticism, ed. Seon Givens (New York,
that in the Portrait. The controversy centers on the fact that although
Stephen resembles Joyce, he is not Joyce, but a fictional creation. Kenner
sees Stephen as an ironic creation, a character that doesn't know his real
destination, although Joyce does know it. That destination is the Icarian
fall. Instead of escaping like Daedalus, into "a Paterian never-never land,"
Stephen falls, like Icarus, only to be called home from a starving life in
Paris by the death of his mother in Ulysses:

Fabulous artificer, the Hawklike man. You flew.
where to? Newhaven-Dieppe, steerage passenger. Paris
and back. Lapwing. Icarus. Pater, art. Seabedabbled, fal-
len, waltering. Lapwing you are. Lapwing he. 33

It is true that Joyce's works should be studied as one unit, and that
there is ample evidence in Ulysses that Stephen suffered a fall. But Mr.
Kenner overworks this point. He is correct, to a degree, in describing
the Stephen of the Portrait as "priggish", but wrong in his picture of a
Stephen who "writes Frenchified verses in bed in an exotic swoon." He
is correct also to point out Frank Budgen's now-famous statement that
Joyce emphasized to him the importance of the words "as a Young Man" in
the title of the book. But perhaps the villanelle deserves another look,
as Robert Scholes has given it. Scholes offers a sort of compromise to
Kenner's harshness by an intricate explanation of the poem. Joyce wisely
keeps Stephen's artistic endeavors largely out of the picture. In this poem,

32 Kenner, p. 151.
34 Kenner, p. 151.
35 Frank Budgen, James Joyce and the Making of Ulysses (Bloomington,
which directly follows the epiphany of Emma in the rain, Scholes finds an elaborate symbolism developed between the relationships of Emma to Stephen, the Virgin Mary to Christ, and the Virgin to Satan. Moreover, the verse form used by Stephen is in itself idyllic and delicate; it may well be through this, rather than through Stephen's artistic inability, that the villanelle seems somewhat artificial. Its simplicity and spontaneity are, however, attributes in its favor as a work of art. Thus, Scholes sees the composition of the poem as the moment when Stephen ceases to be an esthete and becomes an artist.

Though we cannot be sure how Stephen Hero would have ended had Joyce finished it, it is doubtful that it would have had such an objective close as the Portrait. After the hint of Cranly homosexuality, the narrative ceases and the book closes with twenty-two entries from Stephen's diary. Stephen as a living character passes out of the novel, and we are left with passages left behind by him in his diary. Joyce reaches an objective distance from the novel and from the reader, and becomes the artist he spoke of earlier, "within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." (POR 215) Also in this ending, as in the beginning of the novel, we see a great condensation of material. Each word becomes important for all its overtones, and its associations which are left unsaid.

Naturally, there is much more to be said about the Portrait than we have said here. Our main interest has been in showing the new light given Joyce's works by the study of Stephen Hero, the new light in particular on

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36 Scholes, p. 436.
the character of Stephen Dedalus. In the short twenty-six years since Joyce's death, the amount of Joyce scholarship has steadily grown, and it will continue to grow even toward the day when *Finnegans Wake* can be understood by the common reader. And even when that day is reached, the *Portrait of the Artist* will still be studied as Joyce's fictional picture of himself, or someone very like himself. The value of the *Portrait* lies in its honest struggle with the paradox of humanity and the individual soul. The novel's message is not a young man's reaching out for esthetic freedom, but a stasis of beauty in which that young man plays the central role. The reader of the future, like the reader of today and the reader of 1920, can share in the esthetic beauty of the essence of life. The *Portrait of the Artist* thus becomes an epiphany in which the reader participates.
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89


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