A Portrait of the Artist as a Young Man

James Joyce

Edited by John Paul Riquelme

A Norton Critical Edition

A NORTON CRITICAL EDITION

James Joyce

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

AUTHORITATIVE TEXT
BACKGROUNDS AND CONTEXTS
CRITICISM

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Preface

by John Paul Riquelme

During my first semester in college, decades ago, I was asked by an energetic Irish-American teacher, Gerald O'Grady, to read *A Portrait of the Artist as a Young Man* and some essays by the American theorist and critic Kenneth Burke. Like Stephen Dedalus in Joyce's narrative, I was facing a difficult initiation into adult life, yet I did not understand Joyce's challenging book when I tried to read it then, for the first time. Because I found it compelling, I reread the book several times during the following semester, trying to make better sense of it, without much success. It distracted me from other assignments; it left a permanent impression.

This edition of *A Portrait* is meant for all those students and other readers who recognize the book's achievement in its effect on them and who wish to understand the work more fully. The edition provides information and perspectives that may deepen readers' own conclusions about the book's implications, which are various and debatable. The annotations provided for the text are factual rather than interpretive.

The Text

The text of the narrative presented here is the authoritative version, established by Hans Walter Gabler with Walter Hettche, originally published with full editorial apparatus by Garland Publishing (1993). Included with that text is a selection of key notes from the Garland edition concerning textual variants. These notes, placed at page bottom, are meant to allow the interested reader easy access to options that were available during the editorial process. As Gabler explains in his "Introduction: Composition, Text, and Editing," Joyce's handwritten fair copy of the entire narrative, currently in the collection of the National Library of Ireland, provided the "copy-text," that is, the base text that was modified editorially. The text is, as Gabler puts it, "eclectic," a necessarily composite version, because textual changes were grafted onto the fair copy, changes warranted by later documents in the book's history. I am grateful to Gabler for allowing us to make more widely available the results of his

careful editing work, including the selections from his textual notes for the Garland edition. "Why and How to Read the Textual Notes," which follows the "Editorial Introduction," explains the enabling character of the notes for the reading process. In his introduction, Gabler discusses briefly the relevant composition and publication history of Joyce's book, including the particular prepublication documents that have survived. Readers interested in obtaining more details about that history will find ample, illuminating discussion in the longer introduction to the Garland edition and in Gabler's essay "The Genesis of *A Portrait of the Artist as a Young Man*."[1]

Backgrounds and Contexts

In the late 1940s and the 1950s, the period just after their author's death, Joyce's works received substantial positive critical attention. They were considered valuable largely on the basis of readings that involved attention to literary form and to so-called symbols, with little or no attention to historical and political contexts. At that time, modern literature had yet to be interpreted in light of empire-building and colonization. The literary canon was also narrower than it is now. For example, the writings of Oscar Wilde (1854–1900), one of Joyce's most important precursors, were still not widely discussed (a lingering effect of the scandal surrounding his conviction for acts of "gross indecency"). Half a century later, critical approaches to literature attend more fully to issues of historical and social context, and the canon has changed. But reliable historical materials concerning many of our greatest modern writers have not been readily available to readers who are not specialists. The "Backgrounds and Contexts" section of this edition addresses that situation for Joyce's narrative by providing information about Irish history, especially political history, with an emphasis on significant events of the nineteenth century. This is the political history that Joyce would have grown up with and that his artist protagonist, Stephen Dedalus, knows from the inside. The documents concerning Irish history carry forward through 1916, the year of the Easter Rising, which marked a crucial turning point in Ireland's becoming a nation. The Easter Rising and *A Portrait of the Artist as a Young Man* are both products of Irish historical directions that emerged, on the streets of Dublin and in print, in 1916. Both signal something new and significant. The chronology that opens "Backgrounds and Contexts" provides a slightly longer historical perspective, reaching back to the Insurrection of 1798 and forward to the 1937 Constitution of Ireland.

1. *Critical Essays on James Joyce's "A Portrait of the Artist as a Young Man,"* ed. Philip Brady and James F. Carens. New York: G. K. Hall, 1998, 83–112.

The fourteen illustrations within the section reflect graphically the history of violence—literal, political, and psychological—that informs Stephen Dedalus's world. These visual texts include prejudicial English political cartoons that represent the Irish, and in particular their political leader, Charles Stewart Parnell (1846–1891), as monstrous. The violence of internal Irish political disagreement is reflected in the language and the cover of an anti-Parnell pamphlet, *The Discrowned King of Ireland*. The extreme pressures on the young are evident in the physical torments depicted in the woodcuts from *Hell Opened to Christians,* a pamphlet that could have been distributed at retreats such as the one Stephen participates in (Part III). The retreat's description of serpents devouring the souls of sinners finds an aesthetic counterpart in the *Laocoön* sculpture group, reproduced here, which plays a key role in Stephen's thinking about art.

Irish cultural revival provides an additional frame of reference for reading *A Portrait*. The writings of Douglas Hyde (1860–1949) and John Millington Synge (1871–1909) help illustrate the options Joyce faced and presented to Stephen, because both Hyde and Synge emphasize native Irish culture and because both took comparatively moderate stances on cultural politics. Though Joyce relocated to the Continent, he paid continuing attention to Irish culture. Displaying a similar cosmopolitanism, Stephen Dedalus is not interested in becoming fluent in Gaelic. He is headed toward Europe, not the west of Ireland. His thinking about Ireland deserves comparison with Synge's descriptions of traditional Irish living on the isolated Aran Islands off the west coast. Indeed, Joyce would have known Synge's book *The Aran Islands* (1907), aspects of which he evokes in his presentation of Stephen.

Sharing Joyce's education by Jesuits, Stephen comes to know well and to practice for a time the rigorous spiritual exercises recommended and formulated by St. Ignatius Loyola, the founder of the Jesuit religious order. Excerpts from *The Spiritual Exercises*, including the meditation on hell, are provided as material that Stephen would know by heart or nearly so. (*Hell Opened to Christians* would have been a supplement to *The Spiritual Exercises*.)

Finally, the relevant contexts include aesthetic matters. As Joyce reached maturity, he encountered the immensely influential Aesthetic movement, whose most important English advocate was Walter Pater (1839–1894). Every aspiring artist in the English-speaking world during the 1890s read Pater's writings attentively. His response to Leonardo's *Mona Lisa* (*La Gioconda*) and his suppressed and then revised and reissued closing to *Studies in the History of the Renaissance* (1873–93) were among the most widely read belle-lettristic passages of the late nineteenth century. Joyce imitates aspects of Pater's elaborate style late in Part IV, where it informs

Stephen's thoughts. Oscar Wilde was influenced by Pater, but became an aesthete of a different kind. He was also the most successful Irish writer of the generation preceding Joyce's and Stephen's. When Joyce gave a title to his narrative about the artist, he may have had in mind Wilde's *The Picture of Dorian Gray* (1891), excerpts from which are provided.

Criticism

Joyce's works have attracted substantial attention from other writers, artists, theorists, and literary critics. Any selection from the wide, voluminous commentary on *A Portrait of the Artist as a Young Man* will necessarily be highly selective, even with regard to the kinds of commentary that have appeared. In this edition, the "Criticism" section presents work by three generations of commentators on both sides of the Atlantic. The critical commentaries are nearly all essays that have not been readily available through reprintings. I have given equal emphasis to work by groundbreaking interpreters during 1950–75 (Kenneth Burke, Umberto Eco, Hugh Kenner, and Hélène Cixous, who are respectively American, Italian, Canadian, and French); by a next wave of critics whose readings of Joyce respond to poststructuralist thinking, to style, and to feminism (myself, Karen Lawrence, Maud Ellmann, and Bonnie Kime Scott); and by younger critics who develop the discussion by focusing on gender identity, nation, religion, and history, including postcolonial history (Joseph Valente, Marian Eide, Pericles Lewis, and Jonathan Mulrooney). The "Selected Bibliography" presents suggestions for further research.

Acknowledgments

An edition of this kind results from collaborative efforts. I was fortunate to receive generous assistance from colleagues who exceed in number the limits of my memory, the space I have to thank them, and my ability to express my gratitude adequately. Primary among them is Hans Walter Gabler, whose careful, thoughtful, always well-informed attention to detail led to publication of the authoritative text of Joyce's narrative, which is here reprinted. He invariably responded patiently and supportively to the needs of this new edition, which he regularly anticipated. Equally important among the patient collaborators who made the work possible is Carol Bemis at W. W. Norton & Company. She, her colleague, Brian Baker, and many others at Norton provided timely, energetic assistance and imaginative ideas. In particular, during copyediting Kurt Wildermuth enabled numerous improvements through his canny, meticulous attention to the volume's details. His commitment, goodwill, and tact made the final stage of the work especially rewarding.

When I began work on this volume, I circulated a questionnaire concerning its possible contents to two dozen colleagues who teach and write about Joyce. I am grateful for the illuminating responses to that questionnaire, and to my other requests for information and advice, from Derek Attridge, Murray Beja, Christine van Boheemen, Rosa Maria Bollettieri Bosinelli, Richard Brown, Gregory Castle, Kevin Dettmar, Enda Duffy, Michael Patrick Gillespie, Michael Groden, Suzette Henke, Marjorie Howes, Nico Israel, Scott Klein, Patrick McGee, Jonathan Mulrooney, Vincent Pecora, Jean-Michel Rabaté, Bonnie Kime Scott, and Joseph Valente. Gregory Castle and Jonathan Mulrooney provided advice throughout the editing process, Castle primarily concerning critical commentaries and Mulrooney primarily concerning Joyce's relation to Catholicism. Howard Gray, S.J., shared his knowledge of St. Ignatius. William Brockman clarified some textual matters. Ellen Esrock, who translated Umberto Eco's commentary, clarified an aspect of the translation. The explanatory notes for the text are based on my independent research, but annotating a text as frequently commented on as Joyce's involves awareness of what other scholars have done. I consulted annotations by Chester Anderson, James Atherton, Seamus Deane, Don Gifford, and Jeri Johnson, whose efforts I acknowledge with thanks.

I was able to complete much of the work on the edition during a research leave in 2005 generously granted by the College of Arts and Sciences and the Humanities Foundation of Boston University. Special thanks go to Jeffrey Henderson, dean of CAS, and Katherine O'Connor, director of the Foundation, for their confidence and support. I also wish to thank my colleague Fred S. Kleiner, professor of art history and archaeology at Boston University, for explaining the strange history of the *Laocoön* sculpture group. Lindsey Gilbert, Mary Lawless, and Holly Schaaf, doctoral students in English in my department, provided dedicated assistance through their careful proofreading.

I am grateful to the journals, publishers, institutions, and individuals who gave permission for materials to appear, especially Anthony Burke, Hélène Cixous, Carol Kealiher, and Robert Young. Rhoda Bilansky, the head of Interlibrary Loan at Mugar Memorial Library, Boston University, frequently obtained for extended use books and essays that were not locally available, including items that I never expected to see without travel to distant libraries. I received assistance as well from the staff of the British Library and the National Library of Ireland (Leabharlann Náisiúnta na hÉireann). At the National Library, Bernie McCann of Reprographics Services arranged for the copying of items in deteriorated, barely reproducible condition. Joanna Finegan, Curator of Prints and Drawings, and her colleague, Colette O'Flaherty, authorized reproduction of the library's copy of the 1916 Proclamation and expedited delivery of the image.

Reproducing many of the illustrations for this volume would have been impossible without the resources and cooperation of the NLI.

My deep thanks for support on a daily basis go to my partner, Marie-Anne Verougstraete, who rendered all the illustrations for the edition, many of them from difficult originals. More importantly, she believed that the work on the edition was worth the time I spent to do it.

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Introduction: Composition, Text, and Editing†

by Hans Walter Gabler

The seminal invention for *A Portrait of the Artist as a Young Man* was Joyce's narrative essay "A Portrait of the Artist."[1] The essay survives in Joyce's hand in a copybook belonging to his sister Mabel and bears the date 7/1/1904.[2] Submitted to the literary magazine *Dana* (as likely as not in the very copybook), it was rejected within less than a fortnight. According to Stanislaus Joyce in his *Dublin Diary*, the rejection spurred Joyce on to conceiving of an autobiographical novel, the opening chapters of which he supposedly wrote in the space of a couple of weeks.[3] Stanislaus also tells us that, as the brothers sat together in the kitchen on James Joyce's twenty-second birthday, February 2, 1904, James shared his plans for the novel with him, and he claims that he, Stanislaus, suggested the title *Stephen Hero*.

Joyce scholars have followed Richard Ellmann (*JJ*, 144–49) in taking Stanislaus's account altogether at face value. We have all persistently overlooked May Joyce's letter to James of September 1, 1916, in which she recalls James's reading the early chapters to their mother when they lived in St. Peter's Terrace, with the younger siblings put out of the room. May used to hide under the sofa to listen until, relenting, James allowed her to stay (*Letters* II, 382–83). This intimate memory puts the beginnings of Joyce's art in a different

† Revised excerpt from "Introduction," *A Portrait of the Artist as a Young Man*, ed. Hans Walter Gabler with Walter Hettche. New York and London: Garland, 1993.

1. "A Portrait of the Artist" is most conveniently available in James Joyce, *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson. London: Faber and Faber, 1991, 211–18. The original is photographically reprinted in James Joyce, *A Portrait of the Artist as a Young Man. A Facsimile of Epiphanies, Notes, Manuscripts, and Typescripts*, prefaced and arranged by Hans Walter Gabler. New York and London: Garland Publishing, Inc., 1978 (vol. [7] of *The James Joyce Archive*, 63 vols., general editor Michael Groden), 70–85.
2. That is, January 7, 1904.
3. Stanislaus Joyce, *The Complete Dublin Diary*, ed. George H. Healey. Ithaca: Cornell UP, 1971, 11–13.

perspective. It suggests that he started his autobiographical novel almost a year earlier than has hitherto been assumed, probably some months at least before August 1903, when his mother died. The impulse thus seems to have sprung immediately from his first experience of exile in Paris in 1902–03. "A Portrait of the Artist," of January 1904, can appear no longer as seminal for *Stephen Hero.* Rather, defined as the conceptual outline for *A Portrait of the Artist as a Young Man* that it has always been felt to be, it stands as Joyce's first attempt to break away from his initial mode of autobiographical fiction. Against Stanislaus Joyce's idealizing of his brother's triumphant heroism in defying *Dana,* we sense instead the stymying effect of that first public rejection. Digging his heels in and continuing to write *Stephen Hero* was a retarding stage, even perhaps a retrogression, in Joyce's search for a sense of his art and a narrative idiom all his own. *Stephen Hero* was to falter by mid-1905, by which time Joyce was freeing himself from its fetters through *Dubliners.*[4]

With eleven chapters of *Stephen Hero* written and its immediate continuation conceived, Joyce left Dublin with Nora Barnacle, his future wife, on October 8, 1904, for Trieste and Pola. Short narratives, too, were fermenting in his head. In the course of 1904, he had published three stories in *The Irish Homestead:* "The Sisters," "Eveline," and "After the Race." They were the beginnings of *Dubliners,* to be enlarged into a book-length collection in Trieste. In their exile, too, James and Nora soon found themselves to be expectant parents. During Nora's pregnancy, Joyce carried *Stephen Hero* forward through its "University episode," now the novel's only surviving fragment. Yet, closely coinciding with the birth of Giorgio Joyce, he suspended work on it in June 1905.[5] From mid-1905, he turned wholly to writing *Dubliners.* The protracted endeavor, throughout 1906, to get the collection published ran persistently foul even as, in 1906–07, he capped the sequence with "The Dead."

The Emerging Novel

The time devoted to writing *Dubliners* was the gestation period of a fundamentally new conception for Joyce's autobiographical novel. Suspending it in 1905 had, as became apparent by 1907, been

4. Hans Walter Gabler, *The Rocky Roads to* Ulysses. The National Library of Ireland Joyce Studies 2004, no. 15. Dublin: National Library of Ireland, 2005.
5. The "University episode" fragment of eleven chapters—XV through XXV—was posthumously edited (erroneously as chapters XV through XXVI) by Theodore Spencer in 1944 and subsequently augmented by the text of a few stray additional manuscript pages (James Joyce, *Stephen Hero,* ed. from the Manuscript in the Harvard College Library by Theodore Spencer. A New Edition, Incorporating the Additional Manuscript Pages in the Yale University Library and the Cornell University Library, ed. John J. Slocum and Herbert Cahoon. New York: New Directions, 1963). The *James Joyce Archive,* vol. [8], collects and reprints photographically the "University episode" and the stray manuscript pages.

tantamount to aborting the sixty-three-chapter project of *Stephen Hero* in favor of beginning afresh a novel in five parts and naming it *A Portrait of the Artist as a Young Man*. The first part was written between September 8 and November 29, 1907. Reworked from *Stephen Hero*, it omitted entirely the seven initial chapters of that novel—those dealing with Stephen's childhood—and opened immediately with Stephen's going to school (cf. *JJ*, 64). We may assume[6] that this early version of Part I, of autumn 1907, included neither the overture of the novel as eventually published ("Once upon a time . . . *Apologise*." [Part I, lines 1–41]) nor the Christmas-dinner scene ([I, 716–1151]; this at first apparently belonged to Part II of *A Portrait*, as drafted from materials reworked from *Stephen Hero*). By April 7, 1908, the new novel had grown to three parts, but was making no further progress. It was therefore sections of a work he had grown despondent about that in early 1909 Joyce gave a fellow writer to read. The reader was Ettore Schmitz, or Italo Svevo, at the time Joyce's language pupil. The supportive criticism he set out in a letter of February 8, 1909 (*Letters* II, 226–27), suggests that he had been given Parts I through III, plus a draft opening of Part IV, in versions prior to those known from the published book. Specifically—if inference may be trusted—the Christmas-dinner scene was still a section of Part II, and the conclusion of Stephen's confession in Part III was yet unwritten.

Schmitz's response encouraged Joyce to complete Part IV and begin Part V. Yet this precipitated an apparently more serious crisis. Sometime in 1911, Joyce threw the entire manuscript as it then stood—313 manuscript leaves—in the fire.[7] Instantly rescued by a family fire brigade, it apparently suffered no real harm and was kept tied up in an old sheet for months before Joyce "sorted [it] out and pieced [it] together as best [he] could" (*Letters* I, 136). This reconstruction involved developing and rounding off Part V, thoroughly revising Parts I through III, and shaping the novel as a whole into a stringent chiastic, or midcentered, design. It was an effort of creation and re-creation occupying Joyce for over two, if not three, years. On Easter Day 1913, he envisaged finishing the book by the end of the year, but completing it spilled over into 1914. The surviving fair copy bears the date line "Dublin 1904| Trieste 1914" on its last page. Yet the date "1913" on the fair copy's title page indicates

6. For what follows, see my in-depth analysis in "The Genesis of *A Portrait of the Artist as a Young Man*," *Critical Essays on James Joyce's "A Portrait of the Artist as a Young Man,"* ed. Philip Brady and James F. Carens. New York: G. K. Hall, 1998, 83–112.
7. It was not the *Stephen Hero* manuscript, therefore, as a persistent legend would have it, but an early *A Portrait* manuscript that was thus given over to the flames, a fact that a careful reading of Joyce's letter to Harriet Shaw Weaver of January 6, 1920, confirms (*Letters* I, 136).

that Joyce's Easter Day confidence was sufficiently well founded. The design and much of the text were essentially realized in 1913.

Joyce left the manuscript behind in Trieste when he moved to Zurich in 1915. He retrieved it in 1919 and presented it to Harriet Shaw Weaver (1876–1961) for Christmas (*Letters* I, 136), in gratitude for her support as his publisher and generous patron since 1914. Weaver saw to it that her Joyce manuscripts went into public holdings. The entire work-in-progress lot of *Finnegans Wake* papers in her trust should, she felt, go to Ireland. But Nora Joyce strongly objected. Consequently, the British Museum in London received them. In 1952, Weaver gave the fair copy of *A Portrait of the Artist as a Young Man* to the National Library of Ireland.

The Serialization

On December 15, 1913, the American poet and critic Ezra Pound (1885–1972) wrote to Joyce from London asking whether he had anything publishable that Pound could place for him in any of the British or American journals with which Pound had connections.[8] He had heard about the young Irish writer exiled in faraway Trieste through Joyce's fellow Irishman, then in London, the poet and playwright W. B. Yeats (1865–1939). During those vital years of his passion to discover the new writers and promote the new literature, Pound was specifically associated with *The Egoist* (formerly titled *The Freewoman* and *The New Freewoman*) under the editorship of Dora Marsden. With the concurrent prospect of the British publisher Grant Richards's finally publishing *Dubliners,* Joyce wanted Pound and *The Egoist* to consider his new novel. *The Egoist* began to serialize *A Portrait of the Artist as a Young Man* in brief fortnightly installments on, as it happened, February 2, 1914, Joyce's thirty-second birthday. Continuing through the spring and summer of 1914 and for an entire year into World War I (despite recurring difficulties then in delivering typescript copy from Austro-Hungarian enemy territory to London), the serialization finished on September 1, 1915.

Owing to objections the British printers made for fear of prosecution for obscenity, *The Egoist* employed three printing houses in succession, and even so the text underwent cuts from censorship in production. The first paragraph of Part III, a couple of sentences in the bird-girl conclusion to Part IV, a brief dialogue exchange about farting, and the occurrence (twice) of the expletive "ballocks" in Part V were affected. Joyce did not read proof on the *Egoist* text. Nor, beyond Part II, did he receive the published text to read until sometimes many weeks or months after publication. (The wartime

8. *Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce.* Ed. Forrest Read. New York: New Directions, 1967, 17–18.

has now disdained. In the villanelle, as in the visionary narratives that are its substance, we hear only Stephen's voice.

The final journal most clearly crystallizes into textual form the confessional artistic self Stephen has adopted. There, he figures all discourses of Irish social reality that are incompatible with his perspective as "dead" (V.2630–31). What results is an identity that denies the ongoing process of social orientation so vital to the formation of the Joycean artistic perspective. The lyric posture that once uncritically shaped Stephen's understanding of the discourses of "nationality, language, religion" now just as uncritically shapes his antagonism ("*non serviam*") towards them. Because Stephen's narrative method subordinates all other voices to his own, those who represent alternative voices of Ireland become figures that he uses only to punctuate his development. On *20 March* Cranly is the "child of exhausted loins," and on *21 March* "he is the precursor," to be overcome (V.2620, V.2623). On *24 March* Stephen's religious discussion with his mother, "Subject: B.V.M.," leads to his refusal of repentance. On *6 April* comes the dismissal of Michael Robartes, and on *13 April* the disdain for all things English: "Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other!" (V.2742–44). Most tellingly, on *14 April* Stephen expresses anxiety about Mulrennan's old man of the West, who speaks from a rural Irish perspective about which Stephen knows nothing:

> John Alphonsus Mulrennan has just returned from the west of Ireland . . . He told us he met an old man there in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English. Mulrennan spoke to him about universe and stars. Old man sat, listened, smoked, spat. Then said: Ah, there must be terrible queer creatures at the latter end of the world. (V.2745–53)

Here is language that could most certainly disrupt the power of the artist's lyrical impulse, and Stephen knows it: "I fear him. I fear his redrimmed horny eyes. It is with him that I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till . . . Till what? Till he yield to me? No. I mean him no harm" (V.2754–57, Joyce's ellipses). What cannot be conquered must be dismissed, in the hope that it will ignore the lyric artist, as he ignores it. What Stephen is left with, then, when all else is stripped away, is himself alone. The "uncreated conscience" he will examine and confess is his, and only his. He is a race of one.

In shirking the Irish artist's duty to wrestle continually with Ireland's multiple cultural legacies, Stephen chooses instead to ally

himself with an asocial Daedalian aesthetic, to rejoice in "the loveliness which has not yet come into the world" (V.2726–27). But the journal confirms Stephen's subjection to the lyricism he earlier rejected as aesthetically incomplete. Stephen Dedalus, disciple in the sodality of beauty, committed intellectually to an art that valorizes the dissolution of the egotistical artist, is in the end as entrapped as ever he was in a psychic cloister fashioned by Catholic self-representation. Contrasted to the form of *A Portrait*, in which narrative alters in structure and style to represent Ireland's multifaceted culture (a form that will come to fruition with *Ulysses*), the lyrical stance of Stephen's journal destines him for artistic failure. While Joyce himself remains critically engaged with the Catholicism of his youth, Stephen embraces a position as limited as the one Joyce criticized in Mangan: he is a lone Irish troubadour rebelling against cultural oppression with an uncritical alliance to a falsely essentialized identity. Like the Irish artists that preceded him, Stephen's language owes its grammar to the governing rituals with which he was raised. * * *

* * * Stephen's self-expression stands as a conspicuous measure against which, if we rely on the young Joyce's aesthetic standards, the encompassing narrative style of *A Portrait* should be favorably compared. The political implications of this are clear. Rather than rejecting Irish nationality, language, and religion by creating a voice of solipsistic lyricism as Stephen does, Joyce accepted those discourses and refigured them in *A Portrait* into a novelistic text that brings out the potential for dynamic cultural interplay in modern Ireland. As witnesses of that interplay, and as witnesses of Stephen's failure to recognize its vitality, *A Portrait*'s audience inherits the urgent task of reconceiving themselves, and their nation, as free.

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