Introduction

We hear sometimes, often in prefaces to the most unreadable books, that such works are not designed for the specialist but for the average educated reader. This book has been put together in the belief that where Joyce is concerned terms like these are irrelevant. The literary world is not made up of specialists and educated laymen, but of Joyceans and non-Joyceans. Among the Joyceans are some professionals, students and teachers of literature, and many amateurs who have been "caught"—in some way—by Joyce. We know of people in advertising, in government work, and in such "un-literary" academic disciplines as geology, who have been caught. This book is for them as well as for the students and teachers of Joyce. For the average reader with no special interest in Joyce—it is not.

In reading *A Portrait of the Artist as a Young Man* our interest is drawn, because of the very nature of the book, in two quite different directions. This duality of Joyce's novel is implicit in the conception of the book and in the title which Joyce gave to it. It is to some extent a self-portrait, and to some extent impersonal, a portrait of the artist in general. As a result, external materials of two sorts become especially relevant to the internal world of the novel itself. These are the personal materials of Joyce's life, and the general materials dealing with literary art which were available to him. Joyce's novel can be experienced by the reader as a self-contained entity, without reference to external materials, but Joyce's art is to a considerable extent a learned, a humanistic art, which rewards the reader in proportion to the outside knowledge and learning he can bring to that art. In this book the editors have attempted to provide for the reader, in one volume, such personal and general materials as will enrich and enhance his understanding and appreciation of Joyce's novel.

These materials are presented in groups, according to their nature and their relevance to *A Portrait*. In Part I, we have collected manuscript materials which throw light on the development of Joyce's artistic theory and practice as he worked toward his finished novel. These materials should be read in conjunction not only with *Stephen Hero* and *A Portrait* but with the essays, broadsides, and reviews in

Critical Writings. Such items in that collection as "The Holy Office" and "Drama and Life" are workshop materials too, in a way, and should not be ignored. In Part II, we have drawn together biographical materials which present a composite portrait of Joyce as a young man, living through the experiences on which he based his novel. We have concentrated here on eyewitness, primary sources rather than reconstructed biographical data, in an attempt to catch the image of Joyce as he lived, as he seemed to those who saw him. In Part III, we have included such external, literary materials as fed Joyce's conception of poetry, the poet, and the poem, influencing the presentation of poetic theory and practice in *A Portrait* and the whole view of the nature of The Poet which underlies and informs Joyce's work.

It is possible to claim too much usefulness for a collection of materials such as this, and that sort of claim should be avoided. Yet this collection is something of a special case, and these materials do have some special interest. We are dealing with a most artfully constructed work by a great literary artist. For few works of comparable stature do we have anything like this array of materials. Very seldom are we allowed such a glimpse into the creative process. Even so, these materials are intended to be of more than esthetic interest. We are inevitably concerned, when studying any great artist, with his mind as well as his art. In the case of Joyce, who cultivated "the enigma of a manner," the mind of the artist is not easy of access. But in the workshop we can see the mind unmasked, intent upon its work. We can even observe the fabrication of the protective manner itself. For those who wish to understand Joyce and are not content merely to explicate his works, materials such as these are indispensable. And though no attempt is made in these pages to establish any single "reading" of *A Portrait of the Artist as a Young Man,* the editors believe that knowledge of the materials presented here might have altered or forestalled some of the more extreme readings which have been advanced in recent years.

In dealing with these materials the editors have provided notes leading in two directions. Wherever possible Joyce's notes, anecdotes, and allusions have been traced back to their original sources—in life or literature—and forward to their ultimate use by Joyce in *Stephen Hero, A Portrait,* or *Ulysses.* An editor, in performing this kind of

harmless drudgery, often learns more than he has bargained for and is tempted to set up as critic. In the present case the temptation to go beyond the functions of selection and explanation has usually been resisted. But one inescapable conclusion derived from these labors demands a statement. It becomes increasingly apparent that Joyce had either an actual or a literary source in mind for almost every passage in *A Portrait*. This novel was deliberately designed so that upon the basic autobiographical events of Joyce's life could be imposed a superstructure of materials relating to other literary artists. Stephen's echoes of Pater and D'Annunzio, Flaubert and Shelley, for example, serve in some respects to attenuate his resemblance to James Joyce and to emphasize his relationship with these other writers. If the title of the novel implies that it is both a self-portrait of the author and a portrait of the artist in general, then Joyce's practice of putting phrases from Flaubert and Shelley and cadences from Pater and D'Annunzio into Stephen's speech or thought is an aspect of his desire to relate the general, symbolic, and mythic materials of literature to the specific, literal, and naturalistic elements of life.

In the course of collaboration both editors have contributed to each Part of this book, but the primary and ultimate responsibility for Parts I and III has been borne by Robert Scholes, and that for Part II by Richard M. Kain. The editors have spared no pains in an attempt to achieve completeness and accuracy, aiming at a perfection which human fallibility makes all too unattainable. From those readers whom Dr. Johnson on a similar occasion termed "candid" we ask not only mercy but correction. Send the appropriate editor your criticism and advice, and he will put it to the best possible use. The help of three such candid critics has already resulted in countless improvements and corrections and is hereby gratefully acknowledged: Richard Ellmann, Robert M. Adams, and Vivian Mercier. Any manuscript read by these three is thrice-blessed. The editors also wish to thank O. A. Silverman of the University of Buffalo and A. Walton Litz of Princeton for their cooperation and assistance in bringing together these materials, and Miss Anne Munro-Kerr of the Society of Authors, London, for approving of this project on behalf of the estate of James Joyce. For financial assistance with this project we wish to express our gratitude to the American Philosophical Society and the University of Virginia Research Grants Committee. Robert Scholes wishes to thank person-

ally Professors Sale, Mizener, and Healey of Cornell, who first directed his attention to the riches of the Cornell Joyce Collection. Realizing the impossibility of mentioning the many friends who have aided him in the past, Richard Kain remembers with particular gratitude the assistance of Constantine Curran in Dublin, who provided some much-needed biographical data and generously permitted the reprinting of his recollections and his essay on the old buildings of University College. And, finally, both editors wish to express their strong feeling that one of the great pleasures in working on Joyce is the awareness that such work brings of a real community of scholarship, made up of men of intelligence and good will, working toward the common goal of understanding as fully as possible one of the giants of literature. To that end, and this community, these labors are humbly dedicated.

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