

Notes

NOTES TO CHAPTER 1

1. Typical is Barabara Seward's discussion of the group of images associated with rose. She successfully draws our attention to the number of Dantesque parallels found in *Portrait*; however, her allegorical approach forces her into overly restrictive generalization. For example, she states that the young Stephen's childhood prattling, "the green wothe botheth," indicates his

incipient creativity, and by positing a green rose he is creating in imagination that which does not exist elsewhere. As a flower whose colour is that of Ireland and whose creation is dependent upon Stephen's imagination, the green rose of the child's initial artistic effort acts as a symbolic foreshadowing of the young man's final determination "to forge in the smithy of my soul the uncreated conscience of my race" ("The Artist and the Rose," *University of Toronto Quarterly*, reprinted by Thomas E. Connolly, *Joyce's Portrait: Criticisms and Critiques* [New York: Appleton-Century-Croft, 1962], pp. 167-82).

She observes further:

Green is suggestive of fertility and therefore of potentiality, but at the same time implies present unripeness or immaturity (*ibid.*).

The association between green and unripeness, while strong in the early chapters, diminishes and is replaced by a different link later in *Portrait*.

2. William York Tindall, *A Reader's Guide to James Joyce* (New York: The Noonday Press, 1962), pp. 85-86.

3. "The Portrait in Perspective," *James Joyce: Two Decades of Criticism*, ed. Seon Givens (New York: Vanguard Press, 1948). Reprinted by Connolly, p. 39.

4. *Ibid.*, p. 38.

5. James Joyce, *A Portrait of the Artist as a Young Man* (New York:

The Viking Press, 1968), p. 212. All future references to *Portrait* are from this edition, and page numbers will be given in the text.

6. Frank Kermode, *The Romantic Image* (New York: Vintage Books, 1964), p. 1.

7. *Ibid.*, p. 2.

8. *Ibid.*

9. Arthur Symons, *The Symbolist Movement in Literature* (New York: E. P. Dutton & Co., 1958), p. 2.

10. *Ibid.*, pp. 2-3.

11. Walter Pater, *The Renaissance* (London: Macmillan and Co., 1914) p. 236.

12. *Ibid.*, p. 237.

13. We can, of course, note sources and influences in Joyce's writings, but we cannot view this aesthetic as coming from any single tradition. This point has been emphasized by Maurice Beebe in discussing the importance of the liberties Joyce takes with his Thomistic materials. See "Joyce and Aquinas: The Theory of Aesthetics," *Philological Quarterly* (January 1957). Reprinted by Connolly, pp. 272-89.

14. James Joyce, *Stephen Hero* (New York: New Directions Press, 1963), p. 213.

15. A. D. Hope, "The Esthetic Theory of James Joyce," *Australasian Journal of Psychology and Philosophy* 21 (December 1943). Reprinted in Connolly, pp. 200-201.

16. Alfred North Whitehead, "Objects and Subjects," *Adventure of Ideas* (New York: The New American Library, 1933), p. 178.

17. *Ibid.*, p. 180.

18. *Ibid.*, p. 179.

19. *Ibid.*, p. 181.

20. It should be noted that there is considerable difference in opinion concerning the term *epiphany*. Robert Scholes has argued that the term should be reserved for the specific genre of which there are forty extant epiphanies out of the seventy-one Joyce is known to have written. Sidney Feshbach, however, points out that the definition given by Joyce emphasizes the process of aesthetic apprehension (*PMLA* 87 (March 1972): 304-6). To limit the term today to only the genre would seem overly restrictive, for Joyce himself modified the epiphanies of the notebooks when he included them in his formal writings; second, to exclude from consideration passages not among the epiphanies of the notebook ignores the fact that almost half of those written by Joyce have been lost. Consequently, I have used the term to refer to passages in the text and the resulting phenomenological experiences for Stephen that conform to the definition given in chapter 5—not to only those passages identified as epiphanies in the notebooks.

21. Caroline Spurgeon, *Shakespeare's Imagery and What It Tells Us*

(Boston: Beacon Press, 1961), p. 5. I do not agree with Spurgeon's biographical interpolations, but her definition of image and her subsequent analytic techniques unquestionably open up the work of literature for close textual examination.

22. This definition of *image* is similar to Caroline Spurgeon's. Since Stephen substitutes *image* in *Portrait* for *epiphany* in *Stephen Hero*, I shall distinguish between sensory image and epiphanic Image by capitalizing the latter. Whenever possible, I have simply reverted to the earlier term, *epiphany*, when indicating this concept.

NOTES TO CHAPTER 3

1. Care must be taken not to overemphasize the importance of statistical measures such as frequency of occurrence. Low-frequency images or even images that appear only once during the novel will be seen to be particularly important at the epiphanic moments in *Portrait*; however, if we consider tendencies over a broad spectrum of images, those which occur more frequently generally seem to play more important, substantive roles than those which appear less frequently.

2. Figure 3.4 does not represent a formally defined mapping of images. The purpose of the graph is to show the pattern of transitions between major clusters of images; therefore, points on the graph usually represent clusters, not individual images. Also, the vertical ordering is arbitrary and large vertical displacements have no formal meaning. The horizontal axis represents the text considered linearly from the beginning of 1.2 to its end.

3. This cluster is developed by the principal component analysis program, described in Appendix A.41. So strong, in fact, is this grouping that it ranked third among factors developed after the hot/cold factor and a highly significant factor concerning the pandybat episode, yet to be discussed. See Appendix D.1 for a specific listing of this factor.

4. The process of fusion is further emphasized by another aspect of the imagery of this experience. One of the strongest factors developed by the principal component analysis procedure was the following cluster of images associated with the panybat episode:

.850 pain
.754 sound
.716 sleeve
.643 tear
.597 pandybat
.528 hand
.455 loud

Apparent in this grouping is the very strong link between images of pain, associated with hand and the pandybat, and the loud sound that the bat makes. There is virtually synesthetic fusion of the tactile and auditory senses—just as there has been a fusion of the thematic associations of images.

NOTES TO CHAPTER 5

1. See Appendix E for distribution of this group.

NOTES TO CHAPTER 6

1. The dominance of religious imagery in this section is evident in Appendix E. The level of intensity of these images, constant through Chapter III, is maintained through section 4.1.

2. This pattern of creation has been operative since the first page of the novel. There, Stephen took the words of a song and rearranged them in terms of their sounds. This act is trivial until the "creation" is examined for meaning or formalized into action.

3. The importance of the auditory as the fundamental epistemic sense for Stephen—and perhaps Joyce—is strongly suggested by the references to Stephen's weak eyesight, implying increased awareness of the auditory dimension of experience.

NOTES TO CHAPTER 7

1. The images of priest, temple, and the staff that Stephen carries, and the fact that Stephen is looking up at the patterns of the birds' flight all suggest a parallel between Stephen's search for vocation and the ancient Roman Augurs' method of prognostication based on signs read from birds.

2. Emanuel Swedenborg, *Heaven and Hell*, trans. Samuel Noble (New York: American Swedenborg Printing and Publishing Society, 1872), p. 43. See there and following for a detailed discussion of Swedenborg's correspondence theories.

NOTES TO APPENDIX A

1. For most of the programs used in Phase One, I am indebted to Sally Yeates Sedelow for allowing me to modify and use her Automated Language Analysis Package.

2. A tape storage unit for the computer is much like the familiar sound tape recorder. Information is stored on the tape in the form of magnetic impulses that are "written" and "read" with heads similar to those on a tape recorder. To read any portion of a tape, however, the computer must begin at the beginning and read until it finds the desired information.

3. John B. Smith, "RATS; A Middle-Level Text Utility System," *Computers and the Humanities* 6, no. 5 (May 1972): 277-83.

4. The specific program I used is one from a catalogue of procedures maintained by Elliot Cramer and the U.N.C. Psychometric Laboratory; there are numerous factor analytic programs available and most computation centers provide them with documentation explaining their use.

5. The discussion of principal component analysis is intuitive and is intended for the reader with limited mathematical background. For a rigorous development of the model, see Harry H. Harman, *Modern Factor Analysis* (Chicago: The University of Chicago Press, 1967).

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