

Assignments for *A Portrait of the Artist as a Young Man*

From Johnson's notes and Ellmann's biography you can learn that (for one example out of many) the first paragraph of "Araby" is an accurate description of one of the many addresses where the downwardly mobile Joyce family lived during James's youth, complete with the Christian Brothers school that he briefly attended. The uncle in "Araby," too, accurately maps to James's big-talking, heavy-drinking, sociable father.

But in "Araby" and both of the other boyhood stories, the protagonist lives with an aunt and an uncle, not his mother and father. When he wrote *Dubliners*, the young Joyce still felt a need to distance himself from the sources of his art in his own life. By the time he wrote the *Portrait* he was a strong enough artist to look more fearlessly and, as Stephen says about the forces in Ireland that try to hold him down, "fly by those nets" (p. 171). And in *Ulysses* he looked more fearlessly still.

So we'll use the schedule below to read the *Portrait* as a document of the transition from *Dubliners* to *Ulysses*. Before you even start reading, though, correct this terrible typo right at the book's climax: on p. 134, four lines from the bottom of the page, the director should say, "Once a priest always a priest," not "Once a priest ways a priest."

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September 16 and 18: chapter 1, pp. 1-49: Stephen's boyhood and ethical awakening

September 21: chapter 2, pp. 50-85: the awakening of desire. Paper assigned.

September 23 and 25: chapter 3, pp. 86-123: Stephen's spiritual crisis (1)

September 28: chapter 4, pp. 124-145: Stephen's spiritual crisis (2)

September 30 and October 2: chapter 5, pp. 146-213:
The Prelude; or, The Growth of a Poet's Mind