

A NORTON CRITICAL EDITION

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James Joyce  
A PORTRAIT OF THE ARTIST  
AS A YOUNG MAN



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AUTHORITATIVE TEXT  
BACKGROUNDS AND CONTEXTS  
CRITICISM

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# Introduction: Composition, Text, and Editing<sup>†</sup>

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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."<sup>1</sup> The essay survives in Joyce's hand in a copybook belonging to his sister Mabel and bears the date 7/1/1904.<sup>2</sup> 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.<sup>3</sup> 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 Hetteche. 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*.<sup>4</sup>

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.<sup>5</sup> 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<sup>6</sup> 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.<sup>7</sup> 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 chiasmic, 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.<sup>8</sup> 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.



disturbances in communication were the obvious reason.) Nevertheless, he instantly spotted the censorship cuts in the published text. In Zurich, within neutral Switzerland, he was cut off from all the notes and manuscripts he had left behind in war-embroiled Trieste. Yet from a prodigious memory—a faculty that was essential to Joyce's writing throughout his life—he reprovided faultlessly words and sentences missing in the *Egoist* installments; with great determination, he insisted on an entirely uncensored text for the book publication.

### *Toward the First Edition*

In the spring of 1915, several months before the end of the *Portrait* installments in *The Egoist*, Harriet Weaver, assisted by Ezra Pound, embarked upon a protracted search for a British publisher of the novel in book form. Grant Richards had the right of first refusal, contracted with the publishing of *Dubliners*, and declined. Martin Secker and, after long deliberation, Gerald Duckworth followed suit. Ezra Pound's attempts to interest John Lane—who in 1936 was to publish *Ulysses*—were unsuccessful. Duckworth's rejection of January 1916 was based on a reader's report from Edward Garnett, which documents how categorically *A Portrait's* construction and style were beyond the expectations, and therefore the powers of perception, of even a most esteemed literary reader of the time.<sup>9</sup> Eventually, Harriet Weaver became a publisher and founded The Egoist Ltd. expressly to publish *A Portrait of the Artist as a Young Man* as a book. Yet, just as the established British publishers had refused to take on the novel, British printers now proved unwilling to touch it uncensored. (The then-recent legal proceedings against D. H. Lawrence's *The Rainbow* no doubt influenced their attitude.) Weaver's remaining hope was to arrange with an American partner to supply her with import sheets for a British edition. The promise of a satisfactory arrangement with John Marshall collapsed when Marshall absconded to Canada. It was with B. W. Huebsch of New York that a joint venture finally succeeded.

### *The Book Editions*

B. W. Huebsch had become aware of Joyce through Grant Richards, who throughout 1916 negotiated with Huebsch to publish *Dubliners* in the United States with sheets imported from England. (The edition was brought out in December 1916, only a few weeks before that of *A Portrait*.) He was alerted to *A Portrait* through E. Byrne Hackett, an Irish-American bookseller and small-scale publisher to whom, on Ezra Pound's recommendation, Harriet Weaver had sent a

9. Garnett's report is quoted in *JJ*, 403–04.

set of uncorrected tearsheets, that is, the relevant columns cut from *The Egoist*. Hackett forwarded these to Huebsch, who on June 16, 1916,<sup>1</sup> offered “to print absolutely in accordance with the author’s wishes, without deletion” (*Letters* I, 91). Providing him with copy to allow him to do so was now, in the middle of World War I, a transatlantic challenge involving efforts at communication between New York, London, and Zurich. John Marshall held a fully marked-up printer’s copy, with corrections by Joyce in Parts I and II, author’s corrections transferred into Parts III and IV by Harriet Weaver from lists Joyce had sent her, and Part V in the original typescript. But Marshall had disappeared, and all attempts to retrieve his set for Huebsch failed. (From this calamity, our greatest loss is that of the original Trieste typescript of Part V.) Weaver sent Huebsch a substitute copy with Parts III and IV marked up according to Joyce’s lists, but Parts I, II, and V corrected merely through her recollection of Joyce’s changes or, with respect to Part V, just her unaided impressions. Huebsch wisely refused to start printing from this copy, awaiting rather the receipt of Parts I, II, and V in exemplars Weaver had concurrently sent to Joyce to freshly mark up. These reached New York on October 6, and on October 17 Huebsch confirmed that the book was in the printer’s hands. No proofreading other than Huebsch’s house-proofing was feasible. Joyce was pressing for publication in 1916; this was even stipulated in the publishing contract. On December 29, a few copies were bound, to justify the date, “1916,” on the first edition title page. In January 1917, the edition entered the American market, and 768 sets of sheets (for the 750 ordered) arrived in London to be bound and marketed by *The Egoist* Ltd.

Joyce found the first edition in need of extensive correction. By April 10, 1917, he had drawn up a handwritten list of “nearly 400” changes, which he sent to his literary agent, J. B. Pinker, to be typed with a carbon copy, so that, for safety’s sake, two exemplars could be forwarded by separate mailings to New York. Yet by the time they arrived, Huebsch had already printed “a second edition from the first plates” unaltered. Weaver, who was also considering a second edition, refrained from extending her joint venture with Huebsch when she discovered that freshly imported sheets would not include Joyce’s changes. She marked up instead an exemplar of the English first edition (American sheets) as printer’s copy for the reset English second edition, published under the imprint of *The Egoist* Ltd. in 1918. (Weaver eventually gave this copy to the Bodleian Library

1. This was a year to the day after Joyce had written a postcard from Trieste to his brother Stanislaus, who, less protected by influential friends than James, had been interned as an enemy alien in a camp in Lower Austria. (James therefore wrote the card in rather shaky German [*Selected Letters*, 209].) He had written, so he informed his brother, the first chapter of his new novel, *Ulysses*—which was destined, as we now know, to be set on June 16, 1904.

in Oxford, where it is now shelved.) The "third English edition," published under the Egoist imprint in 1921, was, properly speaking, another issue of the first American edition, using more sheets imported from the United States.

In 1924, the publishing firm Jonathan Cape took over *A Portrait of the Artist as a Young Man* and published the "fourth English edition," which, in strict bibliographical terms, was the book's third edition. With the proofing and revising of *Ulysses* (1922) fresh in his memory, Joyce proofread the Jonathan Cape *Portrait* more thoroughly and consistently than any other of his books after their first publication. On July 11, he reported from Saint-Malo on work done before he left Paris, which involved resisting suggested censorial cuts<sup>2</sup> and insisting on the removal of the "perverted commas . . . by the sergeant-at-arms" (*Letters* III, 99–100). Cape complied on both counts—that is, he agreed to print without cuts and to remove the quotation marks and reset all dialogue with opening flush-left dialogue dashes. Joyce appears to have read three rounds of proof on the Cape edition. This marked the end of his attention to the text of *A Portrait of the Artist as a Young Man*.

### *This Edition*

This Norton Critical Edition is a copy-text edition of *A Portrait of the Artist as a Young Man*.<sup>3</sup> The copy-text it is based on is provided by Joyce's fair-copy holograph, held by the National Library of Ireland and photographically reprinted in *The James Joyce Archive*. The surviving fragments of the typescript, the few *Egoist* galleys preserved, the *Egoist* serialization (1914–15), the first edition (B. W. Huebsch, 1916), the second edition (The Egoist Ltd., 1918), and the third edition (Jonathan Cape, 1924) have been collated against the fair copy; and the marked-up *Egoist* tearsheets, Joyce's lists of corrections, and Harriet Weaver's marked-up printer's copy for the 1918 British edition, as well as published and unpublished correspondence itemizing textual changes, have been checked. This comprehensive survey has been the basis for preparing the edited text.<sup>4</sup> Fundamentally, the edited text maintains the wording, spelling, and

2. Sylvia Beach, the American expatriate writer whose Parisian bookshop, Shakespeare and Company, published *Ulysses* in 1922, records her "amazement at the printer's queries in the margins." Sylvia Beach, *Shakespeare and Company*. London: Faber and Faber, 1960, 56.
3. That is, our edition has been constructed according to one of several alternative models of editing, other such models being, for instance, the diplomatic edition, the documentary edition, or the genetic or genetically oriented edition, as exemplified by James Joyce, *Ulysses. A Critical and Synoptic Edition*. 3 vols. Prepared by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. New York: Garland, 1984, <sup>2</sup>1986.
4. Except for letters, all manuscript materials relevant to the constitution of the text have been photographically reprinted in *The James Joyce Archive*, vols. [7], [9], and [10].

punctuation of its copy-text, although it emends obvious slips of the pen and authorial copying errors. Yet onto the copy-text it also grafts: first, Joyce's revisions on the typescript, in the serialization and in the book editions of 1916, 1918, and 1924; second, his restyling of capitalization and compound formation without hyphens (i.e., compounds in one word or two words) in the book editions; third, the styling of speech with dialogue dashes, as insisted on for the Jonathan Cape edition of 1924. Such editorial overwriting of the copy-text in terms of authorial revision and restyling later in time than the copy-text defines the edited text as a critically eclectic one.

The present edition adopts the edited text together with essentials of the apparatus from the Garland Critical Edition of 1993.<sup>5</sup> For a scholarly edition presents itself to its readers always as a network of discourses. Meshed with the edited text are commonly at least three further discursive strands, namely the so-called apparatus (that is, collation lists and notes answering to the editing); the explanatory material, or commentary; and the editorial introduction, essential particularly for arguing the rationale of the editing and for outlining the design of the edition. Each of these strands is represented in the present edition. Taking over the edited text wholly from the critical edition has also meant preserving the through line numbering for each part that, independent of book paginations, was devised identically for the Garland and Vintage editions of 1993. The present "Editorial Introduction," in its turn, is a revision and modification of the introduction in the Garland edition. The textual footnotes in this edition, furthermore, merge the three parts of the Garland edition's apparatus (i.e., its notes at the foot of the text pages, plus its appended "Emendation of Accidentals" and "Historical Collation" lists). Moreover, this Norton Critical Edition features prominently the fourth strand of a scholarly edition's constituent parts, the commentary. In fact, it does so doubly, both with bottom-of-the-page annotations and by means of the appended sections headed "Backgrounds and Contexts" and "Criticism."

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5. James Joyce, *A Portrait of the Artist as a Young Man*, ed. Hans Walter Gabler with Walter Hettche. New York and London: Garland, 1993. There, the section "This Edition," on pages 10–18 within the introduction, discusses in detail the copy-text-editing rationale and procedures resulting in the edition's edited text.

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# Why and How to Read the Textual Notes

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by Hans Walter Gabler and John Paul Riquelme

Readers of this edition should have little difficulty in drawing their gains from the annotations, contextual materials, and critical essays. But readers might benefit from some pointers on why and how to read and study the textual notes.

The copy-text for this edition is not a draft but a fair copy. Although it is not a document in which Joyce first wrote the text, the fair copy of *A Portrait of the Artist as a Young Man* shows distinct traces of continued writing in revisions that focus, or freshly generate, critically interpretable meaning. Such instances are recorded in the textual notes, and a decoding of the notes' formulaic foreshortenings opens the records up to interpretation. For instance, we find recorded, at Part I, lines 101–02 and lines 282–83, that Joyce originally used different numbers when, on the eve of Stephen Dedalus's sickness during his first term in Clongowes Wood College, Stephen changes from "seventyseven" to "seventysix" the number on a slip of paper inside his desk in the study-hall. Joyce erased something in the manuscript in both places. The total erasure at 101–02 is indicated by a  $\diamond$  in the footnote; but at 282–83, enough of the erased writing remains discernible to suggest that the word first written was "thirty." In itself, this information seems inert. But since we are reading not for information but to better understand and interpret a fictional text, we relate Joyce's minute revision of the numbers to the narrative. Because the next sentence at lines 283–84 talks about the Christmas vacation being far away, we may assume that the numbers count the days left until Christmas. Yet more significantly, this dating makes Stephen's sickness coincide with the death of the great Irish statesman Charles Stewart Parnell (1846–1891). Synchronizing historical time and fictional time, the parallel anchors Stephen's

fantasy identifications with Parnell and Christ in the narrative's very structure.<sup>1</sup>

Throughout, the textual notes provide readers with the opportunity to understand aspects of the process by which the language for the narrative they are reading came into being through writing, revision, and editing. They also provide instances of verbal differences among the versions consulted during the establishing of the text printed in this edition. Some of the notes enable us to recognize Joyce's changes to the handwritten fair copy, as we have seen, or to a later typed or printed version, as part of his composing process. Some of those changes were corrections, such as the addition of a word that had been dropped during the transcribing of the fair copy from an earlier document or during the composing of new material for the fair copy. Other changes involved rewording that resulted in different meanings, through either substitution or addition of language. In effect, we have access to part of the writer's creative process. The notes also record differences between the fair copy and later versions of the text in typescript, in printed editions, or in changes that Joyce directed to be made. The changes may be corrections to errors committed by the typist or by printers, or they may reflect Joyce's decisions to modify the narrative's language. In either case, the differences can bring out contrasting meanings that affect our understanding of the passage's implications. We have access through the notes to processes of textual production between handwritten copy and printed versions, including this one. Those processes, which involve decisions made by the writer and his editors, extend a dimension already contained in the narrative, which in Part V presents Stephen Dedalus's process of composing his poem. Joyce has memorably evoked for us there the act of writing out by hand the text that Stephen is composing, but he has also given us the finished text as it is set up as a printed document.<sup>2</sup> The double vision of Stephen's poem as process and as result is one of the book's most vivid effects. The textual notes allow the reader to experience at points throughout the narrative, not just in the section concerning the poem, some of the oscillations between

1. For a detailed analysis, see Hans Walter Gabler, "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, 106-08; or the essay "The Christmas Dinner Scene, Parnell's Death, and the Genesis of *A Portrait . . .*," *James Joyce Quarterly* 13 (1976): 27-38.

2. The process of writing the "Villanelle" section itself into Part V has been analyzed from the fair copy in Gabler, "The Genesis of *A Portrait of the Artist as a Young Man*," 95-96. For an interpretive commentary concerning the relation of printed text to the acts of composing, writing out by hand, and reading, see John Paul Riquelme, "The Villanelle and the Source of Writing," *Teller and Tale in Joyce's Fiction*, Baltimore and London: Johns Hopkins UP, 1983, 73-83.



the writer's handwritten text and the version that ultimately emerges as a published document.

The textual notes in this edition are an ample selection drawn from the footnotes pertaining to the establishing of the text editorially, as well as from the "Historical Collation" list in the 1993 Garland Critical Edition of *A Portrait of the Artist as a Young Man*. Some of the information from the "Historical Collation" not already also contained in the 1993 footnotes, concerning differences between versions of the text, has been shifted to the footnotes of this edition. The notes open with a line number and the reading in question from the line indicated. This so-called lemma is marked off by a square bracket. After the bracket follows a document indicator, marked off by a semicolon, for the source of the reading of this edition. Where the source is the copy-text—that is, Joyce's autograph fair-copy manuscript—the indicator (MS) is commonly absent, since implied, though it is given where especially warranted. For example, the first textual note for Part I begins:

12 *geen*] MS;

This means that in line 12, the word "*geen*" is written thus (with an *r* missing, as in a child's speech) in the fair copy; and a reason for emphasizing the MS spelling is that the conventional word ("green") appears in all published versions, prior to the text in this edition, established from that MS.

When the edition departs from its copy-text, the source of the adopted reading is always given. For example, the seventh textual note for Part I—

106 thrown--haha] aEg; jumped MS, Eg

—means that the language of line 106 from "thrown" through "haha" ("thrown his hat on the haha") has been accepted as a change away from the copy-text, that is, the MS, which contains only "jumped." As the "a" before the source indicator ("Eg") reports, Joyce changed the language on that later printing of the text, namely, in this case, the serial publication in *The Egoist*. In rare instances, the textual editors have decided uniquely for the critical edition not to retain the language of the MS, even though no document verifies Joyce's desire to have the change made. Such emendations of the MS are marked by "e"; if a document partially supports the change, it is mentioned after a colon. Any revision in the manuscript, such as a deletion, insertion, or cancellation, is indicated using the system presented in "Symbols and Sigla" (p. xxx). For example, the note to IV, lines

385–86, places “the--keys” (followed by “MS”) between superscript numerals and raised limit marks, as follows:

385–386 the--keys,] <sup>71</sup> the--keys <sup>1r</sup> MS

This note indicates that all the language from “the” through “keys” (“the power of the keys”) was added to the MS during the first level of revision. The addition is visible on the page of the manuscript here reproduced, written in above the sixth line of handwriting (p. xxix). Such additions happen to be more frequent in Part IV than in the other parts. They are traces of the fact that the fair copy of Part IV is older than the fair copies of the other parts, and that therefore more instances of a later-stage revision are to be found on the MS for Part IV.<sup>3</sup> The note provides a reason and a basis for the reader to compare the passage before the addition was made to the passage.

Beyond documenting sources of readings, the notes frequently also report the language’s textual history through typescript (TS) and *Egoist* serialization (Eg), as well as through the American first (16) and the British first and second editions (18 and 24). This record has been deemed especially pertinent where a departure in transmission from Joyce’s MS has persisted into Chester G. Anderson’s Viking edition (64), even though that first attempt at a critical edition was based on the rediscovery of the MS. For example, the first note for Part I, cited above, continues after “MS;” as follows:

green Eg–64

This note means (as indicated above) that the other published editions, from *The Egoist* through the 1964 edition, print “green,” while the MS has “geen.” Only exceptionally does the present edition give a textual history of its readings where the 1964 edition already reasserted Joyce’s MS or a warranted change to it. The full textual record may be found in the 1993 Garland Critical Edition.<sup>4</sup>

In the printing of this edition, finally, as in the Garland and Vintage editions of 1993, end-of-line hyphenation occurs in two modes. The sign “=” marks a division for mere typographical reasons. Words so printed should always be cited as one undivided word. The regular hyphen indicates an authentic Joycean hyphen.

3. See Gabler, “The Genesis of *A Portrait of the Artist as a Young Man*,” section I, especially pp. 85–86.

4. On only one occasion has an editorial decision of 1993 been reversed. At V. 2096 this edition does not follow the copy-text’s ‘wenchers’; considering that form now an authorial slip of the pen, it emends according to all published texts and reads ‘wenches’.

man. No king or emperor on this earth has the power of the priest of God. No angel or archangel in heaven no saint, not even the blessed Virgin herself has the power of a priest <sup>the power of the keys</sup> of God, the power to bind and to loose from <sup>the power of absolution, the power to cast out from the church of Christ</sup> <sup>the power</sup> the authority to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! —

A flame began to flutter again on Stephen's cheek as he heard in this proud address an echo of his own proud musings. How often had he seen himself as a priest wielding calmly and humbly the awful power of which angels and saints stood in reverence! His soul had loved to muse in secret on this desire. He had seen himself, a young and silent-mannered priest, entering a confessional swiftly, ascending the altar-steps, incensing, genuflecting, accomplishing the vague acts of the priesthood which pleased him by reason of their semblance of reality and of their distance from it. In that dim life which he had lived through in his musings he had assumed the voices

## Symbols and Sigla

The symbols employed in the apparatus sections of this edition describe characteristic features of the writing and indicate sequences of correction and revision within the fair copy that provides the edition's copy-text.

|   |  |
|---|--|
| < >   | authorial deletion in the course of writing  |
| <sup>1</sup> TEXT NEW <sup>1</sup> Γ            | text inserted/changed at first level of revision   |
| < <sup>1</sup> ΓTEXT OLD>                       | text cancelled at first level of revision  |
| <sup>1</sup> <TEXT OLD> TEXT NEW <sup>1</sup> Γ | text replaced at first level of revision   |
|   | The symbols <sup>1</sup> Γ delimit an area of change; a given number indicates the level, an additional letter identifies the agent ("A" = author; "s" = scribe) |
| ∅   | space reserved in the autograph  |
| ◇   | erasure  |
| □   | illegible character(s) or word(s)  |
|   | line division in document  |

The document sigla employed in the apparatus sections are: MS, TS, Eg, 16, 18, 24, 64, as summarized above (p. xxviii) and again identified in the opening textual footnote.

Following the lemma bracket in the emendations,

- e indicates a unique emendation in this edition;
- e: indicates a unique emendation partially supported by the document identified after the colon;
- a prefixed to a document sigla (e.g., aEg, a16) indicates an authorial correction/revision in or to the document identified by the sigla.