

A Portrait of James Joyce's *Epiphanies* as a Source Text

Ilaria Natali

Abstract: The brief prose sketches now commonly referred to as *Epiphanies* not only represent the first available documentation of James Joyce's literary activity, but also a major source of material for his novels. The collection has been studied especially in relation to Joyce's protean narrative techniques, where the term "epiphany" has come to indicate a form of literary expression that can be identified in most joycean writings. Wide critical attention has also been devoted to the aesthetic conception underlying *Epiphanies*, as in Hendry and Beja's pivotal studies: these mainstream discourses have overshadowed another significant area for investigation, that is, how the texts of the collection were re-employed and included in Joyce's later works. This study intends to historicize *Epiphanies* in the context of Joyce's production, analyzing in particular the modalities of their rewriting in *Stephen Hero* and *A Portrait of the Artist as a Young Man*. Focusing on the process of textual formation can expand our awareness of the hybrid forces that drove Joyce's creativity, allowing a deeper insight into his literary production. After all, Joyce himself stressed the progressive mode of any textualization, showing he never considered his texts 'finished', but rather "a sequentiality of improbable possibles".¹

¹ James Joyce, *Finnegans Wake* (Harmondsworth: Penguin, 1992), 110, line 11.

1. The “epiphany” as aesthetic category

Joyce began to jot down little character-revealing dialogues and various impressions, which he tried to perfect and rework into prose poems, sometimes spending a whole day in agitation writing half a page. This composite manuscript he called “Epiphanies”.²

An intrinsic duplicity characterizes the word “epiphany”, which indicates both any text included in Joyce’s homonymous collection and an abstract theoretical concept:³ in fact, the term can refer to an idea of poetic revelation which occurs in everyday ‘trivial’ situations and is worded through the often babbling utterances of common spoken language.

It is not possible to provide a description of Joyce’s theoretical notion of “epiphany” without encountering major difficulties, since the available documentation on this subject provides scarce information. The conceptual model underlying *Epiphanies*⁴ is only exposed in the manuscript of *Stephen Hero*:⁵

By an epiphany he [Stephen] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.

...For a long time I couldn’t make out what Aquinas meant. He uses a figurative word ... but I have solved it. *Claritas* is *quidditas*. After the analysis which discovers the second quality the mind makes the only logically possible synthesis and discovers the third quality. This is the

² Stanislaus Joyce, *Recollections of James Joyce* (New York: James Joyce Society, 1950),13.

³ In the following discussion, “epiphany” in inverted commas means the modality of expression in a broad sense; when not in inverted commas, the term refers to a specific text in Joyce’s collection *Epiphanies*.

⁴ The available manuscripts have no title whatsoever: the title *Epiphanies* is the result of a posthumous critical reconstruction based on external documentation and various testimonies, such as Stanislaus Joyce’s above quoted passage.

⁵ As is well known, *Stephen Hero* is the first novel Joyce ever wrote and represents the main available source of the material elaborated in *Portrait*. Only part of its manuscript is now extant, and is preserved in three different University Libraries: the Harvard College Library (Harvard University), the Yale University Library and the Cornell Joyce Collection. *Stephen Hero* was presumably composed between 1904 and 1906; unpublished, it was printed only in 1944.

moment which I call epiphany. First we recognize that the object is *one* integral thing, then we recognize that it is an organized composite structure, a *thing* in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognize that it is *that* thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany.⁶

The aesthetical theory expressed in this passage is not devoid of ambiguity:⁷ while the epiphany seems to translate its subject and object in a state of absolute truth, the style of Joyce's sketches submerges the revelation in forms of hesitation and confusion. Moreover, Schiralli says, in Aquinas' philosophy "quiddity ... cannot tell us what makes '*that* thing which it is', as Joyce wants it to tell us",⁸ since it lacks the principle of individuation which is fundamental in Stephen's conception of "epiphany".

It should be noted that philosophical references in *Stephen Hero* sometimes appear 'adapted' or 'exploited' in order to justify the protagonist's beliefs: significantly, Stephen is said to choose from his books only "the words and phrases [which are] most amenable to his theory" (SH 26). Scholes and Kain identify a similar attitude in Joyce himself:

⁶ James Joyce, *Stephen Hero*, ed. T. Spencer, J. Slocum and H. Cahoon (New York: New Directions, 1963), 211-213. All subsequent references to *Stephen Hero* will be indicated parenthetically in the body of the text through the title abbreviation SH followed by page numbers.

⁷ *Stephen Hero* and *Portrait* both describe three stages in the development of aesthetic perception, which are derived from Aquinas' philosophy; but while the third stage is clearly associated to the epiphanic revelation in *Stephen Hero*, in *Portrait* it is defined a "... supreme quality ... felt by the artist when the esthetic image is first conceived in his imagination" See James Joyce, *A Portrait of the Artist as a Young Man* (Harmondsworth: Penguin, 1992), 231. In Joyce's published works, the term "epiphany" is mentioned only in *Ulysses*, and without reference to the aesthetic category. See James Joyce, *Ulysses* (Harmondsworth: Penguin, 1992), 50, lines 13-7. All subsequent references to *Portrait* will be indicated parenthetically in the body of the text through the title abbreviation P followed by page numbers.

⁸ Martin Schiralli, "Art and the Joycean Artist", *Journal of Aesthetic Education* 23, no. 4 (1989): 45.

Joyce's practice with Aristotle and Aquinas was not to work out their theories but to borrow single phrases which caught his fancy and work out his own interpretations of the possibilities inherent in those phrases.⁹

It is also worth emphasizing that Stephen's ideas only supposedly coincide with Joyce's: the only available definition of "epiphany" appears in a fictitious context, with all consequential mediations. After all, Stephen's 'superficial' knowledge of philosophy in *Stephen Hero* might be intentionally aimed to offer a desecrating perspective on the "hero": Lernout perceives a similar potential irony in notebook Buffalo VI.B.10,¹⁰ where Joyce writes "discussing Aden war SD [Stephen Dedalus] said that he had read Motley's Rise of Dutch Republic (had read title)".¹¹

Despite the various problems of definition, some critics, among whom Sydney Feshback, understand the term "epiphany" chiefly as a generic category of artistic perception.¹² The scope of this category, though, is not established by any theoretical limitation, an indeterminacy that has brought about a progressive widening in the meaning of "epiphany" and "epiphanies". These terms are often associated to the short stories included in *Dubliners*,¹³ or adopted to describe narrative devices in *Stephen Hero*, *Portrait* and *Ulysses*.¹⁴ Epiphanic forms and modalities are also commonly recognized in *Finnegans Wake*, despite its complex language and styles. The point is that some scholars seem to identify "epiphany" with an indefinite

⁹ Robert Scholes, Richard M. Kain, *The Workshop of Daedalus* (Evanston: Northwestern U.P., 1965), 52.

¹⁰ Geert Lernout, text of the paper "Joyce as a Reader" delivered at the James Joyce Summer School, Dublin, 1996 (typescript).

¹¹ See Michael Groden *et al.* (ed.), *The James Joyce Archive. Finnegans Wake: A Facsimile of Buffalo Notebooks VI.B.9-VII.B.12* (London, New York: Garland, 1978), vol. 31.

¹² Sydney Feshback, "Hunting Epiphany-Hunters", *PMLA* 87, no. 2 (1972): 304.

¹³ See Harry T. Levin, *James Joyce: A Critical Introduction* (Norfolk Conn.: New Directions, 1941), 29; William Y. Tindall, *A Reader's Guide to James Joyce* (London: Thames & Hudson, 1959), 11. Scholes specifies that Joyce did not refer to *Dubliners* as "epiphanies", but as "epiclets". See Robert Scholes and Florence L. Walzl, "The Epiphanies of Joyce", *PMLA* 82, no. 1 (1967): 152.

¹⁴ See Haskell M. Block, "The Critical Theory of James Joyce", *The Journal of Aesthetics and Art Criticism* 8 (1950): 181-4; Samuel L. Goldberg, *The Classical Temper. A Study of James Joyce's Ulysses*, (London: Chatto & Windus, 1961), 312; Geddes MacGregor, "Artistic Theory in Joyce", *Life and Letters* 54 (1947): 21-2; Hugh Kenner, *Dublin's Joyce* (London: Chatto & Windus, 1956), 144-154.

idea of revelation, which might be broadly applied to some passages of Joyce's writings or even to his production as a whole. Spencer, for example, claims that

Dubliners, we may say, is a series of epiphanies describing apparently trivial but actually crucial and revealing moments in the lives of different characters. The *Portrait* may be seen as a kind of epiphany – a showing forth – of Joyce himself as a young man; *Ulysses* ... is the epiphany of Leopold Bloom ... And *Finnegans Wake* may be seen as a vast enlargement, of course unconceived by Joyce as a young man, of the same view.¹⁵

Scholes differs from this critical orientation and maintains that the “epiphany” can only be considered a specific modality of literary representation, which derives from a process of aesthetic acquisition similar to that described in *Stephen Hero*. The term “epiphany”, Scholes notes, often assumes the function of a cliché in joycean criticism, since some scholars “take the term ... to refer to an artistic device which can be traced throughout Joyce's work”.¹⁶ The approach which better reflects the dichotomy inherent in the word “epiphany” is probably postulating a close link between theoretical model and formal representation: although this term undoubtedly refers to an aesthetic category, it cannot be stripped away from the specific narrative strategy which accompanies it.

At a formal level, the sketches in *Epiphanies* share common elements such as briefness, fragmentariness and obscurity; at a semantic level, no specific pattern can be easily identified. When commenting on the possible origins of *Epiphanies*, though, Joyce's friend and schoolmate Oliver St. John Gogarty implicitly suggested a thematic consistence:

Probably Fr. Darlington had taught him [Joyce], as an aside in his Latin class – for Joyce knew no Greek – that “Epiphany” meant “a showing forth”. So he recorded under “Epiphany” any showing forth of the mind by which he considered one gave oneself away.¹⁷

¹⁵ Theodore Spencer, “A Succession of Epiphanies”, in *James Joyce's Dubliners: A Critical Handbook*, eds. J. R. Baker and T. F. Staley (Belmont: Wadsworth Publishing Company, 1969), 10-11.

¹⁶ Scholes and Walzl, *The Epiphanies of Joyce*, 154.

¹⁷ Oliver S.J. Gogarty, *As I Was Going Down Sackville Street* (New York: Reynal and Hitchcock, 1937), 293-295. See also Scholes and Kain, *The Workshop*, 7.

Bernard Richards also remarks that epiphanic moments are commonly aimed to note small ‘errors’. Epiphanies describe actions or dialogues which unintentionally disclose inner thoughts and feelings, conveying a kind of revelation which the scholar defines “ironical and possibly merciless”.¹⁸ In light of all contradictions, indeterminacies and hypotheses that characterize its notion, the intended vagueness of Beja’s definition of “epiphany” seems to best encounter most of its hybrid aspects:

...a sudden spiritual manifestation, whether from some object, scene, event, or memorable phase of the mind – the manifestation being out of proportion to the significance or strictly logical relevance of whatever produces it.¹⁹

2. The documentation of *Epiphanies* and its problems

Joyce is generally assumed to have written *Epiphanies* between 1900 and 1904, as Scholes and Walzl suggest; Gabler indicates the years 1902-1904 as a more likely period of elaboration, while Jacobs mentions the biennium 1900-1902.²⁰ Testimonies regarding the chronology of composition are poor: what we know for certain is that, shortly after he left for Paris in 1902, Joyce had already drafted at least part of *Epiphanies*, since he sent George Russell some texts in order to receive his opinion.²¹

The extant manuscripts of *Epiphanies* are now in the Lockwood Collection, University of Buffalo (Buffalo I.A) and Cornell University Joyce Collection (Cornell 15, 17, 18).²² Buffalo I.A at Lockwood includes 22 epiphanies, allegedly fair copies of the texts, which are dated around 1903-1904.²³ The versos of the sheets are numbered on the inferior margin; the

¹⁸ Bernard Richards, “Critical Idiom – Epiphany”, *English Teaching in the United Kingdom*, <<http://www.english1.org.uk/engrev2.htm>> (Accessed September 15, 2010).

¹⁹ Morris Beja, *Epiphany in the Modern Novel* (Seattle: University of Washington Press, 1971), 18.

²⁰ Scholes and Walzl, *The Epiphanies of Joyce*, 152; Hans W. Gabler, “Preface”, in *The James Joyce Archive, A Portrait of the Artist as a Young Man: A Facsimile of Epiphanies, Notes, Manuscripts and Typescripts*, ed. M. Groden et al. (New York, London: Garland, 1978), vol. 7, xxiii; Joshua Jacobs, “Joyce’s Epiphanic Mode: Material Language and the Representation of Sexuality in *Stephen Hero* and *Portrait*”, *Twentieth Century Literature* 46, no. 1 (2000): 20.

²¹ James Joyce, *Letters*, ed. R. Ellmann (New York: Viking, 1966), vol. II, 28.

²² All the manuscripts of *Epiphanies* are in facsimile in Groden et al., ed., *The James Joyce Archive*, vol. 7.

²³ Cfr. Gabler, “Preface”, xxiv.

numeration presents wide gaps and consists of folios 1, 5, 12-14, 16, 19, 21, 22, 26, 28, 30, 42, 44, 45, 52, 56, 57, 59, 65, 70, 71, which suggests that *Epiphanies* could originally have comprised at least 71 texts. Sheets 1, 5, 12, 14, 16, 19, 21, 22, 42, 44, 45 and 70 are marked with an “x” at the upper left corner of the recto. Cornell 18 also contains a sketch known as “Gogarty epiphany”, which cannot be dated with certainty; the text presents some modifications and was probably drafted before the materials in Buffalo I.A.

Cornell 17 consists of 22 epiphanies, all written by Stanislaus Joyce (James’ brother) on the verso of his manuscript “Selections in Prose from Various Authors”. Stanislaus’ commonplace book is dated 1901, but the sheet’s verso was probably re-used at a later stage.²⁴ The texts are here transcribed and completed with the author’s name (“Jas. A. Joyce”) on sheets numbered 40-53, 56-58, 61, 62 and 65.

Seventeen of the epiphanies in Cornell do not appear in the Buffalo documentation, while recurring texts diverge primarily in punctuation; only in Buffalo I.A.71 and Cornell 17.65 differences concern a personal pronoun (“her book”, “a book”). The change might have been introduced by Joyce at some stage of elaboration which is no longer extant, but Stanislaus’ error is also a possibility. External interference with a writing process increases the occurrence of unwilling departures from the author’s text: it is therefore necessary to keep in mind that Stanislaus’ copies might include modifications that were not introduced by James.

Cornell 15 contains two additional copies of three epiphanies, which Stanislaus transcribed on the verso of his work “My Crucible”, on wide folded sheets; the texts show no differences from the corresponding ones at Cornell 17. All in all, only 40 of the at least 71 epiphanies Joyce must have written are now available; among the 40 sketches, 23 are in James Joyce’s handwriting and 17 in Stanislaus’.

Joyce reworked a number of the known epiphanies in *Stephen Hero* and *Portrait*²⁵; the collection was therefore re-used as some sort of annotation, becoming an important source for the composition of these novels. Yet, various testimonies suggest that, at first, *Epiphanies* was not

²⁴ Cfr. Gabler, “Preface”, xxv.

²⁵ Although re-elaborations of epiphanies appear in most of Joyce’s writings (see Scholes and Kain, *The Workshop*, 11-50, notes), here I will examine only the relationships which connect *Epiphanies*, *Stephen Hero* and *Portrait*.

meant for inclusion in other works. Significantly, Joyce had asked both George Russell and W.B. Yeats to read some of his sketches: Yeats himself recalls this episode,

I went out into the street and there a young man came up to me ... I asked him to come with me to the smoking room of a restaurant in O'Connell Street, and read me a beautiful though immature and eccentric harmony of little prose descriptions and meditations. He had thrown over metrical form, he said, that he might get a form so fluent that it would respond to the motions of the spirit ...²⁶

It is hardly imaginable that mere annotations might be so important for Joyce as to show them to other writers. The function of the texts had probably changed after 1902 and, at a certain stage, the epiphanies started being re-read as compositional materials for the novels. This assumption is further supported by a passage from *Ulysses*, where Joyce establishes a relationship between his artistic experience and that of his character Stephen Dedalus, also author of a collection of epiphanies:

Remember your epiphanies on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? (U 50:13-7)

Stephen ridicules the value he used to bestow on his epiphanies. Although these considerations are included in a fictional work, the "Proteus" passage can offer hints on the author's attitude towards his juvenile production.

Epiphanies was never printed by Joyce. Silverman edited the 22 texts of the Buffalo collection in 1956, but the whole available documentation (comprehensive of the Cornell material) was published only in 1965, in *The Workshop of Daedalus*.²⁷ Here, Scholes and Kain proposed a subdivision of the epiphanies that is now generally accepted in joycean criticism:

The *Epiphanies* which have been preserved fall readily into two classes, which correspond, in many respects, to the two facets of Stephen Daedalus' definition in *SH*. In one kind the mind of the writer is most important. These Epiphanies, which may be called

²⁶ William B. Yeats, quoted in Richard Ellmann, *James Joyce* (New York, Oxford: Oxford U.P., 1983), 102.

²⁷ Scholes and Kain, *The Workshop*, 11-50.

narrative (though a case might be made for calling some of them lyric) present for the most part “memorable phases” of Joyce’s mind as he observes, reminisces, or dreams. The Epiphanies of the second kind, which may be called dramatic, dispense with the narrator and focus more on “vulgarity of speech or of gesture”.²⁸

The sequence that the sketches might have had in Joyce’s collection has been widely discussed. Scholes, Kain and Feshback emphasize that the hand which numbered the manuscripts in Buffalo I.A can only supposed to be Joyce’s; Feshback notes that the numbering might be even completely unrelated to the texts drafted on the recto.²⁹ Yet, Joyce had almost certainly adopted a specific order for his *Epiphanies*: in 1903, when he wrote his brother that he had composed 15 new epiphanies, he also specified, “of which twelve are insertions, and three additions”.³⁰ The expressions “insertions” and “additions” point to the existence of a former organization of the texts that Joyce was planning to modify.³¹ Yet, what puzzles the scholars is that the orders of the texts at Buffalo and Cornell do not correspond. As a matter of fact, Stanislaus might have copied James’ epiphanies with different and subjective criteria, thus we cannot be sure that he respected authorial choices. The reasons why he transcribed the texts are unclear, as also the function and meaning they had for him; it is evident, for example, that he selected only narrative sketches, probably out of personal preference.

In *The Workshop of Daedalus*, Scholes and Kain propose an organization of the texts that is neither that of the manuscripts in Buffalo, nor that of the copies in Cornell: it represents a sort of compromise between the numbering of the holographs in I.A and the order in which the epiphanies appear reworked in *Stephen Hero*.³² This method, as Gabler notes, is based on faulty premises.³³ Scholes and Kain seem to assume that Joyce composed *Stephen Hero* relying on the texts of *Epiphanies*. In this regard, *The Workshop of Daedalus* was said to deny an autonomous structure to

²⁸ *Ibid.*, 3-4.

²⁹ *Ibid.*, 4-5. See also Feshback, *Hunting Epiphany-Hunters*, 304-305.

³⁰ Joyce, *Letters*, (Vol. II), 35.

³¹ To this respect see also Scholes and Kain, *The Workshop*, 5-6.

³² For the methodological observations see Scholes and Kain, *The Workshop*, 5-6; the epiphanies are transcribed in *Ibid.*, 11-50.

³³ Gabler, “Preface”, xxiv.

Epiphanies;³⁴ I would rather say that it denies an autonomous structure to *Stephen Hero*. Even elsewhere Scholes defines *Epiphanies* “a skeletal outline” for the novel,³⁵ but analysis of the available documentation excludes such a relationship between the two texts: part of the compositional materials of *Stephen Hero* is now in Buffalo II.A, where a chapter-by-chapter outline refers to specific sketches as to materials that could be reworked in particular contexts. Moreover, Stanislaus claimed that his brother included the epiphanies in *Portrait* according to their thematic relevance in the context:

Some of these epiphanies he introduced here and there into *A Portrait of the Artist* where the occasion offered and some into the imaginary diary at the end.³⁶

I am inclined to believe that Joyce reworked his sketches in *Stephen Hero* with similar procedures, since there is no documentary proof offering plausible reasons why he should have respected their original sequence. It is also worth mentioning that *Epiphanies* was later reworked in *Ulysses*, hence the collection does not have an exclusive or privileged relationship with *Stephen Hero* or with *Portrait*.

3. Re-elaboration of *Epiphanies* in *Stephen Hero* and *Portrait*

Collation of the texts of *Epiphanies*, *Stephen Hero* and *Portrait* reveals that 22 out of 40 available epiphanies were included in the novels. While most re-elaborations of the sketches in later texts are already identified in *The Workshop of Daedalus*,³⁷ the way in which the texts were modified has gone partially unnoticed. Hereafter I wish to try and reveal the procedures Joyce adopted in order to rewrite the epiphanies in *Stephen Hero* and *Portrait*, also focusing on the possible meanings and implications of the textual changes.

The available chapters of *Stephen Hero* include 13 known epiphanies.³⁸ Textual addition seems to acquire particular relevance in the

³⁴ Feshback, *Hunting Epiphany-Hunters*, 305.

³⁵ Scholes and Walzl, *The Epiphanies of Joyce*, 152.

³⁶ Stanislaus Joyce, *My Brother's Keeper* (London: Faber & Faber, 1982), quoted in Scholes and Kain, *The Workshop*, 9.

³⁷ *Ibid.*

³⁸ Considering first the manuscripts in Buffalo I.A then the manuscripts in Cornell, the epiphanies included in *Stephen Hero* are: Buffalo I.A.12 (SH 251), I.A.14 (SH 46), I.A.16 (SH

process of rewriting, since Joyce generally ‘expands’ the epiphanies and ascribes them a specific meaning, which is not explicitly conveyed by the originals. The ‘explicative reworking’ of the sketches in *Stephen Hero* concerns both dramatic and narrative texts, in particular Buffalo I.A.12 (SH 251), I.A.14 (SH 46), I.A.16 (SH 43), I.A.21 (SH 45), I.A.42 (SH 163) and I.A.45-6 (SH 165).

Textual additions should also be viewed in a larger frame, since the main and fundamental transformation lies in the *a priori* adaptation of the epiphanic form to the novel form: in other words, the re-elaboration of epiphanies implies a shift from one literary genre to another. This procedure concerns all epiphanies included in *Stephen Hero*, but it is obviously more evident in the rewriting of the dramatic sketches. The process of modification of epiphany Buffalo I.A.45 is exemplary of both textual augmentation and formal adaptation:

<i>Epiphanies</i> (Buffalo I.A.45)	<i>Stephen Hero</i> (SH 169)
<p>[Dublin: in the National Library]</p> <p>Skeffington – I was sorry to hear of the death of your brother... sorry we didn’t know in time... to have been at the funeral</p> <p>Joyce – O, he was very young... a boy...</p> <p>Skeffington – Still... it hurts...</p>	<p>[McCann] shook hands briskly with Stephen:</p> <p>– I was sorry to hear of the death of your sister.... sorry we didn’t know in time.... to have been at the funeral.</p> <p>Stephen released his hand gradually and said: – O, she was very young... a girl. McCann released his hand at the same rate of release, and said: – Still... it hurts. The acme of unconvincingness seemed to Stephen to have been reached at that moment.</p>

43), I.A.21 (SH 45), I.A.22 (SH 244), I.A.42 (SH 163), I.A.44 (SH 167), I.A.45 (SH 169), Cornell 17.42 «Dull clouds have covered the sky» (SH 38), Cornell 17.44 «The children who have stayed latest» (SH 67), Cornell 17.61-62 «The quick light shower is over» (SH 183-4), Cornell 17.40-41 «The spell of arms and voices» (SH 237), Cornell 17.45-46 «They are all asleep» (SH 165).

The characters' names change: "Skeffington" and "Joyce" become respectively "McCann" and "Stephen". Moreover, the death of a brother in I.A.45 is transformed into the death of a sister in *Stephen Hero*. The formal peculiarities of the epiphany appear extensively changed: in the novel, for instance, stage directions disappear. The most important modification seems to be the presence of a narrator in *Stephen Hero*: a *tranche de vie*, or pseudo-theatrical text becomes a fictional construction. The apparent objectivity of I.A.45 is eliminated in *Stephen Hero*, since the narrator both illustrates and comments the events: his voice acquires an explicatory function, he provides new information and clarifies what the dialogue means in the novel. While the sketch remains ambiguous and open to different interpretations, its rewriting is given a specific sense, which partially deprives it of the original obscurity. For instance, claiming that "the acme of unconvincingness seemed to Stephen to have been reached at that moment", the narrator sheds light on the emotional impact the episode had on the protagonist and makes clear that Stephen perceived a hypocritical attitude in McCann. The "epiphany" as such disappears in *Stephen Hero*; strategies of narrative representation change and, consequently, the sketches lose their 'evanescence'.

Similar kinds of modification characterize the rewriting of epiphany Buffalo I.A.42:

<i>Epiphanies</i> (Buffalo I.A.42)	<i>Stephen Hero</i> (SH 163)
[Dublin: in the house in Glengariff Parade: evening] Mrs Joyce – (<i>crimson, trembling, appears at the pan our door</i>)... Jim! Joyce – (<i>at the piano</i>)... Yes? Mrs Joyce – Do you know anything about the body?... What ought I do?... There's some matter coming away from the hole in Georgie's stomach... Did you ever hear of that	A form which he knew for his mother's appeared far down in the room, standing in the doorway. In the gloom her excited face was crimson. A voice which he remembered as his mother's, a voice of a terrified human being, called his name. The form at the piano answered: – Yes? – Do you know anything about the body?... He heard his mother's voice addressing him excitedly like

<p>happening?</p> <p>Joyce – (<i>surprised</i>)... I don't know....</p> <p>Mrs Joyce – Ought I send for the doctor, do you think?</p> <p>Joyce – I don't know..... What hole?</p> <p>Mrs Joyce – (<i>impatient</i>)... The hole we all have... here (<i>points</i>)</p> <p>Joyce – (<i>stands up</i>)</p>	<p>the voice of a messenger in a play.</p> <p>– What ought I do? There's some matter coming away from the hole in Isabel's.... stomach.... Did you ever hear of that happening?</p> <p>– I don't know, he answered trying to make sense of her words, trying to say them again to himself.</p> <p>– Ought I send for the doctor.... Did you ever hear of that?... What ought I do?</p> <p>– I don't know.... What hole?</p> <p>– The hole.... the hole we all have.... here.</p>
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Stage directions are again omitted in *Stephen Hero*, where “Mrs. Joyce” becomes “Mrs. Daedalus”, mother of the protagonist, and “Joyce” is modified into “Stephen”. In the novel, the narrator describes the emotive reactions of both characters in detail, emphasizing how Stephen perceives ‘theatricality’ in his mother’s actions (“like the voice of a messenger in a play”).

Mrs. Daedalus’ sudden appearance seems to surprise the protagonist, whom at first does not fully realize the significance of the events and is confused by his mother’s questions. The passage in *Stephen Hero* not only is introduced by a narrator, but it also highlights Stephen’s stages of apprehension of the dreadful situation: first he can hardly recognize his mother (“a voice of a terrified human being”, “a form which he knew for his mother’s”, “a voice which he remembered as his mother’s”), then he has difficulty in understanding what she says (“trying to make sense of her words”). On the other hand, the phrase “the form at the piano” seems to reproduce Mrs. Daedalus’ view: she can only see the shadow of her son in the dark room. The ‘recording’ of a dialogue in Buffalo I.A.42 becomes a narrative passage, where an omniscient narrator

‘approaches’ momentarily both characters and offers some fragments of their perceptions.

The epiphanies which appear in the available sections of *Stephen Hero* are all marked by an “x” in Buffalo I.A, possibly a sign that Joyce had reworked (or intended to rework) the texts. Unfortunately, the gaps in the documentations of both *Epiphanies* and *Stephen Hero* do not make it possible to establish whether there is actual correspondence between the “x” sign and successive reworking of the sketches. Yet, the manuscripts of *Epiphanies* contain hints to the fact Joyce could have re-read Buffalo I.A while working on *Stephen Hero*; for example, the following annotations appear at the bottom of page 5:

Kinahan

Civilizing work of the Jesuit in Paraguay, Mexico and Peru and in the Seychelle Islands, described as an earthly paradise

The nomad races into reductions, wardance,³⁹

The name “Kinahan” also appears in what has long been defined the “Pola notebook”, that is to say, among annotations Joyce drafted while writing *Stephen Hero*; Kinahan, Joyce’s friend, was said to have inspired the character of McCann. The lines that follow this name in I.A.5 are connected to chapter XIV of *Stephen Hero*, where “the work done by the missionary fathers” is discussed (SH 241). Since some annotations for *Stephen Hero* appear in I.A, it seems reasonable to suppose Joyce could have used this manuscript while he was reworking the epiphanies in the novel.

The incompleteness of the documentation leaves many other questions open, such as how many epiphanies had actually been reworked in *Stephen Hero*. The available part of the novel includes some passages that bear similarities with the texts of *Epiphanies*:

One night as he was returning from a party a reporter of one of the Dublin papers, who had been introduced that evening to the prodigy, approached him and after a few exchanges said to him tentatively: – I was reading of that writer.... what’s this you call him.... Maeterlinck the other day.... you know? – Yes.... – I was

³⁹ The text is transcribed from the facsimiles in Groden *et al.*, ed., *The James Joyce Archive* (vol. 7), 3.

reading, *The Intruder* I think was the name of it... Very... curious play... (SH 39).

– Yes, yes, said Father Butt one day after one of these scenes, I see.... I quite see your point.... It would apply of course to the dramas of Turgénieff? Stephen had read and admired certain translations of Turgénieff's novels and stories and he asked therefore with a genuine note in his voice: – Do you mean his novels? – Novels, yes, said Father Butt swiftlyhis novels, to be sure.... but of course they are dramas.... are they not, Mr Daedalus? (SH 42).

Two women stopped beside the holy water font and after scraping their hands vainly over the bottom crossed themselves in a slovenly fashion with their dry hands. One of them sighed and drew her brown shawl about her: – An' his language, said the other woman.

– Aw yis. Here the other woman sighed in her turn and drew her shawl about her:

– On'y, said she, God bless the gentleman, he uses the words that you nor me can't intarprit (SH 121).

The young Lady – (drawing discreetly)... O, yes,... I was... at the... cha... pel...

The young Gentleman – (inaudibly)... I... (again inaudibly)... I...

The young Lady – (softly)... O... but you're... ve... ry... wick... ed...(SH 211).

Although epiphanies lose their original function in *Stephen Hero*, they usually maintain some of their formal characteristics, such as hesitations, or the inflexions of spoken language, which appear slightly inconsistent with the overall style of the novel. The above quoted examples present such 'anomalies', so it is reasonable to suppose they might be re-elaborations of sketches that are now lost: yet, there is no documentary definitive proof that connects these passages to *Epiphanies*.

Portrait includes eleven available epiphanies,⁴⁰ which appear reworked with two different and opposing methods: the sketches are modified both through textual increment and decrement. In other words, some epiphanies acquire new meanings through textual expansion, as in *Stephen Hero*, and some become even more ambiguous through elimination of key information. Buffalo I.A.1 represents a typical case of textual suppression:

<i>Epiphanies</i> (Buffalo I.A.1)	<i>Portrait</i> (P 4)
<p>[Bray: in the parlour of the house in Martello Terrace]</p> <p>Mr Vance – (<i>comes in with a stick</i>)... O, you know, he'll have to apologise, Mrs Joyce.</p> <p>Mrs Joyce – O yes... Do you hear that, Jim?</p> <p>Mr Vance – Or else – if he doesn't – the eagles'll come and pull out his eyes.</p> <p>Mrs Joyce – O, but I'm sure he will apologise.</p> <p>Joyce – (<i>under the table, to himself</i>)</p> <p>– Pull out his eyes,</p> <p>Apologise,</p> <p>Apologise,</p> <p>Pull out his eyes.</p>	<p>He hid under the table. His mother said:</p> <p>– O, Stephen will apologise.</p> <p>Dante said:</p> <p>– O, if not, the eagles will come and pull out his eyes.</p> <p><i>Pull out his eyes,</i></p> <p><i>Apologise,</i></p> <p><i>Apologise,</i></p> <p><i>Pull out his eyes.</i></p> <p><i>Apologise,</i></p> <p><i>Pull out his eyes,</i></p> <p><i>Pull out his eyes,</i></p> <p><i>Apologise.</i></p>

⁴⁰ Considering first the manuscripts in Buffalo I.A, then the manuscripts in Cornell, the epiphanies included in *Portrait* are: Buffalo I.A-1 (P 4), Cornell 17.40-41 «The spell of arms and voices» (P 275), 17.41 «Her arm is laid for a moment on my knees» (P 164), 17.44 «The children who have stayed latest» (P 72), 17.45 «She is engaged» (P 238), 17.53 «Here are we come together» (P 106), 17.56 «High up in the old, dark-windowed house» (P 71), 17.56-57 «A long curving gallery» (P 272), 17.57-58 «A small field of still weeds» (P 148-9), 17.61-62 «The quick light shower is over» (P 234-5), 17.65 «A moonless night» (P 25).

Apologise, Pull out his eyes, Pull out his eyes, Apologise.	
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For one thing, Buffalo I.A.1 becomes more obscure and inexplicit in *Portrait*: any reference to the fact that the protagonist is repeating the formula “to himself” disappears. In *Portrait*, the chiasmic refrain “Pull out his eyes, / Apologise” is not explicitly attributed to Stephen, who might be listening to somebody else’s words.

The formal transformation of dramatic epiphanies in the narrative text is again pivotal to the understanding of any additional changes. In *Portrait* the narrator rarely has an explicative function, given that in the novel reality appears focused through Stephen’s perspective: the protagonist’s mental and cognitive processes are reproduced without introduction or clarification, often even without the use of verbs of perception.

The procedures of textual amplification which characterize the elaboration of *Epiphanies* into *Portrait* include both amplifications and additions. Amplifications merely expand ideas which were already extant in the original epiphanic text, while additions actually introduce new meanings and provide further information. These procedures are best exemplified by the re-elaboration of Cornell 17.57-58 and 17.56-57:

<i>Epiphanies</i> (Cornell 17.57-58)	<i>Portrait</i> (P 148-9)
A small field of still weeds and thistles alive with confused forms, half-men, half-goats. Dragging their great tails they move hither and thither, aggressively. Their faces are lightly bearded, pointed and grey as india-rubber. A secret personal sin	Creatures were in the field: one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber. The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus

<p>directs them, holding them now, as in reaction, to constant malevolence. One is clasping about his body a torn flannel jacket; another complains monotonously as his beard catches in the stiff weeds. They move about me, enclosing me, that old sin sharpening their eyes to cruelty, swishing through the fields in slow circles, thrusting upwards their terrific faces.</p> <p>Help!</p>	<p>of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a torn flannel waistcoat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips, their long swishing tails besmeared with stale shite, thrusting upwards their terrific faces....</p>
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<p><i>Epiphanies</i> (Cornell 17.56-57)</p>	<p><i>Portrait</i> (P 272)</p>
<p>A long curving gallery: from the floor arise pillars of dark vapours. It is peopled by the images of fabulous kings, set in stone. Their hands are folded upon their knees, in token of weariness, and their eyes are darkened for the errors of men go up before them for ever as dark vapours.</p>	<p>A troubled night of dreams. Want to get them off my chest. A long curving gallery. From the floor ascend pillars of dark vapours. It is peopled by the images of fabulous kings, set in stone. Their hands are folded upon their knees in token of weariness and their eyes are darkened for the errors of men go up before them for ever as dark vapours.</p>

The rewriting of Cornell 17.57-58 in *Portrait* includes descriptive elements which enrich and further develop the imagery, but do not add to the meaning of the epiphany. In the re-elaboration of Cornell 17.56-57, instead, the phrase “a troubled night of dreams” (P 272) specifies that the images concern a nocturnal vision: the passage is therefore explicitly attributed an oneiric nature.

Phenomena of textual amplification concern the rewriting of Cornell 17.57-58 and Cornell 17.44, while addition concerns Cornell 17.56 and 17.56-57. Textual decrement is used in six cases: Cornell 17.1, 41, 45, 53, 61-62 and 65. In all, while *Epiphanies* is reworked in *Stephen Hero* mainly through inclusion of new textual portions, in *Portrait* the sketches often become more ambiguous and obscure.

The use of *Epiphanies* in *Stephen Hero* and *Portrait* diverges not only in the methods of re-elaboration of the sketches, but also in the choice of the texts. Significantly, the novels contain re-workings of different epiphanies; *Stephen Hero* includes mostly dramatic sketches, while *Portrait* encompasses almost exclusively narrative ones. According to the available documentation, only three epiphanies appear in both *Stephen Hero* and *Portrait*, “The spell of arms and voices” (Cornell 17.40-41), “The children who have stayed last” (Cornell 17.44) and “The quick light shower is over but tarries” (Cornell 17.61-62). Thus, epiphanies might have been directly reworked in *Portrait*, without the ‘mediation’ of *Stephen Hero*; a collation of the texts of *Epiphanies*, *Stephen Hero* and *Portrait* can provide more detailed information in this regard:

<i>Epiphanies</i> (Cornell 17.40-41)	<i>Stephen Hero</i> (SH 237)	<i>Portrait</i> (P 275)
The spell of arms and voices – the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held	[Missing pages] nations. They were held out to say: We are alone – come: and the voices said with them: We are your people: and the air grew thick with their company as they called to him, their kinsman, making ready to go, shaking the wings of	The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone. Come. And the

<p>out to say: We are alone, – come. And the voices say with them: We are your people. And the air is thick with their company as they call to me their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.</p>	<p>their exultant and terrible youth.</p>	<p>voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.</p>
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In *Stephen Hero*, the epiphany is modified through a shift in the verbal tense (“They were held out”) and inclusion of third person pronouns (“they called to him”), both supposedly meant to adapt the sketch to the novel form. In *Portrait*, the passage is part of a narrative experimentation, the so-called Stephen’s diary, where the protagonist writes down his thoughts and feelings using the present tense and first person pronoun: Joyce seems therefore to have ‘returned’ to Cornell 17 (“they call to me”), with the only substitution of “people” with “kinsmen”.

<i>Epiphanies</i> (Cornell 17.44)	<i>Stephen Hero</i> (SH 67)	<i>Portrait</i> (P 72)
<p>The children who have stayed latest are getting on their things to go home for the party is over. This is the last tram. The lank brown horses know it and shake their bells to the clear night, in admonition.</p> <p>The conductor talks with the driver; both nod often in the green</p>	<p>One rainy night when the streets were too bad for walking she took the Rathmines tram at the Pillar and as she held down her hand to him from the step, thanking him for his kindness and wishing him goodnight, that episode of their childhood seemed to magnetize the minds of both at the same instant.</p>	<p>In the hall the children who had stayed latest were putting on their things: the party was over. ... It was the last tram. The lank brown horses knew it and shook their bells to the clear night in admonition. The conductor talked with the driver, both nodding often in the green light</p>

<p>light of the lamp. There is nobody near. We seem to listen, I on the upper step and she on the lower. She comes up to my step many times and goes down again, between our phrases, and once or twice remains beside me, forgetting to go down, and then goes down..... Let be; let be.... And now she does not urge her vanities — her fine dress and sash and long black stockings — for now (wisdom of children) we seem to know that this end will please us better than any end we have laboured for.</p>		<p>of the lamp. On the empty seats of the tram were scattered a few coloured tickets. ... They seemed to listen, he on the upper step and she on the lower. She came up to his step many times and went down to hers again between their phrases and once or twice stood close beside him for some moments on the upper step, forgetting to go down, and then went down. His heart danced upon her movements like a cork upon a tide He saw her urge her vanities, her fine dress and sash and long black stockings, and knew that he had yielded to them a thousand times.</p>
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The text of *Stephen Hero* barely alludes to the epiphany, which appears reworked especially through eliminations. In *Portrait*, on the contrary, Cornell 17.44 is completely re-read and widened through descriptive additions. Even in this case, it is possible to infer a direct connection between *Epiphanies* and *Portrait*.

<i>Epiphanies</i> (Cornell 17.61-2)	<i>Stephen Hero</i> (SH 183-4)	<i>Portrait</i> (P 234-5)
The quick light shower is over but tarries, a cluster of	The quick light shower was over, tarrying, a cluster of diamonds,	The quick light shower had drawn off, tarrying in clusters of diamonds

<p>diamonds, among the shrubs of the quadrangle where an exhalation arises from the black earth. In the colonnade are the girls, an April company. They are leaving shelter, with many a doubting glance, with the prattle of trim boots and the pretty rescue of petticoats, under umbrellas, a light armoury, upheld at cunning angles. They are returning to the convent-demure corridors and simple dormitories, a white rosary of hours — having heard the fair promises of Spring, that well-graced ambassador.</p> <p>Amid a flat rain-swept country stands a high plain building, with windows that filter the obscure daylight. Three hundred boys, noisy and hungry, sit at long tables eating beef fringed with green fat and vegetables that are still rank</p>	<p>among the shrubs of the quadrangle where an exhalation ascended from the blackened earth. The company in the colonnade was leaving shelter, with many a doubting glance, with a prattle of trim boots, a pretty rescue of petticoats, under umbrellas, a light armoury, upheld at cunning angles.</p> <p>He saw them returning to the convent-demure corridors and simple dormitories, a quiet rosary of hours — while the rain-clouds retreated towards the west [...]. He saw far away amid a flat rain-swept country a high plain building with windows that filtered the obscure daylight. Three hundred boys, noisy and hungry, sat at long tables eating beef fringed with green fat like blubber and junks of white damp bread ...</p>	<p>among the shrubs of the quadrangle where an exhalation was breathed forth by the blackened earth. Their trim boots prattled as they stood on the steps of the colonnade, talking quietly and gaily, glancing at the clouds, holding their umbrellas at cunning angles against the few last raindrops, closing them again, holding their skirts demurely.</p>
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of the earth.		
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The readings “tarrying” and “blackened earth” occur in both novels, suggesting that Joyce rewrote Cornell 17.61-62 in *Portrait* through *Stephen Hero* and not directly from *Epiphanies*. All in all, in *Portrait* Joyce seems to have worked simultaneously on the original text of *Epiphanies* and its re-elaborations in *Stephen Hero: Epiphanies* can be said to represent a direct source for both novels.

Analysis of *Epiphanies* and its manuscripts reveals much about both Joyce’s corpus and conception of writing. Although he reached the most significant formal, stylistic and structural innovations in his later novels, it is clear he started experimenting with different genres from his very first literary creations. The sketches are not easily classifiable as prose, drama or poetry: indeed the “epiphany” can be considered an original literary form. The collection was never published, but the epiphanies apparently assumed the function of primary paradigms that were re-read and re-interpreted in subsequent texts. Supposedly, Joyce repeatedly modified similar episodes according to new perceptions and understanding he acquired over time: he seemed to consider different perspectives on similar subjects as indispensable in order to gain a comprehensive look on reality, as in “the parallax or parallactic drift of so-called fixed stars, in reality evermoving wanderers from immeasurably remote eons to infinitely remote futures”.⁴¹

The detours and returns which characterize Joyce’s creative processes well represent this concept of artistic expression: each epiphany appears like an “evermoving wanderer” which crosses various texts at different times, and is always observed from a new angle. This view also implies that writing can only yield incomplete results: Joyce seems aware of the fluidity of both time and human conscience, which produce constantly changing realities that cannot be grasped on a ‘fixed’ page. This concept is part of a poetics that characterized the whole of Joyce’s literary career: as he stated as early as 1904, “the past assuredly implies a fluid succession of

⁴¹ In *Ulysses*, reference is to parallax (one of the *Leitmotifs* of the novel), the phenomenon according to which a celestial body appears to change its angular position if observed from different points of view. The phrase «evermoving wanderers» only appears in the Gabler edition: James Joyce, *Ulysses*, ed. H.W. Gabler (New York: Vintage, 1986), 573, line 1053.

presents, the development of an entity of which our actual present is a phase only”.⁴²

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⁴² Manuscript Buffalo II.A.1, reproduced in Groden *et al.*, ed., *The James Joyce Archive*, vol. 7.

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