

James Joyce: [Dubliners](#) and [A Portrait of the Artist as a Young Man](#)

[The Irish Literary Renaissance](#)

Autumn 2016 Instructor: Bruce Hardy

Texts:

Dubliners: Viking Critical Edition *A Portrait of the Artist as a Young Man*: Viking Critical Edition *Celtic Dawn: A Portrait of the Irish Literary Renaissance* (Lilliput Press, Dublin) Monday August 29

Discussion of the format and goals of the course

Introduction to Irish History to the establishment of the Irish Free State: in 1922

Introduction to the life of James Joyce

[Calendar](#)

Wednesday August 31

Discussion of "Sisters"

Critical Reading:

"He Was Too Scrupulous Always" by Fritz Senn; *James Joyce Quarterly* Vol. 2, No. 2, Winter 1965, pp. 66-72

"The Sisters": A Pennyworth of Snuff; by Thomas Connolly; *College English*, Vol.27, No.3 December 1965, pp. 189-195

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Prologue and Part One, Chapter 1, "The Gentry" This chapter introduces three members of the landed Anglo-Irish gentry that provided the basis for the Irish Literary Revival: Standish O'Grady, Douglas Hyde, and Charles Stewart Parnell.

Monday September 5 [Labor Day \(no class\)](#)

Wednesday September 7

Discussion of "The Encounter"

Critical Reading:

"Britain's Wild West: Joyce's Encounter with the 'Apache Chief'; *James Joyce Quarterly* Vol. 46, No. 2, Winter 2009, pp. 219-238

"Death in "An Encounter", by Sidney Feshbach *James Joyce Quarterly* Vol. 2, No. 2, Winter 1965, pp.82-89

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 2

"Country House Culture" This chapter discusses three great country houses, homes of three of the four people, all landed Anglo-Irish gentry, who were the creators of the Irish Literary Theatre . These included Lady Augusta Gregory, George Moore, and Edward Martyn. This chapter also introduces William Butler Yeats who met Lady Gregory in 1896.

Monday September 12

Discussion of "Araby"

Critical Reading: "Araby and the Writings of James Joyce" Harry Stone

Dubliners: Viking Critical Edition; pp. 304-326

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 3:

"Dublin Ferment" The origins of the Irish Literary Renaissance began in the west of Ireland, but naturally the movement became more centralized in Dublin. In the 1880's, the British strictly ruled Dublin, with little cultural or political opportunities for the Catholic Irish. However, there continued to be a fervent, if generally unsuccessful feeling of rebellion , with past Protestant idealistic heroes such as Robert Emmet, Wolfe Tone, and Lord Edward Fitzgerald.

This chapter introduces more of William Butler Yeats. Including his introduction to Eastern religions and esoteric philosophy, and his new association with Douglas Hyde.

Wednesday September 14

Discussion of "Eveline"

Critical Reading:

"Agoraphobia in James Joyce's "Eveline", by Jim LeBlanc. *Papers on Joyce* 16 (2010): 29-47

"Joycean Constellations: "Eveline" and the Critique of Naturalist Totality", by Paul Stasi. *James Joyce Quarterly* Vol. 46 No. 1 (Fall 2008) pp. 39-53

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 4: London Interval. In 1887 Yeats and his family moved to London, where they lived in poverty in Bedford Park, a low-rent area populated with artists. He met Oscar Wilde who had travelled often to western Ireland and shared Yeats' interest in Irish folklore. Yeats also met Maud Gonne, a beautiful Anglo-Irish woman who was an Irish revolutionary despite her aristocratic background. Yeats was to be enthralled by her the rest of his life.

Monday September 19 FIRST PAPER DUE

Discussion of "After the Race"

Critical Reading:

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 5: Death of a Chieftain. Charles Stewart Parnell, a Protestant Anglo-Irishman was a giant in Irish politics, termed the "Uncrowned King" by his followers and derided by his opponents. He came close to establishing home rule for Ireland, but failed as his political fortunes tragically declined. James Joyce was raised in a family of Parnellites, and the fall of Parnell is powerfully presented in the "Christmas dinner scene" in *A Portrait of the Artist as a Young Man*.

Wednesday September 21

Discussion of "Two Gallants"

Critical Reading: "Two Gallants", by A. Walton Litz. *Dubliners*: Viking Critical Edition, pp. 327-339

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 6: Sharing with Shaw. George Bernard Shaw was born in Ireland in 1856 but he lived in England after 1876, when he was twenty years old. Yeats met Shaw in London in the early 1890's. Shaw is described in this chapter as a life-long Irish Nationalist, an art and music critic, a vegetarian, a Fabian Socialist for a while, and, of course, a playwright. Yeats was ten years younger than Shaw they became involved in theatrical productions together.

Monday September 26

Discussion of "The Boarding House"

Critical Reading: "The Boarding House" Seen as a Tale of Misdirection", by Fritz Senn. *James Joyce Quarterly* Vol. 23 No. 4 (Summer 1986), pp. 405-413

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part One, Chapter 7: Dublin Interlude. Although Yeats was living in London, he maintained Irish cultural and political ties through the Irish Literary Society, founded in 1891 in London. In Dublin, in 1892 Douglas Hyde delivered an address to the Dublin Branch of the National Literary Society on "The Necessity of De-Anglicizing Ireland", an indication of the close relationship of Irish literature and politics. The successful establishment of the Gaelic League furthered this relationship.

Wednesday September 28

Discussion of "A Little Cloud"

Critical Reading: "James Joyce's "A Little Cloud" and Chandlers Tears of Remorse", by Mary Lazar. *Journal of the Short Story in English* Vol. 36 Spring 2001

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 1: Getting Together. As the Irish Literary Revival grew, associations between the writers began to coalesce in Ireland and in Europe. This chapter explores the burgeoning relationships of Yeats, Edward Martyn, Arthur Symons, Lady Gregory, and John Millington Synge.

Monday October 3 SECOND PAPER DUE

Discussion of "Counterparts"

Critical Reading: "Counterparts and the Method of *Dubliners*" Robert Scholes, *Dubliners* Viking Critical Edition pp. 339-348

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapters 2 and 3: Life at Coole. Lady Gregory, the Anglo-Irish aristocrat whose home was Coole Park in the west of Ireland became a meeting place of a variety of the people involved in the Irish Literary Renaissance, including Yeats, AE Russell, Douglas Hyde, Swinburne, and Bernard Shaw. They not only discussed literature, but also were involved in the political activity of land reform for the peasants who were virtually landless and were as serfs to the landed Protestant gentry. Lady Gregory further

enlarged Yeats' interest in Irish folklore by taking him through the country villages acquiring the folk tales of Ireland.

Wednesday October 5

Discussion of "Clay"

Discussion of *The Countess Cathleen*, by William Butler Yeats

Critical Reading:

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 4, *The Countess Cathleen*. Back in Dublin, the Irish Literary Theatre was established. Yeats had completed *The Countess Cathleen*, a play that would be of great literary and political importance. It would first presented at the Antient Concert Rooms, in Dublin, on 8 May, 1899.

Monday October 10 SECOND PAPER DUE

Discussion of "A Painful Case"

Critical Reading: Book Review of *James Joyce's Painful Case*", by Coih'n Owens, reviewed by Marc Conner in *James Joyce Quarterly* Vol. 46 No. 1 (Fall 2008) pp. 142- 146.

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 5, Celebrations. In honor of the first venture of the Irish Literary Theatre, Horace Moore gave a banquet at the stately Shelburne Hotel, on St Stephen's Green. (You may remember that Horace Plunkett had travelled to Wyoming to cure his tuberculosis, by riding on horseback without his shirt on.) George Moore was chosen to give the speech at the banquet. We will talk about Moore's uneven relationship with the Irish Literary Renaissance.

Wednesday October 12

Discussion of "Ivy Day in the Committee Room"

Critical Reading: "Parnell is Dead", by Frederick Stern, in *James Joyce Quarterly*, Vol. 10, No.2 Winter 1973, pp. 228-239.

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 6. At last, we are treated to a discussion of James Joyce and his reticence to be involved in the Irish Literary Renaissance!

Monday October 17

Discussion of "A Mother

Critical Reading: "0. she's a nice lady" by lane E. Miller, *Dubliners* Viking Critical Edition pp.348-373.

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 7, Getting into their Stride; and Chapter 8, Royal Visit. These chapters develop the progress of the Irish Literary Theatre, describing the inevitable divisions that were continuing. The visit by Queen Victoria in April 1900 was an awkward moment for Yeats. He defied the Anglo-Irish establishment by joining a protest against this visit, thus becoming an enemy of his own class. He also became active in the protests against the British treatment of the Boers during the war. The Irish Literary Renaissance was always closely involved in Irish politics and the struggle to become a free state that would allow the Irish Catholics to have civil rights and to own their own land.

Wednesday October 19

Discussion of "Grace"

Critical Reading: "Barnstorming Grace", by Scott Klein, in *James Joyce Quarterly*, Vol.37, No. 1 and 2, Fall 1999- Winter 2000, pp.113-126.

Celtic Dawn: A Portrait of the Irish Literary Renaissance: Part Two, Chapter 9, Farewell to the Saxon. George Moore an Irish Catholic born to privilege in rural County Mayo. He was variously in and out of the mainstream of the Irish Literary Renaissance, and regarded as the first great modern Irish novelist. He had been living in London, and in 1901 he returned to Dublin to work with Lady Gregory, Edward Martyn, and Yeats to establish the Irish Literary Theatre. Interestingly, after a disagreement with his brother, in 1903 he declared himself to be a Protestant. He left Ireland in 1911 to return to England.

Monday October 24 FOURTH PAPER DUE

Begin discussion of "The Dead"

Critical Reading: "The Backgrounds of The Dead", by Richard Ellmann, *Dubliners* Viking Critical Edition pp. 373-389

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 10 *Diarmuid and Grania*. This is a brief chapter concerning the play based on the Irish saga of *Diarmuid and Grania*, including the difficulties in even deciding what language to use in the play.

Wednesday October 26

Discussion of "The Dead"

Critical Reading:

"The Dead", by Alan Tate. *Dubliners* Viking Critical Edition, pp.389-395
 "Stages" in The Dead", by Kenneth Burke, *Dubliners* Viking Critical Edition, pp. 395-402

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 11. James Joyce Gets in Touch. This chapter begins with Joyce at twenty years of age, at the time he was livid about the production of *Diarmuid and Grania*. We learn more about his discomfort with the Irish Literary Renaissance. According the chapter, Joyce said that the Irish Literary Theatre had given in to the "trolls, the multitude and the rabblement" and could no longer carry on the traditions of "the old master who is dying in Christiana [Ibsen]." Joyce was becoming a competitor for the role as the primary literary artist of Ireland.

Monday October 31

Discussion of "The Dead"

Critical Reading:

"Structure and Sympathy in Joyce's "The Dead", by C.C. Loomis, *Dubliners* Viking Critical Edition, pp. 402-408

"Distant Music": Sound and the Dialogues of Satire in "The Dead", by Bruce Avery, *Dubliners* Viking Critical Edition, pp. 408-421

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 12. George Moore Settles In. In the Scylla and Charybdis episode in *Ulysses*, it is mentioned that George Moore was to have a group of young Irish writers to his home for a reading. Joyce was not invited. Adding insult to injury, Oliver St. John Gogarty (Buck Mulligan in *Ulysses*) was invited. Others invited included Padraic Colum, Seumas O'Sullivan, and George Roberts. Another guest at Moore's Saturday night reading was W.K. McGee, who used the name John Eglinton, a librarian at the National Library, who also appears in a prominent role in the Scylla and Charybdis episode in *Ulysses*. George Moore had a history of being a Unionist. However, at this time in history he had changed his political views, and despite being of the landed gentry and was an Anglo-Irishman. Although Moore was important in the Irish Literary Renaissance, his relationships with the literary community were variable.

Wednesday November 2

Discussion of "The Dead"

Critical Reading:

"Living History in "The Dead", by Michael Levenson, *Dubliners* Viking Critical Edition, pp. 421-439

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 13, Actors and Players. The Abbey Theatre continued to be a major aspect of the Irish Literary Renaissance, much because of the work of two brothers, Frank and Willie Fay. Frank was a secretary to an accountant and Willie was an electrician. In their spare time they worked diligently to develop theatre in Ireland, especially the Abbey Theatre. It was the Fay brothers who were influential to produce *Cathleen Ni Houlihan* by Yeats with Maud Gonne in the role of Cathleen. A.E. Russell's play *Deirdre* was presented on the same evenings, both plays depicting historic Irish culture.

Wednesday November 2

Discussion of *Playboy of the Western World*, by John Millington Synge Critical

Reading: TBA

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 14, That Inquiring Man John Synge. John Millington Synge was the most important playwright of the Irish Literary Renaissance. Important plays included *The Playboy*

of the Western World, *Riders to the Sea*, and *In the Shadow of the Glen*. As might be expected, his style of play was not universally accepted. The drama critic Arthur Clery, once a classmate of James Joyce, dismissed *Riders to the Sea* as "the most ghastly production I have seen on the stage". (This type of comment was mentioned many times by the early critics of *Ulysses*.)

Monday November 7 SIXTH PAPER DUE

Discussion of *Portrait of the Artist as a Young Man. Part I*

Critical Reading: Early Comments, by Ezra Pound, H.G.Wells, etc. in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 317-340

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 15. Joyce had left Dublin for Paris before Christmas in 1903, ostensibly to study medicine again. (He had previously briefly studied medicine in Dublin.) Lady Gregory had sent him financial assistance, and he was met in Paris by Yeats, and soon met John Synge and Arthur Symons. Synge made the mistake to give Joyce a copy of *Riders to the Sea*, and after reading it Joyce responded that "Ireland requires less talk and more irrefutable art. No dwarf play, no one-act drama, can be a knock down argument." Joyce later changed his mind about the play and translated it into Italian. Joyce received a telegram from his father asking him to return to Dublin since his mother was dying, and he returned to Dublin in April. He realized that he could not remain in Dublin and after he met Nora Barnacle in June 1904, he and Nora left Ireland for Europe. He only returned briefly to Ireland twice, but Ireland remained in his heart and in all his writing.

Wednesday November 9

Discussion of *Portrait of the Artist as a Young Man. Part I* Critical Readings:

"Joyce's Epiphanies", by Irene Hendry Chayes, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 358-371

"The Literary Symbol", by William York Tindall, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 378-388

Celtic Dawn: A Portrait of the Irish Literary Renaissance: Part Two, Chapter 16. The World Their Forum. Lady Gregory continued to be a major contributor to the Irish Literary Renaissance. She did not have one of her plays presented until she was 51 years old, but subsequently she wrote over one hundred plays. Her play *The Rising of the Moon* was said to have produced more rebels in Ireland than a thousand political speeches or a hundred reasoned books. She was active, also, in the political development of theatre in Ireland. For instance, she singlehandedly fought Dublin Castle and the Viceroy for the right to put on *The Shrewing up of Blanco Posnet*, by Shaw. Although Yeats is now known predominantly for his poems, he was intimately involved in Irish Theatre.

Monday November 14

Discussion of *Portrait of the Artist as a Young Man, Part I* Critical Reading:

"The Growth of Imagination", by Richard Ellmann, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 388-399

"The Artist", by Harry Levin, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 399-416

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 17. Miss Horniman's Present. Miss Horniman had been involved in the theatre as a costume designer. She was impressed by the energy and foresight of Yeats, and hired a the architect and theatre-lover Joseph Holloway to convert the Lover's Institute in Abbey Street, into a theatre called the Abbey Theatre, with a capacity of nearly six hundred people. This chapter also tells of the internecine strife, not an unexpected occurrence in a developing cultural renaissance directed by highly motivated and highly ambitious artists.

Wednesday November 16

Discussion of *Portrait of the Artist as a Young Man, Part II*

Critical Reading: "The *Portrait* in Perspective, by Hugh Kenner, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp.416-440

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 18, Curtain Up. The Abbey Theatre opened on Tuesday 27 December, 1904. The opening night included Yeats's *Cathleen Ni Houlihan* and *On Baile's Strand*, and Lady Gregory's *Spreading the News*. On the second night, Synge's *In the Shadow of the Glen* was presented.

Monday November 21 SEVENTH PAPER DUE

Discussion of *A Portrait of the Artist as a Young Man, Part II*

Critical Reading: "The Problem of Distance in *A Portrait of the Artist as a Young Man*, by Wayne Booth, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 455-468

Celtic Dawn: A Portrait of the Irish Literary Renaissance : Part Two, Chapter 19, The Perfect Circle. This chapter is a pleasant summary of the amazing progress of the Irish Literary Renaissance, and a review of subsequent achievements of this remarkable group.

Monday November 28

Discussion of *Portrait of the Artist as a Young Man, Part III*

Critical Reading: "Stephen Dedalus, Poet or Esthete" by Robert Scholes, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp.468-481

Wednesday November 30

Discussion of *Portrait of the Artist as a Young Man, Part III*

Critical Reading: "The Women of the Ballyhoura Hills: James Joyce and the Politics of Creation" by Marian Eide. *Twentieth Century Literature*, Vol.44, no.4, (Winter 1998): 377-391

Monday December 5

Discussion of *Portrait of the Artist as a Young Man, Part IV*

Critical Reading: "The Artist", by Henry Levin, in *A Portrait of the Artist as a Young Man*, Viking Critical Edition, pp. 399-416

Wednesday December 7

Discussion of *Portrait of the Artist as a Young Man, Part IV*

Critical Reading: "Stephen's Diary in Joyce's *Portrait*", by Michael Levenson. *English Literary History* Vo. 52, no.4 (1985) 1017-1035

Monday December 12 [Review](#)**Friday December 16 Final Paper Due**

FINAL PAPER DUE

