JOYCE'S USE OF LATIN IN *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

ჯოისის მიერ ლათინური ენის გამოყენება მხატვრის ახალგაზრდა კაცის პორტრეტში

ედვარდ რ. რაუპი
ფილოლოგიის მეცნიერებათა დოქტორი,
გორის სახელმწიფო უნივერსიტეტის პროფესორი
გორი, ჭავჭავაძის ქუჩა #53, 1400, საქართველო,
+995 599 11 66 56, edwardraupp@gu.edu.ge
https://orcid.org/0000-0001-5147-7835

აბსტრაქტი. ცნობილი ირლანდიელი მწერლის ჯეიმს ჯოისის „ხელოვანის პორტრეტი ახალგაზრდობისას" არის ერთ-ერთი ყველაზე ინოვაციური, სრულყოფილი ბილდუნგსრომანი ან კუნსტლერომანი, რომელიც დაწერილია ინგლისურ ენაზე. ამ ნახევრად ავტობიოგრაფიულ წიგნში შეინიშნება ჯოისის მიერ ლათინური ენის გამოყენების მრავალი შემთხვევა. მკითხველი შეიძლება დაინტერესდეს და გაუჩნდეს შეკითხვა თუ რატომაა ამ რაოდენობის ლათინური სიტყვები და ფრაზები შემოტანილი ტექსტში. ამასთან დაკავშირებით კვლევა იდენტიფიცირებს და აანალიზებს ამ შემთხვევებს ორი ჰიპოთეზის: გამოცდილება და ავთენტურობის განხილვის საფუძველზე. პირველი, კვლევა აჩვენებს, რომ 19 საუკუნის ირლანდიელი კათოლიკე ახალგაზრდობა რეგულარულად ესწრება მესებს, რომელიც მთლიანად ლათინურად ტარდება და პარალელურად სწავლობს ლათინურ ენას, რაც კათოლიკური სკოლის სასწავლო გეგმის მნიშვნელოვან ნაწილს წარმოედგენდა. რაც შეეხება ავთენტურობას, ჯოისს უნდოდა ეჩვენებინა, რომ ახალგაზრდები ეკლესიაში ნასწავლ ლათინურს „წარმატებით" იყენებენ ჩვეულებრივ სასაუბრო სიტუაციებში და ხუმრობებში.

კვლევა წარმოადგენს დამხმარე საშუალებას რომანის მკითხველთათვის. მასში განხილულია ლათინური სიტყვებისა და ფრაზების ინგლისური თარგმანი იმ კონტექსტში რომელშიც გამოყენებულია რომანში. ეს კვლევა მკითხველისათვის

წარმოადგენს მნიშვნელოვან გზამკვლევს იმის გასაგებად, თუ რატომ და როგორ იყენებს ჯეიმს ჯოისი ლათინურ სიტყვებსა და ფრაზებს თავის ერთ-ერთ ყველაზე აქტუალურ ხელოვნების ნიმუშში.

საკვანძო სიტყვები: ბილდუნგსრომანი, ირლანდია, ჯეიმს ჯოისი, ლათინური, მხატვრის პორტრეტი.

Edward R. Raupp
Doctor of Philology, Professor of Gori State University
Chavchavadze Street, #53, 1400, Gori, Georgia
+995 599 11 66 56, edwardraupp@gu.edu.ge
https://orcid.org/0000-0001-5147-7835

Abstract. *A Portrait of the Artist as a Young Man* by acclaimed Irish writer James Joyce is one of the most innovative bildungsroman or Künstlerroman, coming-of-age novels, written in the English language, yet there are many instances of Joyce's use of the Latin language throughout this semiautobiographical book. Readers may struggle with these Latin words and phrases and ask why they are included in the text. This study both identifies and analyzes those instances, testing two hypotheses: Experience and Authenticity. First, the study finds that an Irish Catholic youth would have grown up in the late 19th century attending regular masses that were conducted entirely in Latin and learning the language as part of the curriculum of a Catholic school. And to be authentic means that Joyce must demonstrate that boys often used the Latin they learned in church and school in their informal bantering. As an aid to readers of the novel, this study provides English translations of the Latin words and phrases in the contexts in which they appear in the novel. This study offers to readers an important guide to understanding why and how James Joyce uses Latin words and phrases in one of his most enduring works of art.

Keywords: Bildungsroman, Ireland, James Joyce, Latin, Portrait of the Artist.

Introduction

Joyce's Use of Latin

In his 1916 Bildungsroman (a coming-of-age novel), or more precisely, Künstlerroman (a story of the development of one aspiring to become an artist), *A Portrait of the Artist as a Young Man*, Irish writer James Joyce uses the Latin language extensively to add both broad brush strokes as well as fine detail to the portrait of Stephen Dedalus's coming of age as an aspiring artist in a traditional, turn-of-the-century Catholic Ireland. Joyce describes Stephen and Ireland itself at a time when both are being torn between those traditions in which some Irish Catholics find comforting stability while others find intellectual suffocation. The artist, in particular, rebels against traditions that deny his art, and the young artist here, extensively schooled in those traditions, is no exception.

This study deals with a problem that is important for anyone encountering the Latin phrases that James Joyce uses in his novel, *A Portrait of the Artist as a Young Man*, and asking why and how? Why does Joyce find it necessary to use the Latin language so frequently? And how does Joyce employ Latin words and phrases in this story of a child who develops into a skilled practitioner of the art of creating literature? The Latin language, with two thousand years of oral and written use, especially in the areas of philosophy and religion, is well-suited for the purpose of describing the artist's struggle.

His careful application of Latin in *Portrait* makes it clear that Joyce is more than a casual student of the language. He is an accomplished Latin scholar. His Latin vocabulary is broad, his nouns are declined properly, and his verbs are conjugated correctly. He selects his words and phrases from the Roman Catholic liturgy, which until the middle of the twentieth century was sung entirely in Latin;

from the writings of such religious scholars as Thomas Aquinas (1224/25-1274); from Latin primers; and from "dog Latin," in which schoolboys appropriated the language to fit their own mischievous, often humorous, purposes. It is this diversity of selection, each phrase employed with precision, that enriches the work and enhances our perception of the young artist's struggle. There is to be found nowhere in the literature any comparable Künstlerroman, and none that we have found that employs Latin words and phrases so effectively.

A preliminary review of the scholarly literature on Joyce reveals little explanation of the author's inclusion of Latin in what is intended to be a novel written for an English-speaking readership. There is no shortage of descriptive material, but analysis tends to focus on the characters and the plot and irony (Creasy, 2020) with some attention to Joyce's innovative construction of the English language rather that the Latin.

In his epigraph, *Et ignotas animum dititttit in artes* [And he sets his mind to unknown arts], Joyce quotes from Ovid's *Metamorphoses*, VIII, 188 (Anderson, 1968, p. 484; Senn, 1979, p. 123; Ovid, 2016; Latin Dictionary, 2021). Ovid tells the story of Daedelus, who "applies his mind to obscure arts." Joyce captures the essence of *A Portrait* in one phrase, with all its imagery of Daedelus and Icarus, of King Minos and the Minotaur, of Ariadne and Theseus. Daedelus tells his son, "Escape may be checked by water and land, but the air and the sky are free" (Hamilton, 1942, p. 193). This is exactly what the artist says, rejecting what is and seeking what might be. Stephen is most often Daedelus, the great artificer, but he would like to have the freedom to be Icarus, knowing all the while that that reckless youth comes to grief by turning away from his practical advice. Joyce himself must have wanted that freedom, as well.

This study tests two hypotheses, two explanations for Joyce's choice to use Latin in the novel. First, we expect that Joyce, growing up Irish Catholic, would have heard Latin used in the masses which he was, as a youth, obliged to attend. Second, Joyce intends to be authentic, so – except for the opening line from Ovid – the young protagonist would have heard and used Latin in a variety of situations.

To test the two hypotheses, this study does a close reading of the Latin phrases in their context. The two hypotheses may be characterized as Experience and Authenticity. The first, Experience has as its premise the notion that Joyce heard, and practiced, the Latin language almost from the time he could speak, in church and school. The second, Authenticity, makes a judgment that Joyce creates a work of art that faithfully shows his development as an artist.

The theoretical implications of the study lie in the creation of new knowledge concerning one of the foremost novels in Irish literature and in the English language. The practical implication is that readers of the novel will be less put off by the use of Latin and gain a deeper insight into this important work.

The Importance of the Problem

Teachers of English language and literature courses expand their students' appreciation of the works by other than English and American writers, especially Irish writers, and James Joyce is pre-eminent in this group, along with Jonathan Swift, George Bernard Shaw, Oscar Wilde, and William Butler Yeats. By omitting these writers from the curriculum, teachers deprive students of the depth and breadth of works that offer a variety of perspectives of the human condition. Nowhere in this body of literature may that be said more cogently, and of greater relevance to young scholars, than in the works of James Joyce, and especially in *Portrait.* One difficulty is that teachers too often in the

twenty-first century lack their own preparation in Latin. It is, therefore, with that in mind that this study offers insights that teachers may find of value when they teach the novel, a resource that appears to be lacking elsewhere.

The Relevant Scholarship

Deborah Pope, in "The Misprision of Vision" (Bloom, 1986, p. 113), notes that "Joyce commonly uses the language of spirituality and conventional theology to expand and redirect the nature of the emotional intensity occasioned by a secular epiphany." To a young man growing up in Dublin in the late nineteenth century, Latin *is* the language of spirituality and conventional theology. Joyce uses Latin in a secular context, as well, in the bantering of schoolboys, in the political argument that young people have with one another when they are schooled in the language. This technique permits the reader to realize a more exotic experience of language than would be possible if only English were used to describe the religious and secular development of Stephen Dedalus.

Through the feminist lens, Wegner (2018), describes the book as a "semi-autobiographical recounting of a young man's efforts to realize his artistic potential" (p. 113). Stephen's "developing sense of identity" results, Wegner argues, from "a socially imposed male identity" that conflicts with "his more natural inclinations toward female identification." His affinity for male companionship as he develops may be a consequence of his attending all-male schools, but this is conjecture. There is little or no evidence to support the contention that Stephen—or Joyce—had any homoerotic relationships (Brown, 1985; Pringle, 1988).

The Hypotheses and Their Correspondence to Research Design

Our first hypothesis is that Joyce, growing up Irish Catholic, would have heard Latin used in the masses which he was, as a youth, obliged to attend. Our second hypothesis is that Joyce intends to be authentic, using Latin as he used it, and as it was used around him in his youth.

The novel consists of five chapters (Gifford, 1982; Joyce, 1992). Chapter One starts with the narrator's childhood recollection of a "moocow" and a "nicens little boy named baby tuckoo" (Joyce, 2019, p. 179). Joyce uses baby talk in this early stage of his portrait of the young man, but he uses very little Latin until Chapters Four and Five. Of some 238 Latin words used in the novel, only four appear in the first chapter. Put another way, while Chapter One represents twenty percent of the chapters, it contains less than two percent of the Latin words used in the book. From these data, one may surmise that the use of Latin in the novel increases as Stephen develops from a toddler to a youth on the verge of adulthood.

Chapter One introduces the reader to a youth who is very much a child of the traditions of the Roman Catholic church and Irish nationalism. It is appropriate that the only Latin words used in the chapter are those that Stephen sees when he goes to the castle to complain to the rector about his unjust punishment. He sees a painting of St. Ignatius holding an open book and pointing to the words, *Ad Majorem Dei Gloriam* [For the greater glory of God], which is the motto of the Jesuit order that runs Stephen's school. (See Cavanaugh, 2017.) The Jesuits represent one of the most regimented, most tradition-bound orders of the church. There is only the slightest hint at this point that Stephen would break from those traditions, the hint being his last name, one taken from the mythology recorded by Ovid (2016).

In Chapter Two, the Jesuit motto is repeated, but only in abbreviated form, A.M.D.G. By this time, we know that Stephen is romantically interested in "Ellen" and that he is a leader in his school. His initiation is underway, but at the same time that he is beginning to stretch as an individual, in the

direction of becoming an artist, he is becoming even more deeply rooted in the culture, including the advanced study of Latin, that will traumatize his break from the traditions of both the Catholic church and Irish nationalism. Joyce uses another abbreviation, "L.D.S." It was a common practice for children in Catholic schools to write an abbreviation such as this on their papers. In this case, "L.D.S." stands for *Laus Deo Semper* [Praise to God always]. (At least one American order traditionally uses JMJ for Jesus, Mary, and Joseph. Bogner, 2019.)

Stephen is still close to his traditions, but there are distinct signs of another direction. During his visit with his father in Cork, Stephen is tested on his knowledge of Latin from *Dilectus* (Anderson, 1968, p. 508; Senn, 1987). He is asked which form is correct, *Tempora mutantur nos et mutamur i illis* or *Tempora mutantur et nos mutamur i illis*? Both forms are more or less correct for "Times change and we change with them," or "Times are changed and we are changed with them." Here we see a multiple use of language. Joyce shows that the older men know their Latin and that this ties Stephen, who also knows Latin, to them.

Irish men for centuries had used English, the language of their secular conquerors, for commerce and politics, and Latin, the language of their religious conquerors, in their church services. But do the questioners believe in the truth of the adage as much as Stephen does, or do they believe in the same way? Probably not. The question as to which form is correct may be of interest to the men who are testing Stephen, but Stephen is in the process of living the truth of the adage. He is changing with the times, both the passage of his own years and the changes being wrought in Ireland by the Unionists.

Chapter Three is a pivotal part of the book, bringing to a sharp focus Stephen's religious background and preparing him for his break with that background. He reads "the lesson towards the close of the office…in a veiled voice, lulling his conscience to its music":

> *Quasi cedrus exaltata sum in Libanon et quasi Cupressus in monte Sion. Quasi palmaexaltata sum in Gades et quasi plantation rosae in Jericho. Quasi uliva speciosa in campis et quasi platanus exaltata sum juxta aquam in plateis. Sicut Cinnamomum et balsamum aromatizansodorem dedi et quasi myrrha electa suavitatem odoris.*
>
> [I was exalted like a cedar in Libanus, and as a cypress tree in Mount Zion, I was exalted like a palm tree in Cades and as a rose plant in Jericho. As a fair olive tree in the plains, and as a plane tree by the water in the streets was I exalted. I gave a sweet smell like cinnamon and aromatic balm. I gave a sweet odor like the best myrrh. From Ecclesiasticus 24: 17-20]. (Anderson, 1968, p. 511).

Stephen retreats into the comfortable stability of his tradition. Images of the scriptural lesson are sweet, and he is safe for the moment from the storm of emotions that have been pulling at him and which will soon swirl around him once more. The rector's sermon is as much parody as it is a serious apologia for the faith. He describes St. Francis Xavier as winning ten thousand souls for God in a single month, "true to the motto of our order": *Ad majorem Dei gloriam!* For the greater glory of God. It is the preacher's discussion of Lucifer, however, that strikes to the heart of Stephen's problem, "the sin of pride, the sinful thought conceived in an instant: *non serviam:* I will not serve," a phrase attributed to Satan by Milton in *Paradise Lost.* Stephen Dedalus says, "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning" (Joyce, 1922, p. 291).

Kneeling at the altar, "he heard the priest pass with the ciborium": *Corpus Domini nostri. In vitam eternam. Amen. Corpus Domini nostri* (Joyce, 2019, p. 295) At this point, Stephen hears the comforting words that precede the absolution, the words of administration of the elements of the Sacrament of Holy Communion [The body of our Lord. Unto life eternal. Amen. The body of our Lord].

Chapter Four, like Chapter One, has only four words of Latin, and like those in Chapter One, these four words are significant. Reading from "an old, neglected book" by St. Alphonsus Liguori, Stephen hears "a soul surrendering herself": *Inter ubera mea commorabitur* (Joyce, 2019, p. 300) [He shall lie between my breasts] (from Canticles 1:13 [Song of Solomon]) (Anderson, 1968, p. 516). The thought is one of comfort in the bosom of a spouse or a mother, The language, however, may sound more convincing to Stephen in Latin.

Chapter Five contains the greatest number of Latin words, as well as the greatest variety of its use. Stephen broods upon the words of the *Synopsis Philosophiae Scholasticae ad mentem divi Thomae* [Summary of Philosophical Studies on the Mind of St. Thomas] (Joyce, 2019, p. 320). While the writings of St. Thomas Aquinas are certainly available in English, Stephen reads in the original Latin, the version with which he is familiar by reason of his background, education, and tradition.

Joyce uses some of the rich imagery that surrounds Mary, the mother of Jesus, in the Catholic tradition. Mary is referred to as an "ivory tower," and Stephen recalls one of the earliest Latin sentences, one of the simplest constructions, subject-verb-object: *India, ittit ebur* [India sends ivory] (Joyce, 2019, p. 263). As he advances in his study of Latin, Stephen moves on to verse. He learns the "laws of Latin verse" from a ragged book written by a Portuguese priest. *Contrahit orator, variant in carmine vates* [The orator condenses, the poet-seers amplify in their verse] (Joyce, 2019, p. 322).

In his "Irony in Joyce's *Portrait*: The Stasis of Pity," F. Parvin Sharpless notes the "exasperated" judgment of Hugh Kenner on Chapter Five's Stephen, "who sentimentalizes like Charles Lamb over the 'human pages' of a second-hand Latin book" (Schutte, 1968, pp. 96-97). Whether or not "Joyce's attempt to allow the reader to apprehend rather than judge is a failure," as is suggested by Wayne C. Booth (Schutte, p. 97), we see the recurring technique (perhaps even a theme) of the use of the Latin language as an aid, a prism through which to view the young man's sacred and secular development. Growing up is a complex of contradictions under any circumstances. Sharpless asks us to "see Stephen as wise *and* foolish, callow *and* mature" (Schutte, p. 98). This complex is made even more baffling, more wrenching, by the starkly contrasting forces of Irish Catholic traditions, including, but not limited to, the use of an ancient tongue, and the demands for creativity that are made upon the artist, demands that speak in an entirely new cant. All this should not surprise us: Cavanaugh (2017) notes that Joyce "spent thousands of hours with the Jesuits, who educated him as a youth and who figure prominently in his debut novel" (p. 18).

Stephen comes to understand something of his own view of the good and the beautiful. Aquinas says, *Bonum est in quod tendit appetitus* [The good is that toward which the appetite is moved.] (Joyce, 2019, p. 327). Aquinas also says, *Pulcra sunt quae visa placent* from *Pulcra enim dicuntur e aquae visa placent* [The beautiful is therefore said to be that which being seen (or apprehended) pleases.] (Joyce, 2019, p. 346). As a young man with notions of being an artist, Stephen must find these writings by such an eminent scholar as Thomas Aquinas to be a fine moral justification for his appetite for the nontraditional. Further, Aquinas says, *Ad pulcritudinem tria requirunturm integritas, consonantia, claritas* [Three things are needed for beauty, wholeness, harmony, and radiance] (Joyce,

2019, p. 349). Stephen will come to know that it takes more than appetite to create art.

Sharpless notes that, in his dialog with the dean (Joyce, 2019, p. 328), Stephen is warned against free thinking but "parries the warning with pious quotations from Aristotle and Aquinas. Stephen then unintentionally confuses and embarrasses the dean by quoting from Newman, and then confounds him further on the subject of tundishes" (Crowley, 2010, p. 88; Schutte, 1968, p. 103). "I most certainly should not be despondent," the dean says, *Per aspera ad astra* [Through rough ways to the stars], retreating to a Latin cliché modeled on Virgil's *Macta nova virtute, puer, sic itur ad astra* [Good speed to thy youthful valor, child! So shall thou scale the stars!] from *Aeneid*, IX, 641 (Anderson, 1968, pp. 528-529). To the scholarly reader, this marks the dean as a man with perhaps a more shallow root structure in his belief than even he has the ability to know.

Joyce has Stephen engage in conversations using a manner of speaking that students of a foreign language find irresistible, a kind of literal translation of the native words into the new language. For example, Stephen asks Cranly, "Have you signed?" Cranly replies, *Ego habeo* [I have.]. "What is it for? *Quod*? [What?] Cranly replies, *Per pax universalis* [For universal peace]. Cranly asks, "Are you in bad humor?" Stephen answers, "No." Then Cranly says, *Credo ut vos sanguinarius mendax estis, quia facies vostra monstrat ut vos in damno malo humore estis* [I think you are a bloody liar because your face shows you are in a damned bad humor].

Later, Cranly says, by way of a peace offering, *Pax super totum sanguinarium globumi* [Peace over the whole bloody world.]. The word "bloody" is used commonly in Britain and Ireland as an emphatic, as "damned" or "goddam" might be used in America. Its literal translation into the Latin *sanguinarius* (subject) and *sanguinarium* (object) is not so much an abuse of Latin (assuming the ancient Roman would be baffled by the image of a bloody liar or a bloody world) as it is a natural means of communicating between boys who know very well the intended meaning. This is bantering among boys using what Latin they know.

There is more Latin, but we may conclude with two poignant phrases, the final two Latin phrases in the book, in Chapter Five. In a wealthy section of Pembroke, Cranly hears a servant girl through a window singing *Rosie O'Grady* and says, *Mulier cantat* [The woman sings].

> The soft beauty of the Latin word touched with an enchanting touch the dark of the evening, with a touch fainter and more persuading than the touch of music or of a woman's hand. The strife of their minds was quelled. The figure of a woman as she appears in the liturgy of the church passed silently through the darkness: a white-robed figure, small and slender as a boy, and with a falling girdle. Her voice, frail and high as a boy's, was heard intoning from a distant choir the first words of a woman which pierce the gloom and clamour of the first chanting or the passion:
>
> —*Et tu cum Jesu Galilaeo eras* [And you were with Jesus the Galilean.] (Joyce, 2019, pp. 376-377).

This is the sentence that a young woman speaks to Peter (Matthew 26:69) before he first denies Jesus. "And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out and wept bitterly" (Matthew 26:75). Stephen is too well schooled in his traditions to miss the parallel. He has heard the call to the priesthood, representing its life-long commitment to poverty, chastity, and obedience, and he will choose instead the calling of the artist, which, while it may result in poverty, will tie him neither to chastity nor obedience.

In this "novel of initiation," Joyce portrays the young man struggling to be free from church, from country, from family, from all those values of a culture that he knows so well, but which he

perceives to be inconsistent with his ambition to create, to be an artist. The Latin language is a powerful, pervasive element of that culture, but Joyce uses it with precision to add depth, richness, and irony to his portrait.

Method

The Method used for this research includes three approaches: First is a casual reading of the entire novel along with other works by James Joyce (*Ulysses, The Dubliners)*. Second, find and translate the Latin passages. Third is to find critical commentary in the scholarly literature. This triangulation assumes that a combination of methods is more robust than one method alone. The readings in the novel and the search for Latin words and phrases are complicated by the fact that the novel, no longer protected by copyright laws since 1991, is available in numerous editions with none considered "authentic" (Brockman, 2004, p. 191).

Subsections

A casual reading of *A Portrait of the Artist as a Young Man*, a novel of about 200 pages, will take a native English speaker about four-to-five hours. This study involved three such readings. A close reading takes a multiple of that time. This study did not do a close reading of the entire novel. Rather, the close reading focused on those passages that contain Latin phrases.

Finding passages with Latin phrases was not difficult. A scan of each page revealed those phrases. With the assistance of Google Translate, the Latin phrases were rendered into English. That permitted a close reading of the passage or paragraph, placing the Latin phrase in its context and allowing a fuller understanding of the text.

A literature review offered some insights into the language and the substance of the novel. Nothing in the extant literature, however, offers a comprehensive analysis of Joyce's use of Latin in the novel – or any other of his works.

A complicating factor is that *Portrait* is out of copyright, leading to a multiplicity of versions. While a review of the versions led to some variation, we focused on four from 1922 to 2020. For the most part, these are the versions most frequently cited in academic journal articles.

Results

The study sets out to explore the *why* and *how* of James Joyce's use of Latin in his novel, *A Portrait of the Artist as a Young Man.* In the testing of the two hypotheses, Experience and Authenticity, the study confirms that (1) Joyce's childhood, as is the case of Stephen Dedalus, was filled with Latin, in the church, in the schools, and in the bantering among friends; and (2) Joyce was true to that experience through time, from the three-year-old of the "moocow" to the university student engaging with his rector at the highest level of discourse.

Portrait is about as close to autobiography as one can get in a novel. The parallels between the author and the protagonist are unmistakable. James Joyce had bad eyesight, necessitating a lifetime of wearing glasses; Stephen Dedalus was punished for not doing his classwork because his glasses were broken. Joyce was frail and unathletic; Stephen was, as well. Joyce progressed in enlightenment and artistic expression; so did Stephen. And Joyce would ultimately break from the traditions of the church and of Irish nationalism; Stephen would have a secular epiphany that would release him from those traditions and free him to pursue his art without fear or shame, and without apology.

Given the approximation of the growth and development of Stephen Dedalus in *Portrait* to the

coming of age of the author, the novel would be both incomplete and disingenuous if Joyce did not use a substantial amount of Latin in his tale of growing up in Catholic Ireland. Joyce would have many opportunities in the following nearly three decades to employ in his work his life as an artist, autobiographical or in fiction, or even in fantasy, as in his final work, *Finnegans Wake*. And Joyce does not disappoint. His use of the Latin language, like his use of the English language, is both essential and entertaining—but only if the reader understands both the language and the context in which Joyce uses it. This study offers some assistance.

Joyce's use of Latin is not confined to church or school. Stephen engages in casual banter with his chums, using common Latin phrases, but he is able to hold his own with the older and more highly educated rector. Even Joyce's choice of a name for his presumed avatar draws on his study of Latin: St. Stephen is Christendom's first named martyr, and Dedalus is Ovid's name for the great artificer (and father of the reckless Icarus).

Discussion

Based on the research embodied in this investigation, we cannot reject the two hypotheses, *viz.*, Experience and Authenticity. Although there are, after the expiration of *Portrait's* copyright, numerous versions of the novel, they all include the Latin words and phrases of the "original," whichever version that may be.

Joyce weaves the concept of time throughout the novel. Senn (1987, p. 65) observes that the first noun in the entire novel is "time": "Once upon a time." Further, "…and a very good time it was." The word is no accident, for "The passing of time is suggested, emphatically, by a sense of development, by the increase of mental and linguistic complexity" (Senn, p. 66). "The *Portrait* changes in time, in the time of our reading it, and we, *et nos,* change along with it" (Senn, p. 68).

The methods used in this study may be generalized for investigations of English language works in which another language is used for effect, whether the genre is a novel, as in the case of *A Portrait of the Artist as a Young Man* or verse. Such studies may offer greater accessibility to readers who need assistance in understanding foreign phrases in context.

Acknowledgments

The author acknowledges with the greatest admiration and respect the late Professor Emeritus Peter J. Reed of the University of Minnesota, who commented on a much earlier version of this paper. Peter was born in London, where he lived until his home was bombed during the Blitz. He served four years in the RAF before emigrating to the United States in 1956. Professor Reed has been described by former students as a "kind, thoughtful, and patient teacher and mentor," and by a colleague as "warm, generous, and supportive," to which the author will add, inspiring. His Twentieth Century British Novel class was a joy.

My introduction to Latin was in three successive quarters in the classroom of the late Robert P. Sonkowsky, Professor Emeritus of Classical and Near Eastern Studies at the University of Minnesota. I recall his insistence on the proper pronunciation of the beautiful Latin words and phrases. I never took the opportunity following those classes to thank him. I do so now.

Indeed, all of the English faculty of the University of Minnesota were inspiring. Among the greatest and most memorable of these is the late Carol Bly, teacher, advisor, author, and friend. One writer said of Carol, "Her wit, literary skills, integrity, character, kindness, and imagination won her a

large following and many friends."

Finally, to my editor, Danna Vance Raupp, I owe an enormous debt of gratitude. Danna is a reader, and she has the ability to see in a manuscript flaws that the author does not. Even more important, she is my best friend and wife of more than eleven years.

REFERENCES:

Anderson, C. G. (Ed.). (1968). *James Joyce, a portrait of the artist as a young man: Text, criticism, and notes.* Viking.

Bloom, H. (1986). *Modern critical views: James Joyce.* Chelsea Press.

Bogner, K. (2019). The 'JMJ' on the blackboard. *The Catholic Post.* https://thecatholicpost.com/2019/08/14/the-jmj-on-the-blackboard/

Brockman, W. S. (2004). A Portrait of the Artist as a Young Man in the Public Domain. *The Papers of the Bibliographical Society of America, 98*(2), 191-207.

Brown, R. (1985). *James Joyce and his sexuality.* Cambridge UP.

Cavanaugh, R. (2017). Joyce and his Jesuits. *America, 216*(9), 18-19.

Creasy, M. (2020). Contingency, irony ... textuality: a portrait of the artist as a young man and textual criticism. *Modernist Cultures, 15*(1). 48-68.

Crowley, T. (2010). James Joyce and lexicography. *Dictionaries: Journal of the Dictionary Society of North America, 31*, pp. 87-96.

Gifford, D. C. (1982). *Joyce annotated* (2nd ed.). University of California Press.

Hamilton, E. (1942). *Mythology.* Little, Brown.

Joyce, J. (1922). *James Joyce. A portrait of the artist as a young man.* B. W. Huebsch, Inc.

Joyce, J. (1992). A portrait of the artist as a young man. Wordsworth Editions.

Joyce, J. (2019). *Dubliners & a portrait of the artist as a young man and other works.* Word Cloud Classics.

Joyce, J. (2020). *The Project Gutenberg eBook of a portrait of the artist as a young man.* https://www.gutenberg.org/files/4217/4217-h/4217-h.htm

Latin Dictionary. (2021). *Dictionary: Latin-English.* https://www.online-latin-dictionary.com/

Ovid. (2016). *The metamorphoses.* Pantianos Classics. (Original work published c. 8 CE.)

Pringle, M. B. (1988). [Review of the book *James Joyce and his sexuality,* by R. Brown]. *The International Fiction Review, 15*(1), pp. 70-71.

Schutte, W. M. (Ed.). (1968). *Twentieth century interpretations of a portrait of the artist as a young man.* Prentice-Hall.

Senn, F. (1979). The challenge: "*Ignotas animum.*" *James Joyce Quarterly, 16*(1/2), 123-134.

Senn F. (1987). A portrait: Temporal foreplay. *Études irlandaises*, *12*(2), 65-73. doi : https://doi.org/10.3406/irlan.1987.2774. https://www.persee.fr/doc/irlan_0183-973x_1987_num_12_2_2774

Wegner, T. (2018). Gender performance and identity formation in a portrait of the artist as a young man. *Re-Search*, *5*(1), 113-140.