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PORTRAITS OF THE ARTIST

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INTRODUCTION

The James Joyce quarterly made a listing of portraits of James Joyce in 1976, subsequently revised, bringing the total number up to 120, made during his lifetime by more than fifty different artists. Since his death, James Joyce has become a source of inspiration for many artists both literally and visually. For the purpose of this thesis a large number of portraits have been examined, some of which are well known; others not so, but unfortunately they appear in this work mainly in the form of photocopied reproductions, the originals being unavailable.

Most of Joyce's portraits were made in Paris between 1921 and 1940, just as he was becoming a figure of public interest. Ironically he found it difficult to publish Ulysses. No Company wanted any part of it; the reviews and comments had been quite negative. 'The Society for the Prevention of Vice' complained that it was pornographic. (iii.4.)

In 1921 Joyce finally agreed with Syliva Beach, a bookshop owner, to publish it. At Joyce's special request Ulysses was published by Miss Beach's Shakespeare and Company on his fortieth birthday, 2nd February, 1922. He was a very superstitious and sentimental man perhaps part of his Irish upbringing. Ulysses was printed in the traditional Grecian colours of blue and white. He even got a Ulysses tie made for the occasion. Everything was just as Joyce wanted it.

In this work I intend to reveal James Joyce as seen through his portraits, as perceived by the artists who painted, illustrated or photographed him.

As one becomes familiar with his portraits, one automatically questions the principles of portraiture. Is a good portrait one that represents a likeness or one which tries to give the viewer an insight into the subject's personality and character, revealing his likes, dislikes, attitudes, opinions and ideals?.

Portraits of Joyce are still being created. The meaning behind them, the quality of thought that went into them as well as the artists'

consideration and knowledge of Joyce needs to be questioned.

As he gained recognition as a writer there was a consequent change in public opinion and appreciation. Artists became interested in painting his portrait, and because he was living in paris, the centre of the art world, his portraits show great diversity of talent and perception.

Joyce, although a much criticised subject, both for his work and lifestyle has remained a source of inspiration for artists and writers alike. 47 years after his death and 67 years after the first publication of Ulysses he still remains a mystery to us. It was said that Joyce was ahead of his time and, consequently, very few people could appreciate or understand his writing. He was aware of work not being accepted or comprehended and he is remembered as having asked Nora, his wife 'is there anyone who understands me?'. (11.712)

The critics today have solved the confusion about Joyce's novels. Some simplified his work into a biographical history, but Stanislaus, his brother and keeper, dismissed such a reductionism and insisted that Joyce's characters were not real persons but blends of people fused in the imagination. (7.34).

Joyce developed an eye for sordid actuality; he recorded detail very meticulously; an indication of his fastidiousness of character. When Ulysses was published, he gave presents of some copies. One he gave to his aunt and cousins. When he asked if they liked it, they replied that their mother did not think it fit to be read. This infuriated Joyce and on confronting his aunt she confirmed what they said. His reply was "then life isn't fit to be led". (iii.4). George Bernard Shaw thought it crude, but truthful. Despite the poor response Joyce carried on doing what he felt was right. Like all good artists breaking new ground he persevered and did not surrender to the popular will. His way of seeing is that which made him unique, which he was fortunately able to develop. Finnegans Wake, his last piece of work is still beyond us. Even those who appreciated his other works could not understand it, he created a new language of his own in order to express his ideas. It was at this stage that Harriet Shaw Weaver, a patron of his, could no longer justify her payments. The book de-

scribes Joyce's intimate relationship with Dublin's river Liffey in a creation of various tongues.

As Joyce left Dublin for alien lands to rediscover himself, so did many other artists, as is still happening. Many ended up in Paris, the universal arts centre. The city was alive with creativity in every form of art. Theatre, singing and dance particularly interested Joyce. His interest in visual art was hardly significant until his daughter showed some talent.

Paris inspired Joyce as it did many artists. Joyce dined and wined with a variety of intellectual and artistic people. This was important for his work, for he needed a good understanding of people, their different opinions and movements. In a city like Paris, he was able to stay out in clubs 'till the early hours of the morning, talking, drinking and singing. It was this casual living and socialising from day to day, which helped develop Joyce. In his work he paints portraits of people with words as an artist would with a brush and paint. Peculiarly enough as we look at the portraits of James Joyce we are looking at a portraitist of another sort.

In the art of portraiture the artist expresses himself and his perception of the subject in an image. So what we are seeing is, in fact someone elses view of the sitter. Sometimes a portrait can be as factual as a photograph, reflecting one as though standing before a mirror. But the artist's interpretation of the subject is sometimes 'coloured' by his preconceived knowledge of his subject. Therefore, obtaining a truthful and real portrait is difficult to achieve. An artist usually engages in preliminary sketches, while they talk and tries to become acquainted. Quite often these sketches are more life like and representational than a finished work.

The preliminary drawings are important to the artist in the event of his subject becoming frozen while posing. It can help the subject find a pose which is natural to him. Too often when we have to pose, we become awkward and self conscious. Some artists are better than others at putting a sitter at ease and helping them overcome this problem.

Among the collection of James Joyce portraits, there are good and bad

examples, where the artist has succeeded or failed to capture the soul of the subject. As we learn more about Joyce, we become aware of what to look for. A number of (artists') anecdotes illustrate how difficult painting Joyce's portrait might have been.

He was quite a difficult person to get to know and to talk to at first but if he felt inclined, he proved to be very interesting company and could be extremely entertaining as his friends found out. (11.429) (11.565).

Different aspects of Joyce's character are revealed in various individual portraits. Some are conveyed more clearly than others, but with a good knowledge of Joyce one can recognise these traits.

Although living in the centre of the cultural arts he never expressed an interest in visual art, except when his daughter Lucia showed some artistic talent. He used to encourage her to illustrate books, and compared her work to Matisse and Cezanne. Unfortunately, due to schizophrenia she failed to succeed at it and was admitted to hospital. 11.682), (11.682).

Whenever artists approached Joyce and requested to paint or draw him, he could act arrogantly and appear disinterested. There are a few anecdotes told by various artists of his works. These give us some idea of the problems and barriers faced by portrait artists. (11.565).

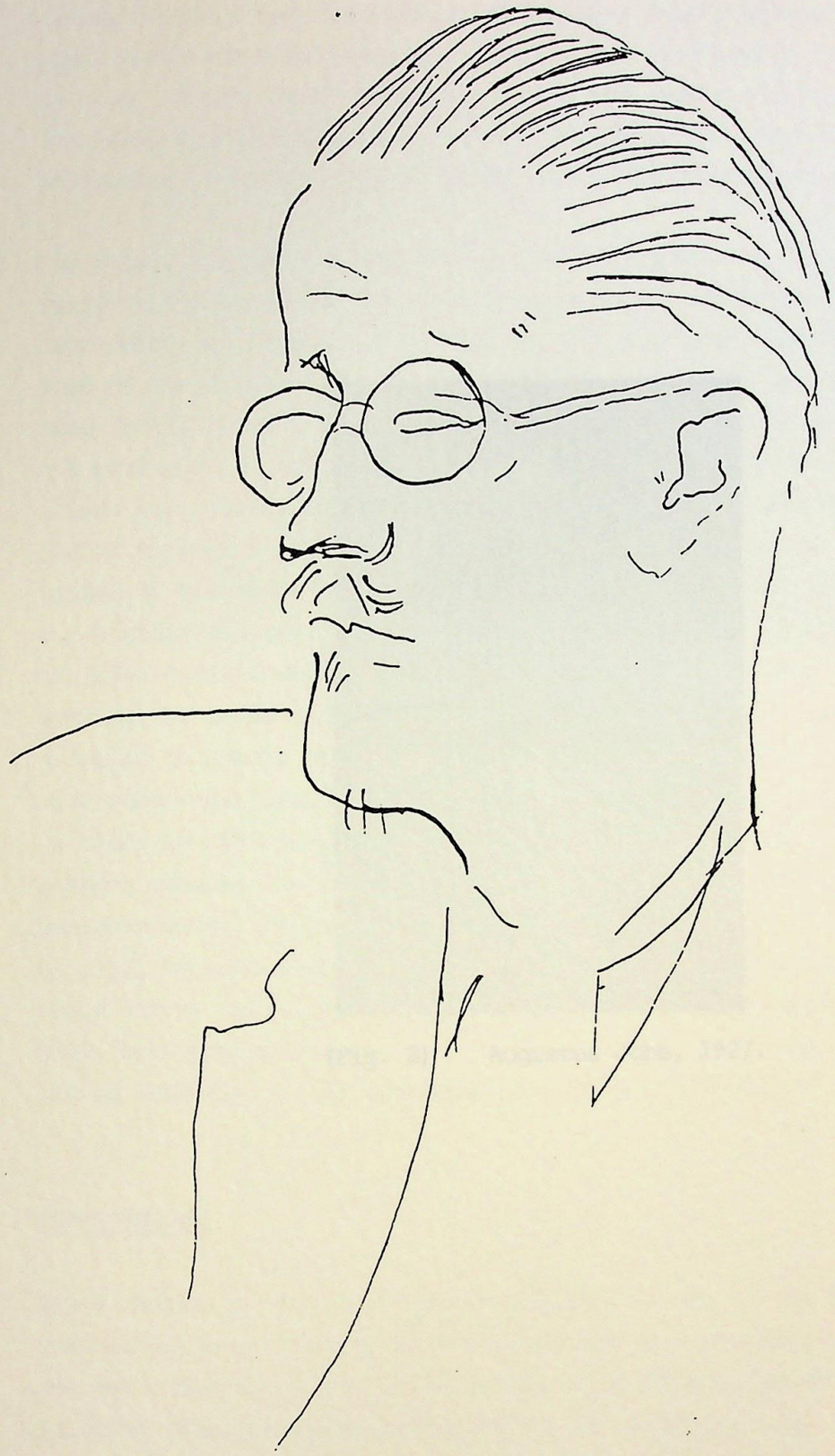
PORTRAITS OF JOYCE

Portrait artists had a long tradition of painting in oils, but during the early part of the century, artists also widely come to use pen and ink, charcoal and pencil. There were many advantages to these types of media; they were instantaneously usable and quick drying. If the portrait did not suit, there was no great loss of time or materials. Although drawing was a more economical means of portraiture, there were of course some artists who still preferred to use oils, Augustus John for example. Oils, too, had their advantages; they were slow to dry, which meant a portrait could be worked over a longer period. The colours and texture added dimension, atmosphere and interest to the surface of canvas. The choice of colours, their tone, the amount of paint and the way it was applied are aspects of oil painting which changed a lot. Each Artist developed a technique and style to suit himself, so each portrait was painted differently. In drawing it is the quality of line, tone and texture that give the study its uniqueness and style. The artist (making all the decisions) portrays the subject as he sees him; naturally each artist has a personal perception, which means we are viewing the subject through the artist's eye.

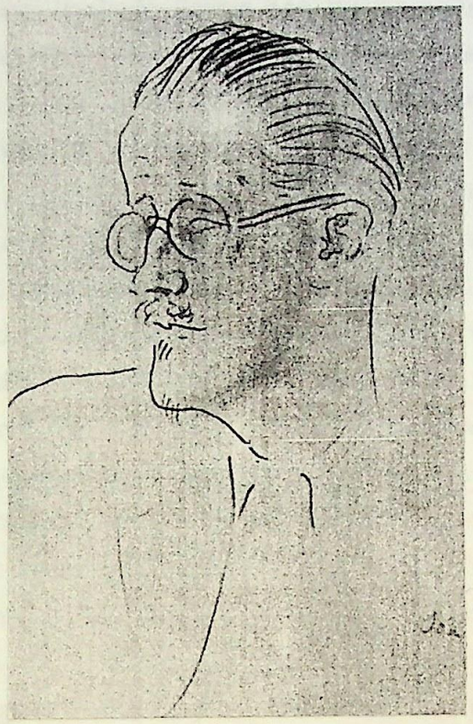
A SELF PORTRAIT BORROWED

One of the most fascinating portraits of James Joyce must be his one and only self portrait. Interestingly enough it is not how he sees himself, but is a replica of the portrait by Augustus John. Obviously Joyce liked it. The background history to this portrait is told by Mrs. Evelyn Reddin in a leaflet she published in 1983.

She and her husband arrived in Paris early January, 1928, on their honeymoon from Ireland with a letter of introduction to Joyce, from their friend Patrick Tuohy. He had given them all kinds of orders regarding the way in which he thought they should behave towards Joyce. However, these orders did not prove necessary as Mr. Reddin describes; Joyce took them to himself. They dined out at his favourite Restaurant, - Restaurant Fouquet. That evening Joyce took out a pen and looked into the huge mirror and drew a portrait of himself on the back of the menu and presented it



(Fig. 1) Self-portrait, 1928.



(Fig. 2) Augustus John, 1927.

to Mrs. Reddin. (fig.1). Although he peered into the mirror once or twice, it was drawn from memory of Augustus John's portrait. (fig. 2) When viewed together these two drawings are practically identical, it is only through close examination, that one sees a difference between the hand of the professional artist and Joyce. The most obvious difference, however, is that Joyce signed his James Joyce and not John.

The detail likeness is incredible, the same breaks in line, number of hairs on his chin, the same double line drawn around the nostril, the same number of lines on the forehead, and the free suggestion of the mouth. Some of the differences include Joyce not being able to capture the same fleshy feeling or facial structure. The forehead and chin are not prominent enough. The shape of his head is slightly out; it slopes too quickly from the crown to the neck. The ear is too low and at this part his profile appears unnaturally wide for Joyce. The bridge of his nose - and the bridge of his glasses are treated as one instead of a nose piece resting on his nose. It is the attention to these details which disclose the professional artist. Joyce left out nothing, he copied John's portrait remarkably well from memory. It is a credit to him to have been able to reproduce Augustus John's portrait with such detail and accuracy. Joyce always had an eye for detail which is clear in his literary works. But as it was pointed out, Joyce copying someone elses work was impertinent, and to sign his name (his name) was even worse. Although it was probably only meant as a party piece or a bit of good fun, if someone else did the same to Joyce's work he would not be too happy. Obviously a contrived and memorised drawing will lack spontaneity and fluidity. The line in Joyce's rendition is not as sensitive or as confident as John's.

FRANK BUDGEN

Frank Budgen, a life long friend with whom he shares his birth year, painted Joyce six times, of which only two are extant. From these we can see Joyce as relaxed and trusting with Budgen. In the first painting (fig. 3) Joyce is sitting on the sofa, with his right knee raised, his hands relaxed and his head slightly tilted. This pose creates an air of intimacy and openness. Rarely do we see Joyce pose as casually as that. Not until Micheal Farrell's portrait of

(Fig. 3) Frank Budgen, 1914-1919.

(Fig. 4) Frank Budgen, 1914-1919.

Joyce do we see him full length again. Most of the painted portraits of Joyce are bust size or three quarter length.

Joyce met Budgen at a dinner party while living in Zurich. Joyce and his family moved there during both world wars. (11.429) At first Joyce was reserved and distant because he suspected that Budgen, who worked for the British Ministry of Information, in a building near the consulate, had been sent by the Consul-General to spy on him.

Halfway through the meal Joyce suddenly relaxed and became amiable because, as he revealed to Budgen later in their acquaintance, he suddenly noticed how much Budgen resembled the noted cricketer Arthur Shrewsbury. (Joyce remained a cricket fan from his days at Clongowes Wood School, Co. Kildare). Budgen's manner was disarming and so was his background. He had little schooling in England before he went to sea, but there he educated himself, reading widely in literature and philosophy. His mind was sensitive and receptive, and curiously without preconceptions about literature, so that he had no difficulty in sympathizing with Joyce's innovations.

After giving up the sea Budgen had spent some time in Paris learning to paint and supporting himself by modelling for the sculptor August Suter. When war began Suter, who was Swiss, persuaded Budgen to move to Zurich with him. Budgen and Joyce spent a lot of time together in Zurich - drinking, dining and sharing an interest in one another's art.

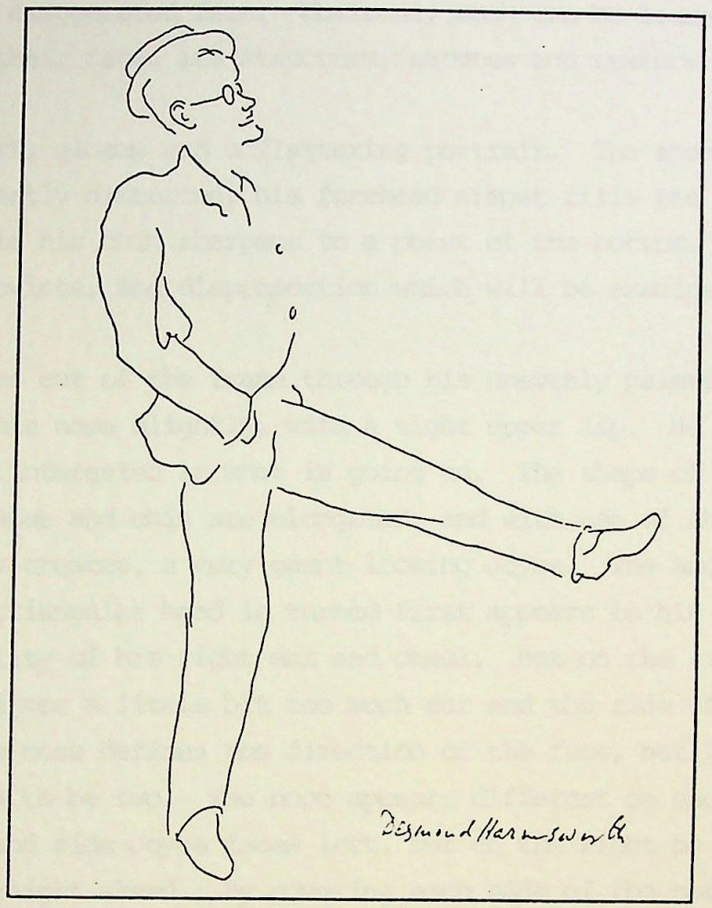
A photographic portrait taken of Joyce in Zurich 1919 resembles the Joyce in Budgen's portrait of Joyce with a beard.

In the bust portrait of Joyce by Budgen,(fig.4) he is sitting closer and so the detail is greater. Once again his head faces left at a three quarters profile. Budgen's treatment of paint is much freer and bolder than in the first one. Joyce's relaxed shoulders, tilted head and slight smile is a reflection of his affection for Budgen. Joyce's reaction to most portrait artists was one of boredom and disinterest. He rarely smiles, and tends to appear awkward and unimpressed in his portraits.

Budgen painted Joyce in his early days, when he was commencing his literary career, as a friend, not the writer, who was to become the subject of so much criticism in subsequent years. As the public became interested in Joyce and artists wanted to paint his portrait, reaction was unpredictable: sometimes he would willingly consent; while other times he would act very difficultly. This unpredictable nature of Joyce was attractive to his friends. An example this is described in a drawing by Desmond Harmsworth. (fig. 5). He would suddenly interrupt a Saturday afternoon walk in the fashionable Bahnhofstrasse (Zurich) by flinging his loose limbs about in a kind of spider dance. As his daughter-in-law, Helen Joyce, put it 'Liquor went to his feet'. The effect was accentuated by his tight trouser legs and wide jacket, diminutive hat and thin cane.

DESMOND HARMSWORTH

Desmond Harmsworth, an Irish-born English artist, captures the spirit of such a dance beautifully, with such simplicity and clarity. The lightness, joy and exhibitionism of Joyce are perfectly portrayed in a limited number of lines. With so few lines we see Joyce live, move and enjoy the moment in contrast to some of the oil painted portraits where he seems lifeless and totally incapable of movement. In portraits such as these, life becomes disstilled, the face and hands become the most important areas when trying to familiarise one-self with the subject. So for this reason it is essential that the model finds a pose natural to him. Sometimes the artist may have to intervene. In one of Patrick Tuohy's portraits Joyce seems bothered by the studio arrangement. He cannot relax and appears awkward, his under his belt. But the eye contact is very direct, something Joyce avoids in later years as his eye sight declined. He became very self-conscious of this thick lenses and preferred a three quarters view profile to prevent them appearing too thick. The most unusual treat-ment of Joyce's eyes is Pavel Tchelitchev (fig.6). This portrait which appears very dull is full of interesting twists. Hanging beside Jacques Emile Blanche's portrait of Joyce in the National Gallery of Ireland.



(Fig. 5) Desmond Harmsworth, 1920.

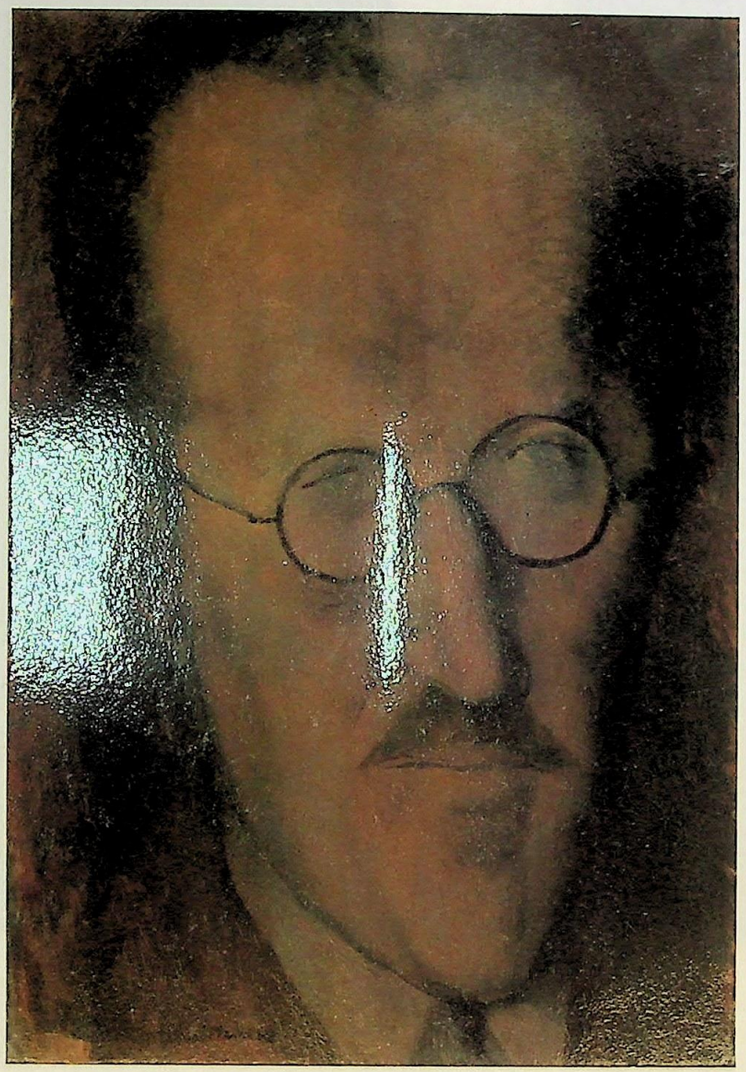
PAVEL TCHLETICHEV

There is a great contrast. Tchelitchev, a Russian artist living in Paris between 1921-1934 painted Joyce in a very unique manner. His choice of colour and style of painting reflected more on Tchelitchev than Joyce. The Composition is unusual and fascinating for a portrait from that period, as most of the portraits produced in Paris at the time were either bust or half length portraits rarely just an enlarged and exaggerated face. Obviously much can be learned about a person by their face, its structure,features and texture.

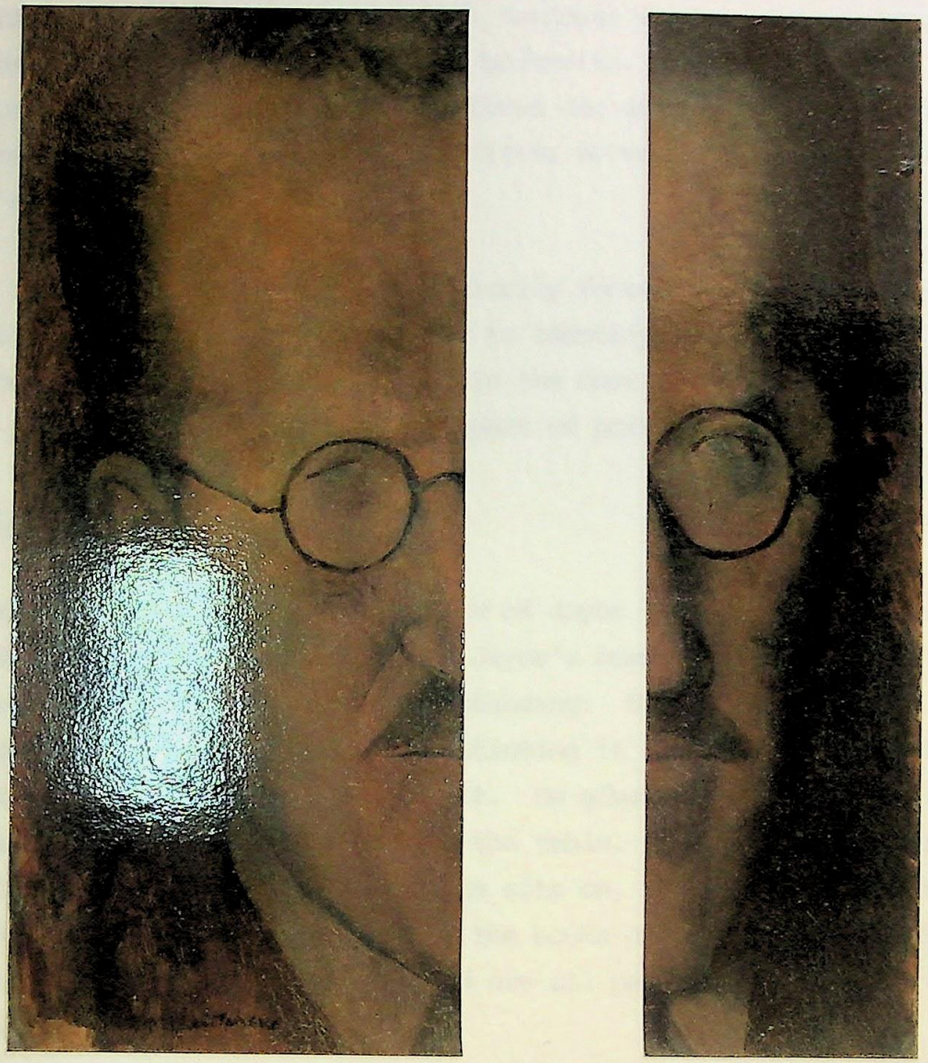
It is a dark, gloomy and unflattering portrait. The shape of Joyce's head is greatly distorted, his forehead almost fills the width of the canvas while his chin sharpens to a point at the bottom. His face is full of unusal twists, and disproportion which will be examined in depth later.

Joyce glares out of the frame through his unevenly painted spectacles twitching his nose slightly, with a tight upper lip. He does not seem pleased or interested in what is going on. The shape of his head, forehead, nose and chin are elongated, and with use of shadow Tchelitchev creates, a very gaunt looking Joyce. The angle at which this hard triangular head is turned first appears to his left, by the visibility of his right ear and cheek. But on the right side of his face we see a little bit too much ear and the side of his head. Usually the nose defines the direction of the face, but in this case there seems to be two. The nose appears different on each side. On the left hand side Joyce faces left, but on the right he seems to be looking straight ahead. By covering each side of the portrait it appears as though there could be two separate portraits or view points combined. The imbalanced nose, eyes and spectacle lenses reinforce this theory. It is quite possible that it is a combination of two portraits. Unfortunately very little is known about the artist or this painting. Information available from the National Gallery file indicates that it may not even be of Joyce.

There is seemingly reason to believe it could be Tchelitchev's lover but it was sold as a James Joyce portrait and so it remains. Looking at the portrait again one sees a resemblance to Joyce, but the right one side is questionable. The shape of the nose and mouth are different, more fleshy, one wonders if Tchelitchev's lover resembled Joyce, and he



(Fig. 6)(i) Pavel Tchelitchev, 1921-1924.



(Fig. 6)(ii) Pavel Tchelitchev

painted the two in one to illustrate their similarity.

There is no background or prop to help us identify the sitter or sitters; the dress is typical of Joyce: a white shirt, tie and jacket, but that is not enough. The overall darkness may be used as a means of camouflaging or blending the two portraits. The painting is cropped very tightly forcing us to focus our attention on the features on the face. There are few distractions; so we are consumed by this half smirking mouth.

When addressing somebody we automatically focus on the face, more specifically the eyes. When trying to identify people we look at their face. Obviously the face is the most distinguishable part of a person and the most important part of portrait.

JACQUES EMILE BLANCHE

In Jacques Emile Blanche's portraits of Joyce (1934-1936), he does not deal exclusively in portraying Joyce's head. He shows Joyce in three quarter profile sitting and standing. Blanche directs the spectator's eye to the face by positioning it in the centre of the painting, and by highly colouring it. He gives plenty of space to Joyce as he sits, or leans against the table. The props are repeated in his other portraits; the chair he sits on, the table he stands against, the pictures on the wall, the books on the table, the coat on the chair, the cigarette in hand are all part of the portrait and an essential part of Joyce.

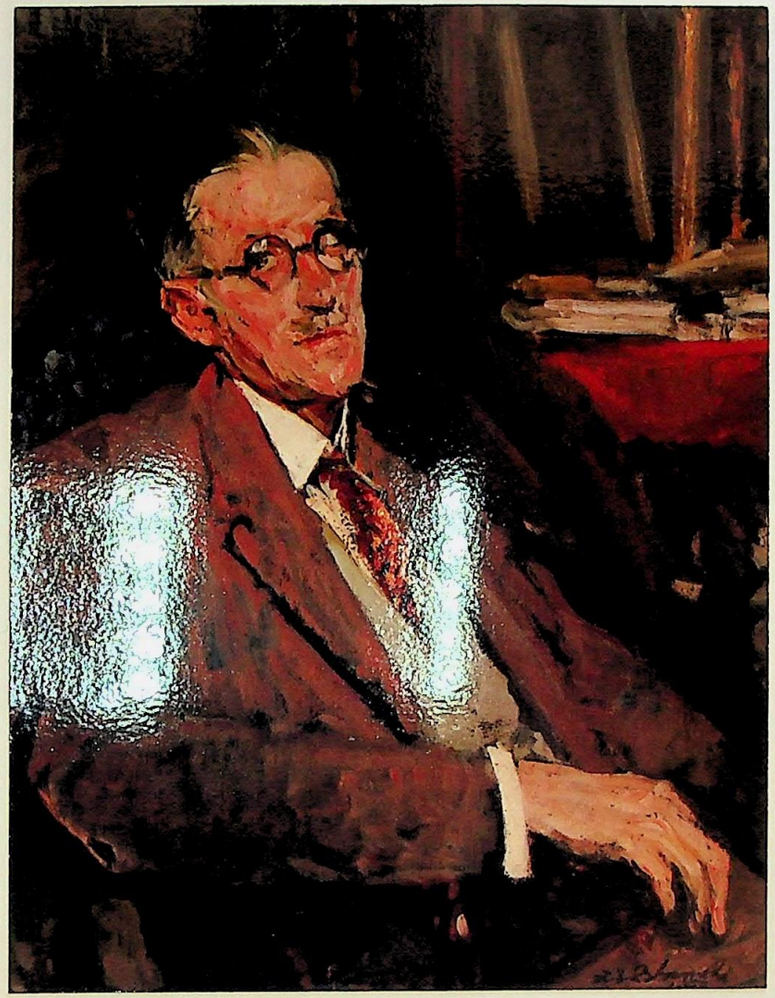
During the period of the Renaissance portraiture masters like Leonardo, Raphael, Titan and Giorgione gave to portraits a spiritual and emotive character. They introduced knee length and full length compositions, giving particular attention to lighting and the relevant environment. Background, middle ground and foreground became as important as the sitter. It was at this time that books, documents etc. were introduced to portraits. They served as a means of identity. Books symbolised a merchant, business man or somebody learned. Sometimes even the name of the sitter gave a clue; his address, for example could be written on a page or a document.

Hands were also introduced during the Renaissance. It was felt so much could be read about one's life from one's hands. Blanche always includes Joyce's hands and books. For a literary artist of course these prove very important.

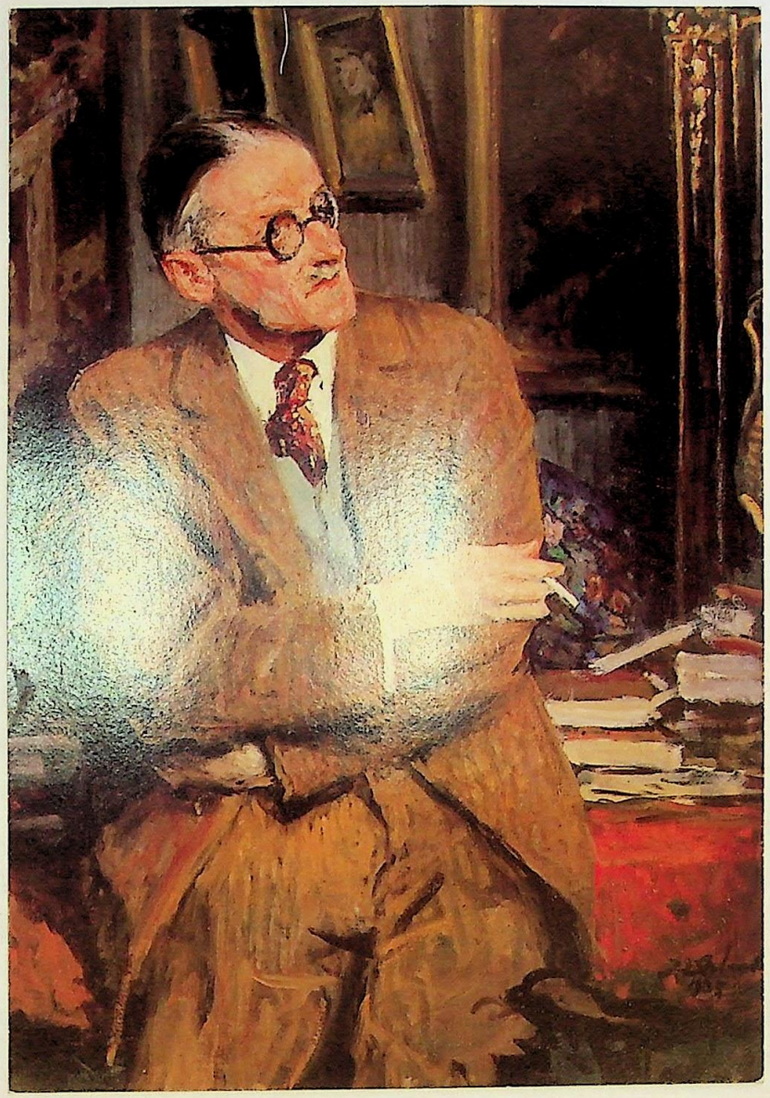
It was not just the physical appearance of the hands that was revealing but also the manner in which they were held. A most striking feature in Blanche's portrait of Joyce in the National Gallery, Dublin, is Joyce's hand. (fig.7). The portrait shows a tired and slightly sad looking Joyce resting. His chair is positioned to the side, so that when sitting in it the sitter must twist to face the artist. This technique, which was used as far back as the Renaissance, is too enliven the pose. But in this case he appears so feeble it is hardly a successful ploy. The portrait is well animated except for the unnatural arm and hand. It is awkward, heavy and lifeless. Its proportion seems wrong in relation to the rest of the portrait.

Judging by the amount of paint on the canvas, and the highlight on the corner of his elbow,it would appear that this area is unfinished. This is unfortunate because it detracts from the remainder which is painted and worked well. In contrast to Tchelitchev, there is more paint and colour used. Blanche applies paint in an impressionistic fashion. Relying on the eye to mix the colours. The canvas becomes the palette. Joyce's face and tie are alive with pure colour. The loose brush strokes help to animate the pose. This is essential since Joyce tends to appear somewhat fatigued in his portraits.

In contrast to Blanche's second portrait of Joyce (painted in Paris in 1935) in the National Gallery London (fig. 8), his brush strokes become more controlled and refined. There is little or no line used. Definition is given by the change in the direction of brush strokes or colour. In this portrait, Joyce appears to be in a totally different mood. He is leaning against a table, arms held around his waist, holding a cigarette, looking left. The portrait is knee length, with a strong vertical emphasis. The vertical lines in Joyce's suit, waist coat, tie etc. are repeated by the picture frames on the wall behind. Joyce uninterested in the artist, appears to be in deep thought. He is described in the National Gallery of London catalogue as looking like a head of a family business, and not like the bohemian or revol-



(Fig. 7) Jacques Emile Blanche, 1934. Oil on Canvas.



(Fig. 8) Jacques Emile Blanche, 1935. Oil on Canvas.

utionary author In this same article Blanche is accused of idealising. Joyce. One supposes this is because Joyce appears to be successful, standing arms folded in front of a table piled with books in an room filled with paintings. At this stage Joyce had published A Portrait of an Artist as a Young Man, Dubliners, Exiles, Ulysses, and had commenced Finnegan's Wake and the public's appreciate was awakened.

One also sees Joyce as looking self-conscious and on guard, by the way his arms are wrapped around his waist, protecting himself. The way his eyes avoid looking at the artist and the tilt of his body. This distance and uncertainty created is a great contrast to Budgen's first portrait. ~~(ill.)~~

Joyce was never very fond of having his portrait painted and is supposed to have remarked to Blanche, 'I was fond of pictures, but now the nails on the walls are quite enough'. (11.627).

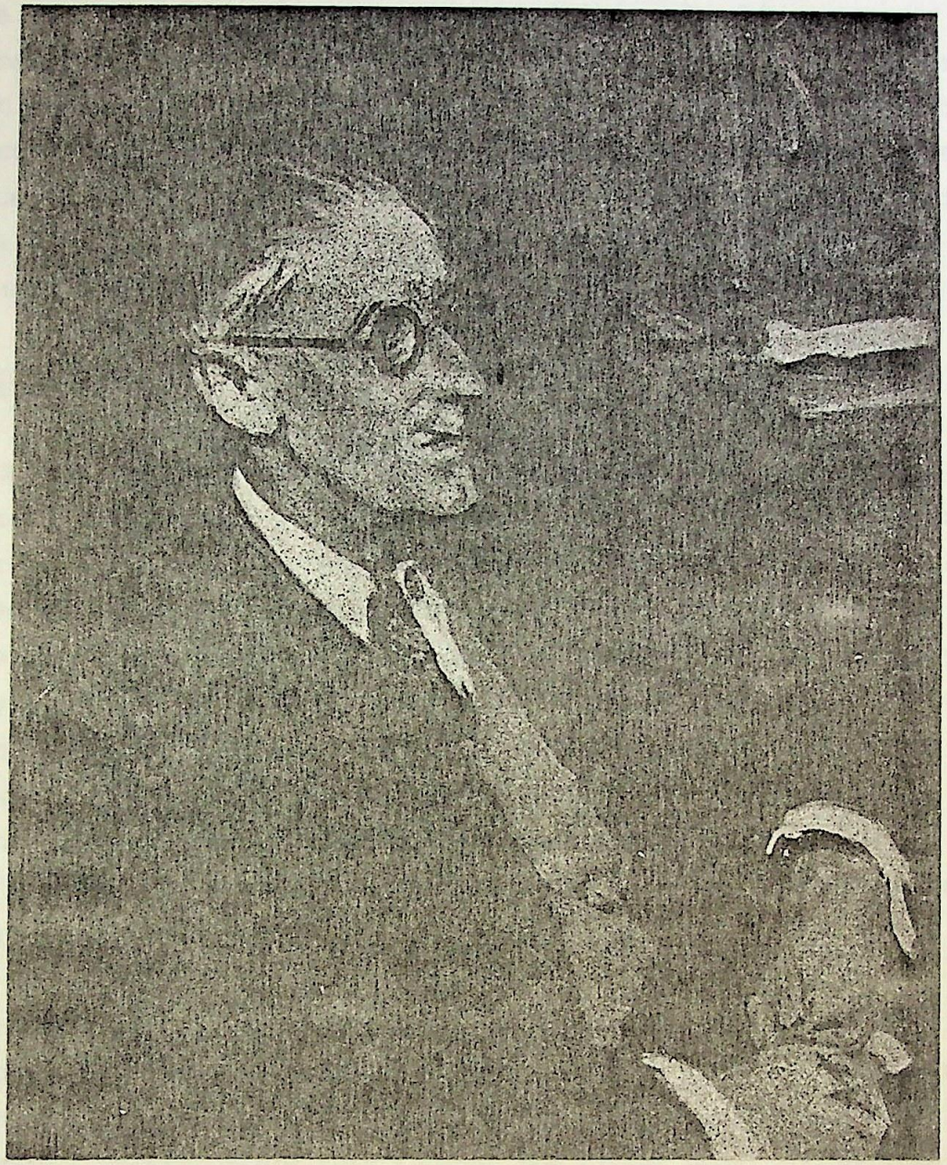
Joyce was very fond of his family and always tried to be a good father, offering his children all sorts of lessons in music, singing, dancing and art. He once said to Beckett 'I don't love anybody except my family'.

Unfortunately as mentioned previously his daughter Lucia suffered from a mental illness, and despite all his efforts and much against his will she was admitted to a sanitorium. Anyone who knew Joyce remembers how this effected him. He encouraged Lucia with her dance and art, but it all failed. He found this difficult to accept and blamed himself. (11.612), (11.690).

In Blanche's third portrait of Joyce, painted in Paris in 1936,(fig.9). Joyce is seen sitting side profile, one arm on the chair rest and the other across his lap. He looks dignified and unaware that he is being painted. Once again he is in the same suit, shirt and tie, sitting in the same corner of the room. When we see Joyce in side profile, we can appreciate the characteristic 'boot shaped head' as described by Louis le Brocquy.

W.C. COTTON

W.C. Cotton painted a caricature of Joyce about the same time as Blanche,



(Fig. 9) Jacques Emile Blanche, 1936. Oil on Canvas.

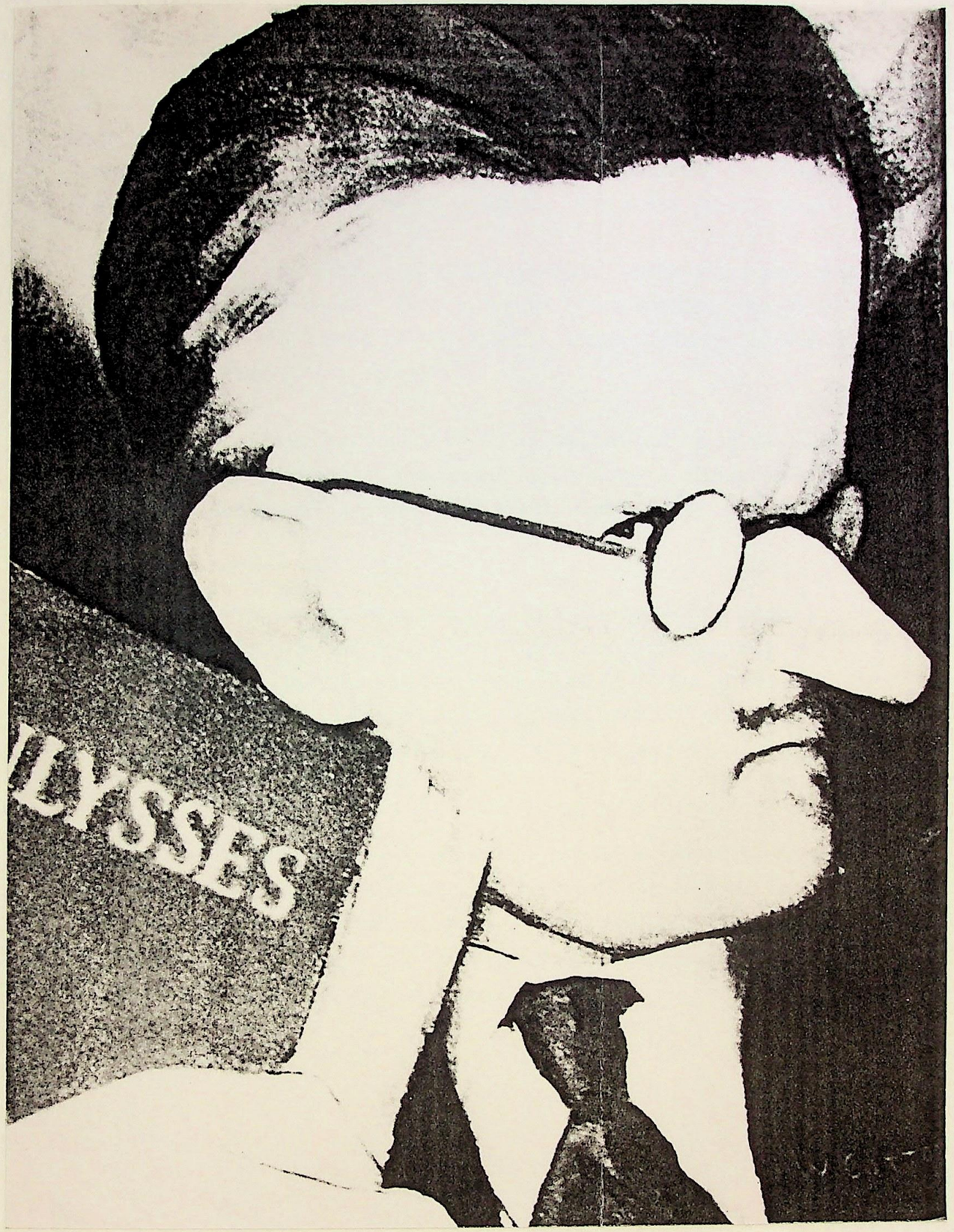
(fig. 10). Cotton reinforces those characteristic features by over exaggeration. It is quite humorous and displays a great likeness. The oversized forehead, long thin nose, neat moustache, tight mouth and small piercing eyes are as much a part of Joyce as the Ulysses he holds against his shoulder. He peeps out from under his enormous forehead in a somewhat sceptical or mistrusting manner. So well he might appear like that, considering all the trouble he went through to get Ulysses published and then experiencing the contradictory response it received from its readers. He holds Ulysses up hight and close to himself, away from the public, clutching it in a previous and possessive way.

PATRICK TUOHY

As Joyce's popularity increased, artists became interested in him. Patrick Tuohy a young Irish artist requested to paint Joyce's portrait. Joyce pretending not to be pleased, showed momentary irritation. He argued with him, having as he said 'a profound objection to my own image needlessly repeated in a picture or bust'. Joyce asked Tuohy 'Do you wish to paint me or my name?'. Tuohy gave the right answer and in an irresistible Dublin accent, so Joyce reluctantly consented. (11.565). But when, at the innumerable sittings that proved necessary, Tuohy began to philosophise about the importance to an artist of capturing his subject's soul. Joyce replied 'Never mind my soul just be sure you have my tie right'. (11.566).

The hardest part of portrait painting is to generate the sitter's personality. Too many artists concentrate on producing a mirror image of the sitter. But a perfect imitation is not necessarily a good portrait. Unfortunately this is what the sitter sees, and as long as it is flattering and captures a good likeness it will be approved.

Wyndham Lewis gave up painting oil portraits for this reason, if he painted what he saw, in his representative style, they did not always sell and he did not want to be left with the portraits on his hands, after the time and effort spent. This was not worthwhile so he began to draw portraits using pencil or pen and ink. At least this way if they did not sell he would have only spent a shorter time on them. (12.15).



(Fig. 10) W.C. Cotton, 1934. Caricature Painting.

It took all Tuohy's efforts to keep Joyce amused and prevent him from looking bored. In the first portrait, (1924), (fig.11) although Joyce is alert, wide eyed and sitting up straight, the whole sense of the pose seems forced and unnatural to Joyce. With his thumbs under his belt and his hands poised over this trousers, suggesting a certain masculinity and conceit on Joyce's behalf. The white jacket often

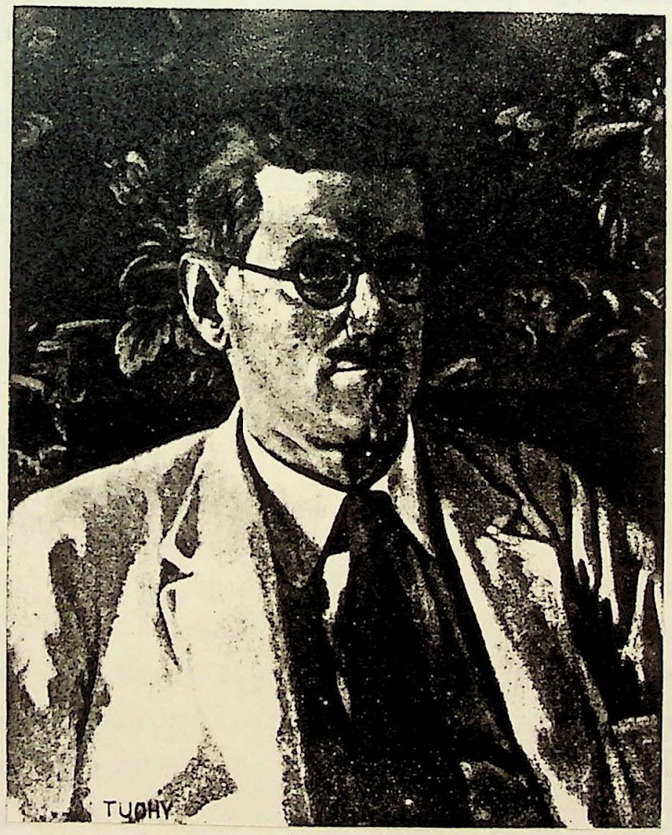
associated with vanity highlights his conceit. Joyce was a shy, self conscious man. (11.598n). He used to sit "legs crossed, toe to the upper leg under the instep of the lower". Quite different to how Tuohy (fig. 12). portrays him. (11.648).

In the second, a bust portrait, (1924) Joyce is sitting in the same attire with the same facial expression but against a darker background. This portrait does not say very much about Joyce except in a physical sense.

Thomas Wolfe a passenger on a train to Waterloo described Joyce's looks as "not extraordinary at first sight, but growing. His face highly coloured, slightly concave - his mouth thin, not delicate but extraordinarily humorous. He had a large powerful straight nose - redder than his face, somewhat pitted with scars and boils". (11.581n).

In this portrait by Tuohy, Joyce's mouth is most interesting in that he appears to be smiling slightly, something he rarely did. In no other portrait do we see him smile or grin. Ironically the next time we see him with a smile on his face was just as he passed away which has been made permanent by his death mask.

(Fig. 11), (Fig. 12) Patrick Tuohy, 1924. Oil on Canvas.



CHAPTER TWO

AUGUSTUS JOHN AND WYNDHAM LEWIS

Augustus John (1878-1961) and Wyndham Lewis (1884-1957) went to Slade School of Art, England. Both practising artists during the period of great mechanical development were faced with changes. Augustus John decided to stick with traditional ways while Wyndham Lewis accepted the changes, as seen in his style of painting.

In their portraits of Joyce, their reaction to the mechanical developments is vivid. Augustus John, a highly respected portrait and landscape artist conveyed Joyce with great draughtsmanship. His drawings are expressive and clearly Joyce. His minimum use of line gives it clarity and ease. Joyce appears relaxed and tangible, unlike Lewis's drawings which are hard edged and heavily shaped. His line is sharp in contrast John's sketchy line (fig.14).

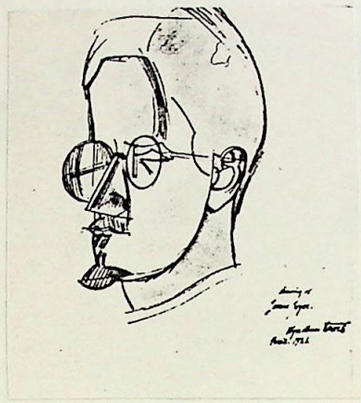
Lewis described himself as a vorticist which means he accepted the development of machinery in a cool and detached way, without the sentiment or emotional fervour of the futurists. Lewis sees Joyce's face as areas of shape. (fig.15, fig. 16, fig.17). His sharp angular and concise line, reflects the hard edged design of machinery. The of facial expression, the cool and analytical view of Jouce is not representative of Lewis's attitude to Joyce, but Lewis's attitude to art. Lewis and Joyce became good friends. Because Lewis also wrote, they had a lot in common and plenty of ideas to discuss. Form these portraits it is difficult to see beyond Joyce's physical appearance.

A LAMPOON ON JOYCE

In 'The Duc de Joyeux' Lewis's most renowned portrait of Joyce is a lampoon on Joyce's personality. (Fig. 18). Although it appears quite different in style and form, it is also representative of Lewis. This tall elegant figure of Joyce dressed in courtly dress singing, is mocking Joyce's claim of noble decent. (11. p.111). The ruffles, collar, nose and closed eyelids are subtle associations with the nobility. In parts it is very confusing and complex, his legs are barely identifiable, only highlighted by rosetted garters. This multi-facetted style of drawing reflects what the Cubists were

(Fig. 13) Augustus John, 1930. Pencil on Paper.

(Fig. 14) Augustus John, 1930. Chalk on Paper.

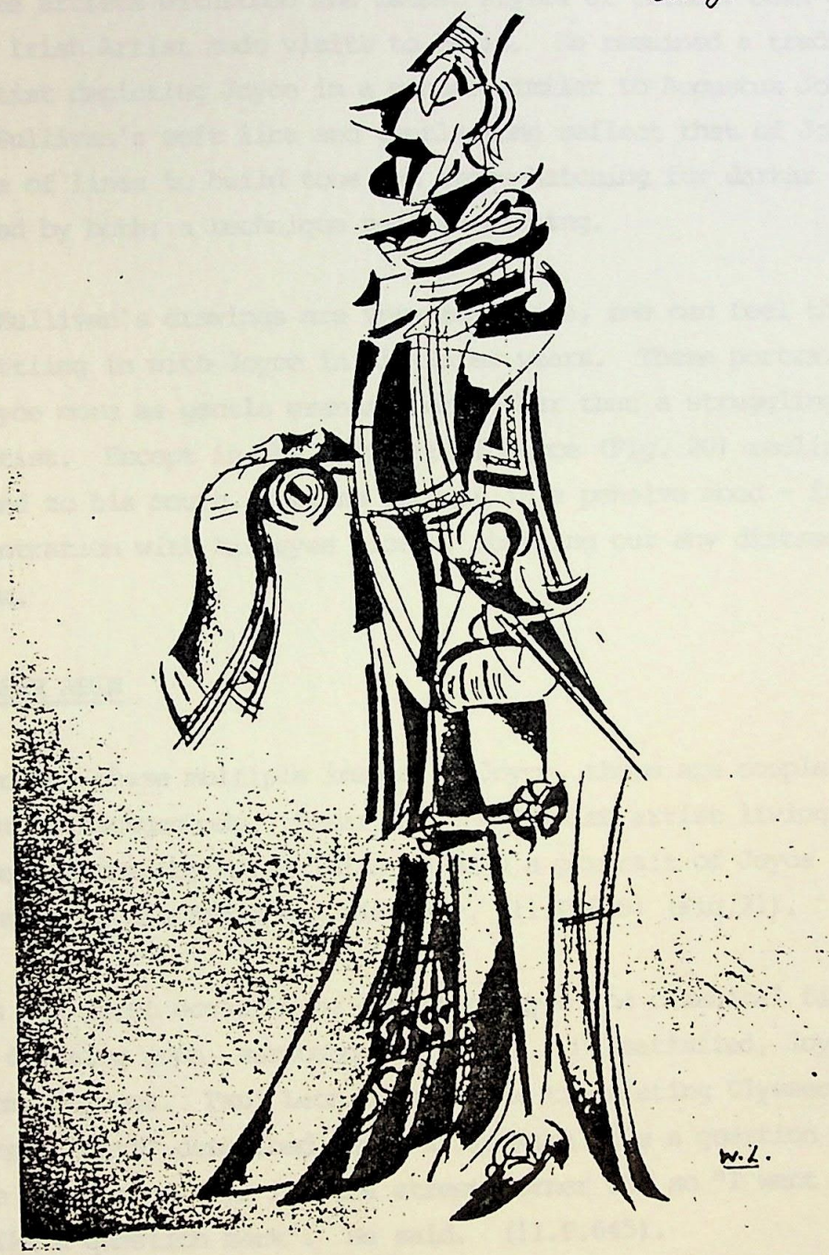


(Fig. 15) Wyndham Lewis, 1921.
Ink and Watercolour (28.4 x 20.6 cm)

(Fig. 16) Wyndham Lewis, 1920.

(Fig. 17) Wyndham Lewis, 1920.

The Duc de Joyeux Sings



(Fig. 18) 'The Duc de Joyeux Sings' Wyndham Lewis, 1920's.

doing. Although Lewis was not a Cubist or futurist they influenced his work.

SEAN O'SULLIVAN

Some artists withstood the latest styles or trends. Sean O'Sullivan an Irish Artist made visits to Paris. He remained a traditional artist depicting Joyce in a manner similar to Augustus John. (Fig. 19). O'Sullivan's soft line and gentle tone reflect that of John's. The use of lines to build tone and cross-hatching for darker tones is used by both; a technique used in etching.

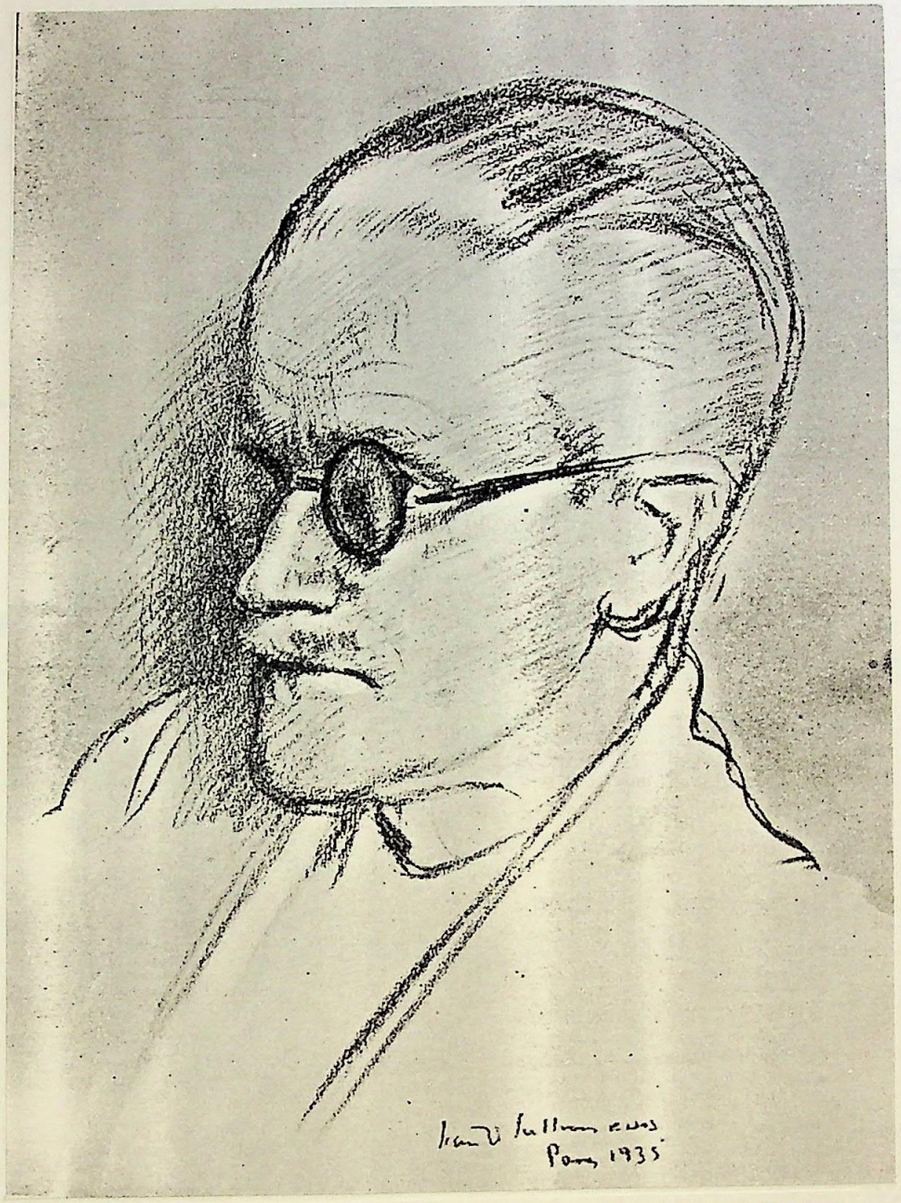
O'Sullivan's drawings are very sensitive, one can feel the frailty settling in with Joyce in his later years. These portraits depict Joyce more as gentle grandfather rather than a struggling literary artist. Except in the portrait of Joyce (Fig. 20) reclining with his hand to his mouth. Here he appears in a pensive mood - in deep concentration with his eyes closed, shutting out any distractions around him.

CESAR ABIN

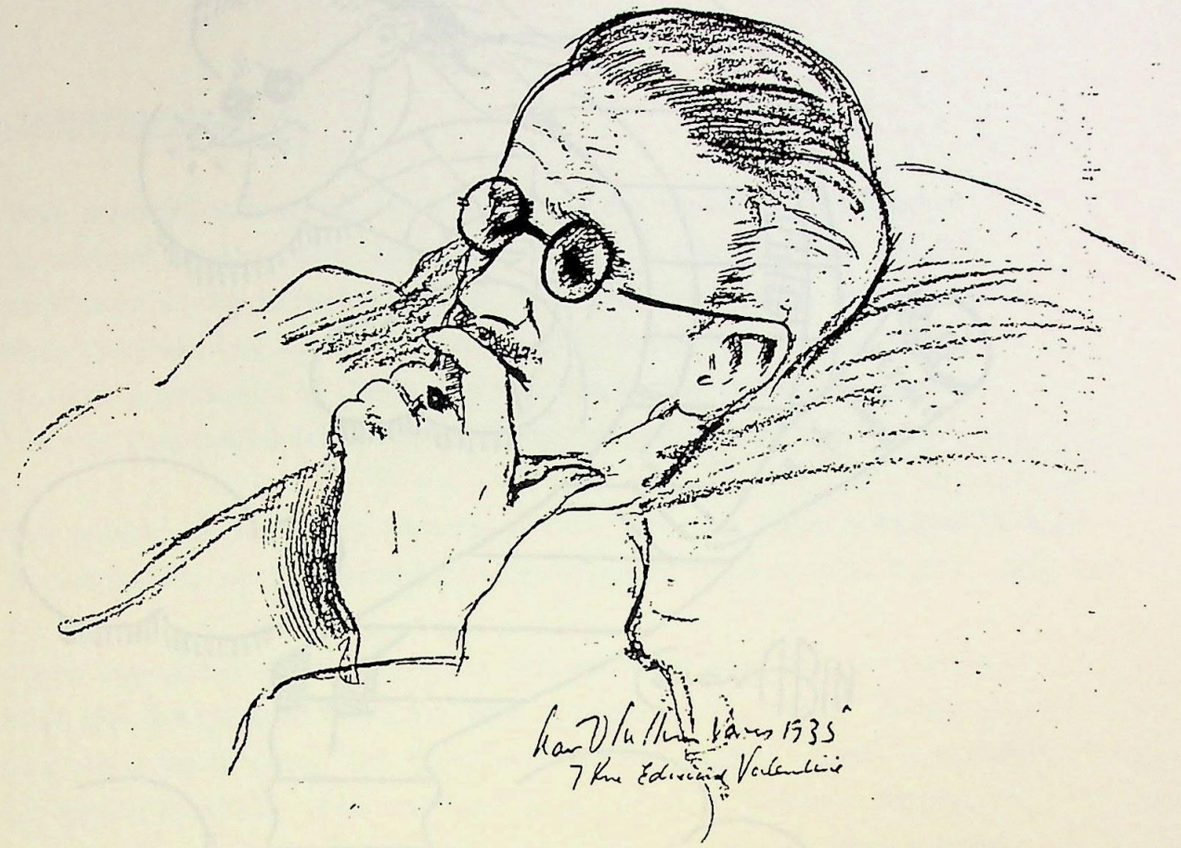
Amongst these multiple images of Joyce, there are couple with interesting backgrounds. Cesar Abin, a Spanish artist living in Paris was commissioned by Maria Iolas to make a portrait of Joyce in 1932 in honour of his fifthieth birthday. (11.P.645) (Fig.21).

On the first occasion he depicted Joyce the classical figure in a dressing gown, surrounded by books. Dissatisfied, Joyce proposed some changes. Paul Leon whom he was translating Ulysses into French with) described Joyce as looking like a question mark when he stood bent over it at a street corner and so "I want to look like a question mark". He said. (11.P.645).

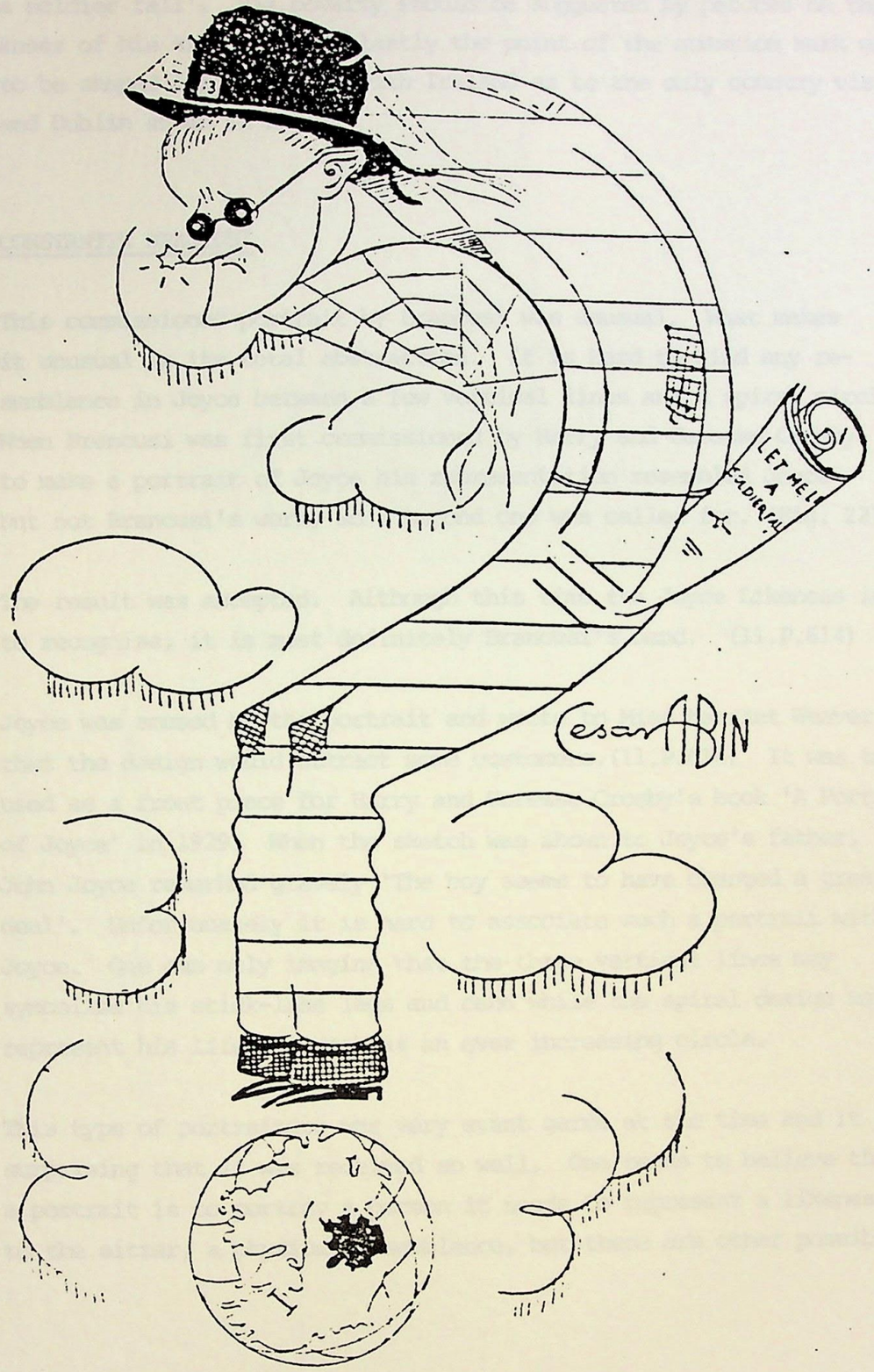
Someone had called him 'a blue nosed comedian' so he insisted on a star at the end of his nose to illuminate it. To suggest his mourning for his father and his chronic dejection, he wanted to wear a black derby with number 13 marked on it and cobwebs surrounding it. He also requested that sticking out of his



(Fig. 19) Sean O'Sullivan. 1935. Pencil on Paper.



(Fig. 20) Sean O'Sullivan. 1935. Pencil on Paper.



(Fig. 21) Cesar Abin, 1932.

trouser pocket should be a roll of paper bearing the song 'Let me like a soldier fall'. His poverty should be suggested by patches on the knees of his trousers, and lastly the point of the question mark was to be shaped like a globe, with Ireland as to the only country visible and Dublin shown in black.

CONSTANTIN BRANCUSI

This commissioned portrait by Brancusi was unusual. What makes it unusual is its total abstraction. It is hard to find any resemblance in Joyce between a few vertical lines and a spiral circle. When Brancusi was first commissioned by Harry and Caresse Crosby to make a portrait of Joyce his representation resembled Joyce but not Brancusi's work, so a second one was called for. (Fig. 22).

The result was accepted. Although this time the Joyce Likeness is hard to recognise, it is most definitely Brancusi's hand. (11.P.614) (Fig.23).

Joyce was amused by the portrait and wrote to Miss Harriet Weaver that the design would attract some customers.(11.P.614) It was to be used as a front piece for Harry and Caresse Crosby's book 'A Portrait of Joyce' in 1929. When the sketch was shown to Joyce's father, John Joyce remarked gravely 'The boy seems to have changed a great deal'. Unfortunately it is hard to associate such a portrait with Joyce. One can only imagine that the three vertical lines may symbolise his stick-like legs and cane while the spiral design may represent his life and work as an ever increasing circle.

This type of portraiture was very avant garde at the time and it is surprising that it was received so well. One tends to believe that if a portrait is to portray a person it needs to represent a likeness to the sitter, a physical resemblance, but there are other possibilities.

CHAPTER THREE

Today James Joyce is still being painted by artists such as Louis le Brocquy, Micheal Farrell and Henry Sharpe to name a few. In the case of Louis le Brocquy, he has painted more than 120 portraits of Joyce, (33.151) while Micheal Farrell's single painting is an unusual piece in the context of the rest of his work. It is ironic, how these artists like Joyce left Dublin to pursue their artistic careers and in France.

LOUIS LE BROCQUY

Undoubtedly the most significant of these contemporary portrayals are by Louis le Brocquy. A Dubliner, now living in the South of France with his wife, the artist Anne Madden, he has produced portraits of Joyce, Frederico Garcia Lorca, Yeats, Shakespeare and other well known artists. His subject matter tends to focus on deceased personalities, except for the portraits of his father, Michael Scott, and Samuel Beckett. He does not like to work in the presence of the person whose image he seeks to capture. Instead he prefers to work from photographs, and reconstruct an image himself. (33.124).

A photograph which is factual in appearance, is a permanently stilled moment which sometimes resembles a person and at other times does not. The portrayal of these contradictory images, and the many layers and aspects of a person challenge le Brocquy. (33.150).

He describes his portraiture as a type of archaeological exercise, where he searches for the reality lying between two or more references. Through their work and images, le Brocquy becomes familiar with his subjects. (7.36), (2.13).

When depicting great artists he tries to capture the truth of his subject by expressing as little as possible of his own personality. (33.132). As Claude Estebay, the French poet put it, Louis le Brocquy's aim is not "resemblance mais vraisemblance". (33.126). The truth can not be captured in one image just as one photograph could not reveal all about a person's appearance.

In le Brocquy's portraits of Joyce he tries to discover the reality, and spirit which lies inside the "magic box"; the head. (33.126). le Brocquy combines various photographs to constitute different aspects of Joyce, from which a series of portraits evolved. He sees his portraits of Joyce as an indefinite series. (33.152). le Brocquy believes it would be impertinent as well as futile to attempt a single static image of such a great artist as Joyce (2.51).

le Brocquy's unusual portraits or heads are thought to be part of a Celtic tradition. It is difficult to point to the source of this inspiration. It is believed that the stone carved heads at Clonfert, a head cult of Celtic-Ligurian origin that had been practised near Aix-en-Provence and the commissioned portrait of Yeats lead him into his phase. (33.15), (33.47), (33.147).

The artist is only concerned with the subject's facial features. Generally there is no sign of a collar, tie, neck, ears or hair. (Fig.24). Of course there are some exceptions, the occasional portrait suggests ears and most of the James Joyce images have a moustache and spectacles for identification purposes. The areas which receive most attention are the eyes, nose and mouth. These heads are 'quotations from bodies', they have no context, no supporting frames or times (33.131).

le Brocquy's method of painting is distinctly Proustian (33.58). Proust based his long novel on involuntary memories sparked off by unforeseen incidents. le Brocquy similarly paints without imposing himself, he describes it as being autonomous. He says even when his right hand was out of action, his left hand produced similar portraits. One can see this by comparing those heads painted in 1964 with those made in 1975.

le Brocquy approached the subject of James Joyce because as a Dubliner he felt bound to him, although he hardly felt tied to Dublin. When Joyce left Dublin, as a voluntary exile, he never lost contact. Despite loving the city he could not live within its system. le Brocquy left never feeling that the city belonged to him. Only by going away has he found his Irish identity. (iii,3). In le Brocquy's portraits of Joyce he does not believe he is being

(Fig. 24) Louis le Brocquy, 1977. Oil on Canvas (70x70cm)

nostalgic or nationalistic but this could be queried (7.33).

When accused of being subjective, le Brocquy answers, all artists are to a certain extent since they depend upon an essentially subjective process. He went on to explain that the painter continually paints his self-portrait in all things, since what he tries to draw up from the depth of the canvas lies really somewhere in his own head. (2.15). Le Brocquy clarified this by confirming that his painting is not primarily a mode of self expression or even communication, but an exploration of interiority, exposing us to that aesthetic otherness which is a part of him. (7.36).

So how does le Brocquy explain the breaks he takes from his heads. He has been known to paint the doves and gold fish in his garden and a selection of lemons on a plate. One can not help doubting le Brocquy's imagination and originality. But whatever he may lack in original thought he has made up for in his style of painting.

So many artists strive for originality and individualism. Unfortunately le Brocquy's heads have been very successful and sought after. This factor has possibly prevented the artist from further experiment or development. He has found something that works and sells and so perhaps his work has become stagnant. Is he playing it safe commercially?. He has been producing heads now for over 15 years and it does not seem as though it will stop. One picture went for over £20,000 at an auction recently. These portraits are in great demand. In marketing terms he has established a valuable niche.

Before he starts his task, is made that much easier because as long as there is some resemblance to the generally preconceived image there will be interest from the public. Despite his professed intentions as he started out, it is hard to believe that he is still trying, more than 120 portraits later to discover the "inner landscape of Joyce". (33.69).

It is difficult for le Brocquy to capture the spirit of a dead person, by reading his novels, studying his autobiographies and photographs. (33.150). The idea of portraying Joyce, through the use of other portraits seems second rate. One would imagine that an image or

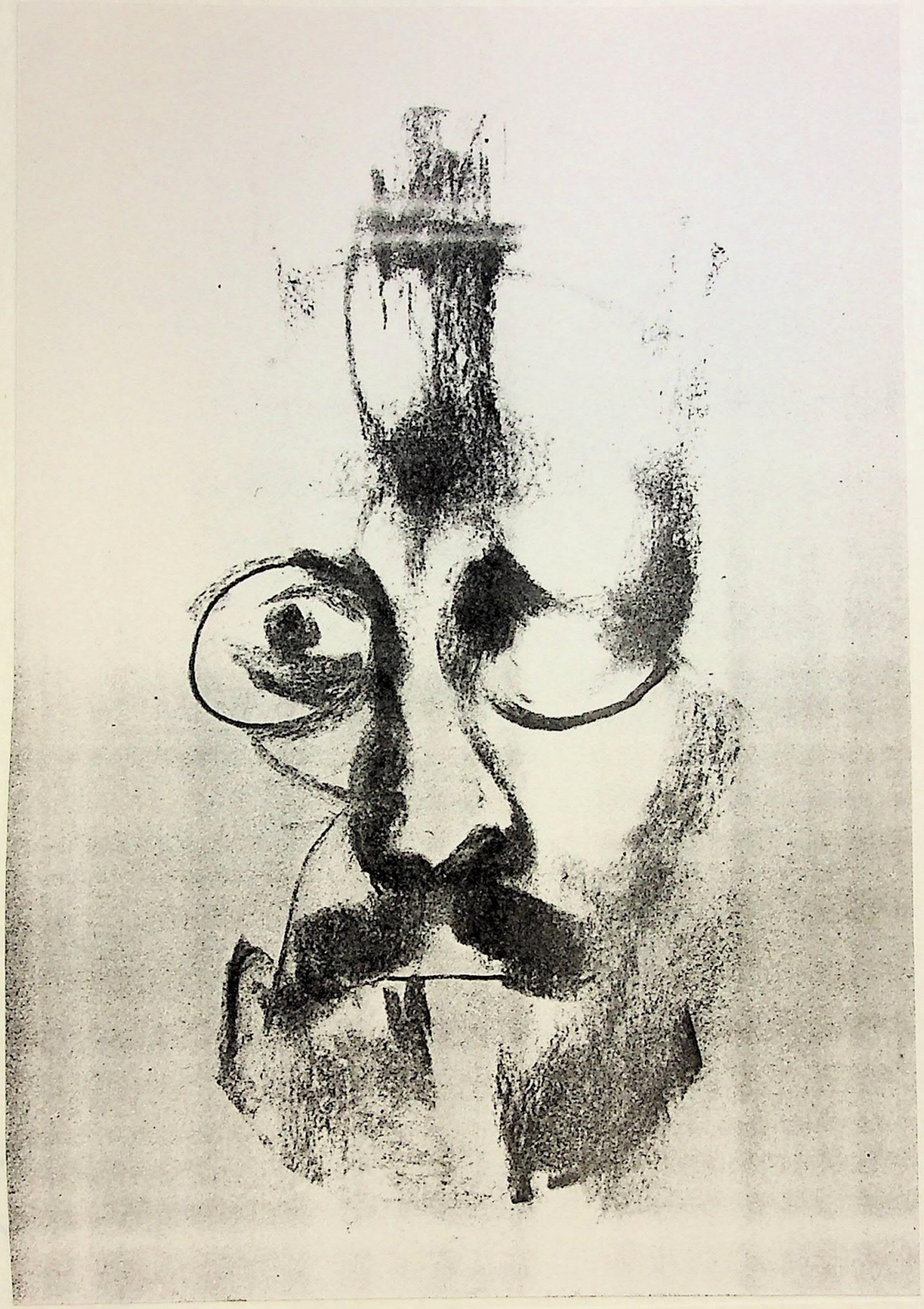
portrait twice removed must lose faithfulness, reality and a sense of being. The images of Joyce are described by Miss Kernoff (a sister of Harry Kernoff, the Irish artist) as 'haunting and ghost like'. (iv.4).

The heads emerge and retreat before our eyes always appearing at a distance. This advancing and retreating is suggested by the haphazard brush strokes and use of colour. One experiences the artists emotions rather than that of the subject.

Each portrait, whether Joyce, Beckett or Yeats, stirs a similar emotion in the spectator. The portraits hardly capture the spiritual likeness of being. Although Claude Esteban believes that "le Brocquy applies himself obstinately to showing this inward life". (33.125). le Brocquy himself sometimes doubts his own capabilities. He questions whether it is at all possible to paint such an intangible thing. (33.69). In the images of Joyce his facial expressions tend to change from a grin to grim look; we learn very little about Joyce from le Brocquy's portraits. He seems to be counting on what we already know. All we see is evidence of how he has teased or disturbed the surface of the canvas as he tries to uncover or discover the spirit, "as a kind of archaeologist". (33.67). le Brocquy's undefined line, blurred areas of white and colour suggest a timidness or uncertainty towards approaching such a subject as James Joyce. "I confess I felt something of the same fearful hesitation on returning to the door of my studio and to the multiple photographic and other images of Joyce which filled it." (33.152). He suggests rather than states, nudges rather than pushes. The image of Joyce is never very clear, he appears to emerge from and fade into the white canvas.

This emergence and immergence le Brocquy says can only occur through a hand that waits and does not impose itself. (33.146). Indeed it is evident that the artist has patience and perseverance. By staying with the same theme for over 15 years or is this just a valuable furrow in to which he has become immersed? One wonders if he still finds his work fulfilling and challenging.

le Brocquy had also made images of Joyce in charcoal and water colour; these portraits are the most telling portraits. (Fig.25), (Fig. 26). He uses the side of the stick, filling in planes in the same random way



(Fig. 25) Louis le Brocquy, 1977. Charcoal on Paper (23 x 19cm)

(Fig. 26) Louis le Brocquy, 1977. Watercolour on Paper (23x19cm)

as seen in his paintings. His watercolours are light as he uses very little paint. But they do not have the same energy or density as conveyed in his oil painted heads.

The manner in which the images advance and retreat is similar to what happens in the camera as one turns the lens to get the image in focus. Different areas of the face are identifiable in various portraits, so through a combination of portraits a full face becomes clear.

Since the eyes play such an important part in human contact and communication; the use of glasses tend to distract the spectators, eye, while disguising or masking the emotions behind. Occasionally le Brocquy portrays Joyce without his spectacles, but little more is revealed, since, the eyes are obliterated in keeping with the rest of the portrait.

But le Brocquy has a very interesting technique of painting in oils, he would tip his brush in some blue say on one side and some red on the other. Then he would make a few gestures around the eyebrow or the chin, starting wherever interested him most. (Fig. 24). Sometimes a suggestion of an image would emerge, sometimes nothing. Suggestive marks made by a brush dipped in various colours, almost at random build up to a kind of scribbled structure of colour, moving in and out of a gradually forming image. This free structure usually suggests the areas where white pigment may be heavily brushed on, to form the outer planes of the head.

A great deal of technical difficulty in these paintings comes from the fact that they are heads in utter isolation without any particular circumstances. le Brocquy feels the most difficult part is preventing his heads looking decapitated or too sketchy.

le Brocquy's free yet controlled brush work is attractive. (Fig. 24). It intrigues the eye, the way the dabs of colour are pulled or drawn across the canvas. As these strokes smudge or blur the detailed features of the face they become more evocative and less actual. Since one would expect the distortion and distruption of a face, to cause a certain uneasiness instead the whiteness and subtly of expression inspire a feeling of calmness and innocence.

Louis le Brocquy is fascinated by Joyce's "unique boat shaped head - the raised poop of the forehead, the jutting bow of the jaw - within which he made his heroic voyage, his navigation". Strangely enough le Brocquy rarely depicts Joyce in profile which would illustrate his finely shaped head and which would have pleased Joyce more.

le Brocquy frequently uses Joyce's death mask for his portraits. To these images he adds spectacles. How humourous this seems putting spectacles on a dead man's face. In some of these portraits, Joyce's head appears battered and bruised by a life long struggle. His firm jaw and tight lips symbolise his stubbornness and silence. The round spectacles, so characteristic of Joyce exemplify his short-sightedness, while the lines on his forehead and tight brow reflect the pain he endured throughout life, the numerous eye operations and his personal life.

AN IMAGE OF JAMES JOYCE

Here Joyce is depicted as being under stress or in pain. (Fig. 24). He appears be a bit frail with eyes agoggle. This portrait is unusual compared to the others in that we see Joyce with ears. The lines across his forehead are well defined. One can really feel his frown, you almost want to touch it to see if it is real. The creased forehead, shadowed brow and the slipping glasses give Joyce quite an aged appearance. The highlighted areas of the glasses and upper lip form a dramatic contrast. His mouth reveals nothing, it is carefully drawn totally expressionless. His painted moustache has become distorted by quickly pulling the brush down towards the chin, sometimes stopping and not completing the stroke. The forehead is one plane, with no limits. The paint is drawn up to the extent that it disappears into the white canvas. The right eye is totally obscure, while part of the left one is invisible. These clearly defined areas bring the face closer to the spectator, while the blurred areas have a distancing effect.

MICHEAL FARRELL

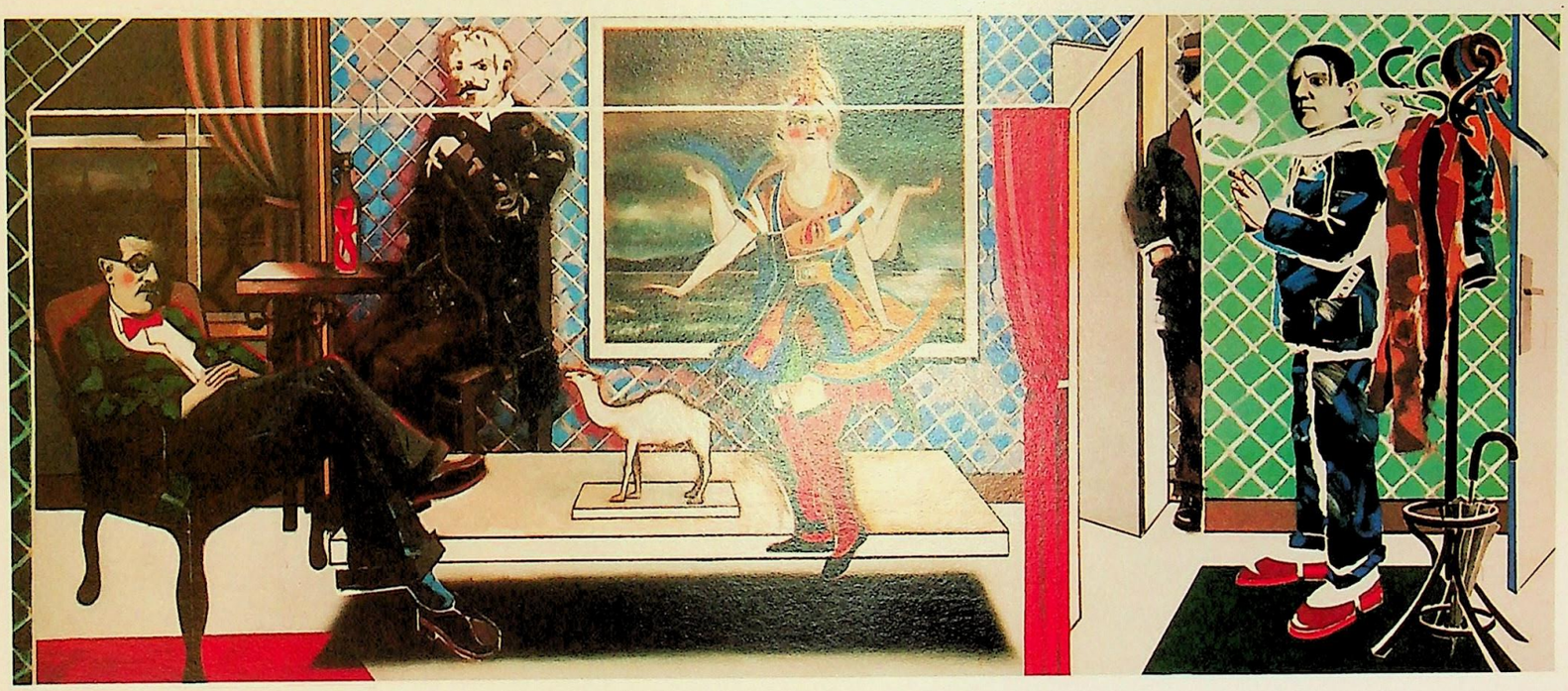
In contrast to le Brocquy Micheal Farrell's portrait of Joyce is

circumstantial and the subject is unusual for Farrell but the style in which it is painted is representative of his other work.
As with le Brocquy, Micheal Farrell left Dublin for France where he lives and paints. His style of painting has developed form a semi-abstract form. The forms he was concerned with were curvilinear and rectilinear. Even when he changed to a more figurative and self-expressive art he used curves and rectangles.

In his painting of Joyce, (1984), (Fig. 27) which is titled "This meeting never took place", Farrell depicts a meeting which he read occurred in Paris on 18th May, 1917 between Joyce, Proust, Picasso and Nijinsky. At a later stage, while the painting was exhibited in Sweden, it was proven that such a meeting could not have taken place since Joyce was in Zurich at the time. So it was assumed to have taken place in 1922, but at this stage Nijinsky, the Russian Ballet dancer was in a lunatic asylum. (ii,6).

Richard Ellman describes the meeting in some detail (11.598),(11.509) (508, 509) RE). Joyce was introduced to Proust as an Irish writer, Proust response was 'I regret I don't know Mr. Joyce's work' and Joyce countered with 'I have never read Mr. Proust'. Childish behaviour but these men had big egos. Joyce regretted saying such a thing and when Proust died the following November, he turned up at the funeral although they had only met but once. There he said that he was sorry they had not talked more together. It is understood that they at least left the party together and that Proust paid for Joyce's taxi.

Each of the figures are treated in isolation. There is no interaction between them whatsoever. Picasso stands at one end smoking a cigarette while looking to our left Joyce sits cross legged, and slumped in a chair on the left. He appears very flushed, red faced and not at all happy to be there. Proust sits on the far side of the room in a very upright position with his hand bent over. In comparison to Joyce - Proust appears to be alert. He is not as relaxed or oblivious as Joyce. He sits against the wall, on a dining chair while Joyce lounges in a salon chair with his legs extended well out in in front of him. Nijinsky dances as suggested by the multiple images of movement and his red cheeks. There is an unidentified figure



(Fig. 27)(i) Micheal Farrell, 'This Meeting Never Took Place'
1984. Oil on Canvas (168x390cm).

standing in the doorway, which is probably the host.

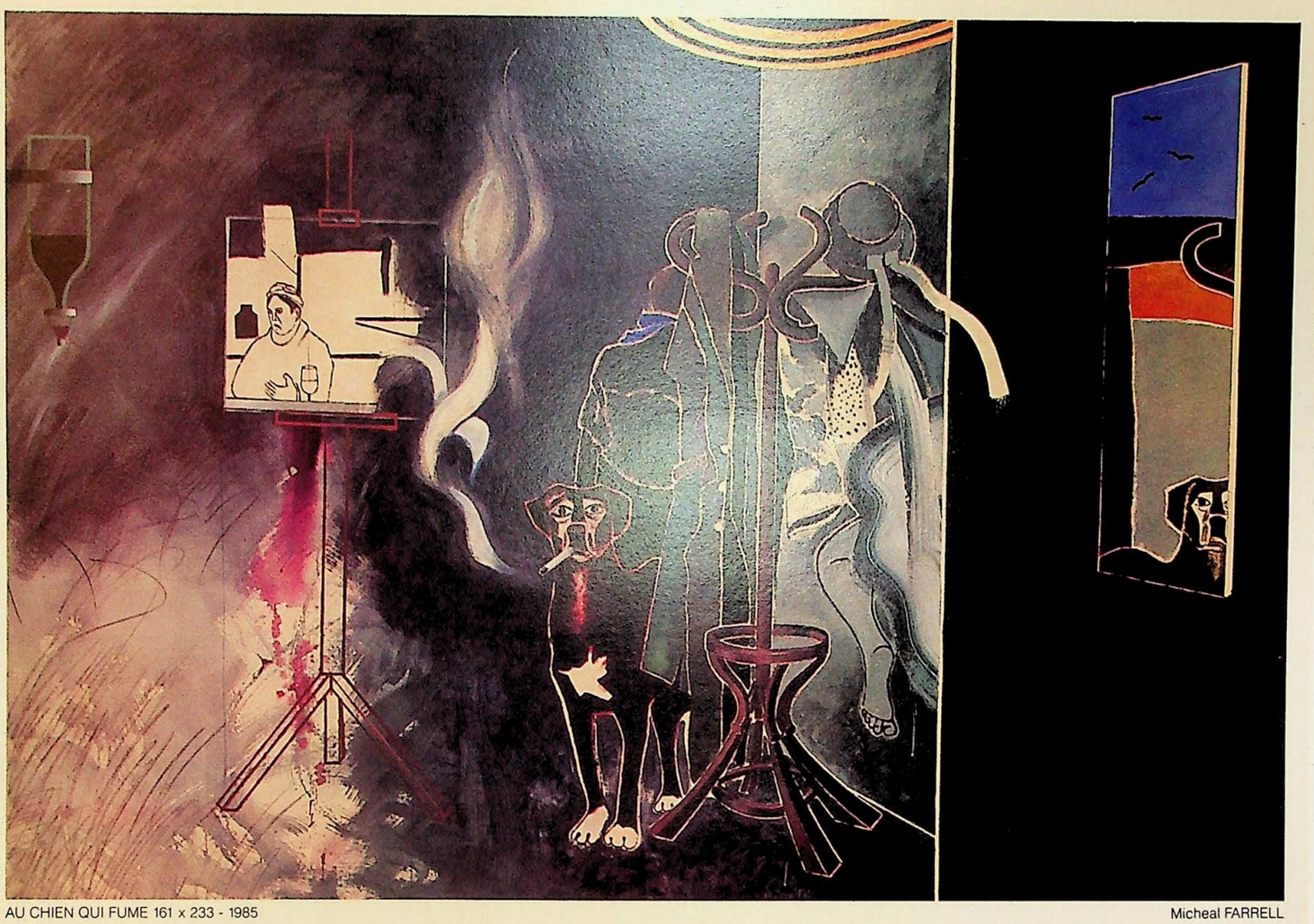
Joyce who is believed to have turned up drunk to the party is painted with red cheeks and red outline illustrating his alcohol warmed body. Sitting on the table beside Proust is a bottle of wine with what looks like a red serpent inside, perhaps suggestive of the evils of alcohol. In the window behind Joyce and to the left of Proust there is a view of Paris, with the Eiffel Tower and a stone sculptured monkey, part of the city architecture. The picture behind Nijinsky is of Howth head and the Bailey lighthouse. Below that picture in the centre there is a camel, on some kind of panel or table freely suspended in the air. The camel is a symbol of Molly Bloom's soliloquy on Howth Hill, when she is dreaming of camels in Arabia.

There are a number of elements which Farrell uses repeatedly in his paintings. The coat stand, and the serpent in the bottle as already mentioned are the most frequently occurring images.

The coat stand also appears in 'Au Chien qui Fume' with the same hat and coat. Fig. 27(ii). Farrell's strong rectilinear preference is clearly visible by the patterned walls, the hard edged doors, carpets and curtains.

There are a lot of confusing elements in the painting. The perspective of the room is puzzling, with the superimposed white frame which is drawn in the opposite direction. It seems to put Proust, Joyce and Nijinsky in a glass case, as though on show. The red curtain suggests that we have fortunately been allowed this glimpse. The way Farrell applies the paint is representative of his style. Solid flat colour combined with wishy washy soft toned areas. He depends a lot on outline to give his picture structure and form. It changes from black to white or colour depending on the nature of the subject and its colouring. For example the bottle before Proust is outlined in green, while Nijinsky's arms and legs are defined in gold.

Farrell's treatment of Picasso is slightly different. His suit is treated in an abstract way. He sees him as areas of shape and texture. With the exception of his head, this section of the painting is painted in a less refined style. Farrell has reduced the elements to greater simplicity. Shape, pattern and rhythm seem to interest him.



(Fig. 27)(ii) Micheal Farrell "Au Chien qui Fume". 1985. (161 x 233cm)

Recently his work has changed from very decorative rectilinear and curlinear patterns to more political and personal paintings. Which reflect his vulneralbility, his political attitudes and aspirations.

HENRY SHARPE

What could be of greater contrast than Henry Sharpe's illustrations of Joyce. In "Joyce - a clue" by Mairead Byrne, he illustrates Joyce as described in the text. These depictions of him are simple and reproduced in black and white. Of the three Irish artists mentioned earlier, Henry Sharpe is the only one to have remained in Dublin.

There are sixteen illustrations in the book, two of which have been published as postcards. In this brief chronological history by Mairead Byrne, Sharpe uses previously recorded portraits of Joyce for his illustrations. He does little to change them. He mainly works from photographs which he traces, and to which he adds tone by stippling. Sometimes he will use a line only or simply silhouette a shape. His illustrations tend to be factual but lacking slightly in artistic personality. Sharpe does not try to disguise his sources, What is copied is stippled, and what is his own, is linear and toneless.

One of the illustrations to be reproduced as a postcard accompanies the text 'In Dublin's Fair City'. (Fig. 28). Although Joyce loved the city, he could not live there as afore mentioned . Its system and the rules of the Church he felt would kill him, as he believed it killed his mother. (iii.4.). The best he could do was to present this small city of great personality to the world. He had to work largely from memory, "juggling fact with fiction". It is this line which inspired Sharpe's illustration. He shows Joyce as he appeared in Zurich 1917 (aged 35) playing with a puppet of himself as he would have appeared in Dublin in 1904. (Fig. 29). He was a UCD college student at the time. This image is a symbol of life in Dublin, which he would describe. The head of the puppet is taken from a photograph taken in C.P. Curran's garden in Sandymount. (Fig. 29). When Joyce was asked what he was thinking at the time the photograph was being taken, he replied 'I was wondering would he lend me five shillings'.

The illustration of the puppet is awkward and primitive in its design.

(Fig. 28) Henry Sharpe, 1985

(Fig. 29) (i) Photograph taken in Zurich, 1917.

(ii) Photograph taken by C.P. Curran, Sandymount, 1904.

(Fig. 30) Henry Sharpe. Postcard published 1985.

Its paper cut out body, universal joints and strings remind one of their first puppet made at school. The two separate illustrations are connected by the puppet strings and the reflected hand gestures.

C.P. Curran's portrait of Joyce although only a casual photograph has become very popular. It appears frequently on broadsheets, posters and other material. In some cases, it is used free standing as a type of logo or motif, as seen on the broadsheet advertisement. (Fig.31). Tim Saska used it repeatedly in a painting titled 'Proteus' (Fig. 32) also appears in Tom Mars silk screen print, "Dear Dirty Dublin" and in a number of commercially illustrated cartoons. (Fig. 33), (Fig.34), (Fig. 35).

Although it is not the conventional image of Joyce - spectacles, moustache, eye piece, we are seeing more of it in conjunction with other tell-tale elements. Soon it will stand on its own as an instantaneous communication of Joyce. As in the case of the James Joyce broadsheet, it has already been adopted as part of its logo.

In the second of Sharpe's illustrations on "looking for the loan of a tenner" (Fig. 36) we see Joyce as he is better known, complete with cane. The drawing restates the familiar picture of Joyce, but in another artist's style. This original drawing captures Joyce's personality equal to that of Desmond Harmsworth. Ironically Joyce is wearing a dress suit while looking for some money. The match, perhaps symbolises his search, the hopelessness and the time of day. The wings resemble those of a bat. Joyce was very much a nocturnal creature staying out till the early hours of the morning. As already mentioned Joyce was very fond of his family but he did spend a lot of time in the Company of others, dining, drinking and preferring not 'literary talk' (11.702). Although he was always short of money, he never stopped spending. He was a bad financier but a munificent tipper. (11.198), (11.639).

Scott Ingersoll is another artist who has published his caricature of Joyce as a postcard.(Fig.37). It is a simple, free drawing, clearly capturing his familiar image and gesture in the drawing, but there are a couple of inaccuracies. His moustache bears a resemblance to that of Charlie Chaplin and Hitler, but in fact it was as broad as his upper lip. The hair from the top of his head appears extremely long and untidy,

JAMES JOYCE BROADSHEET

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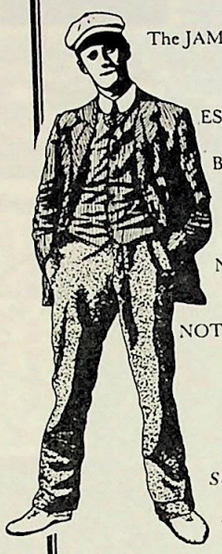

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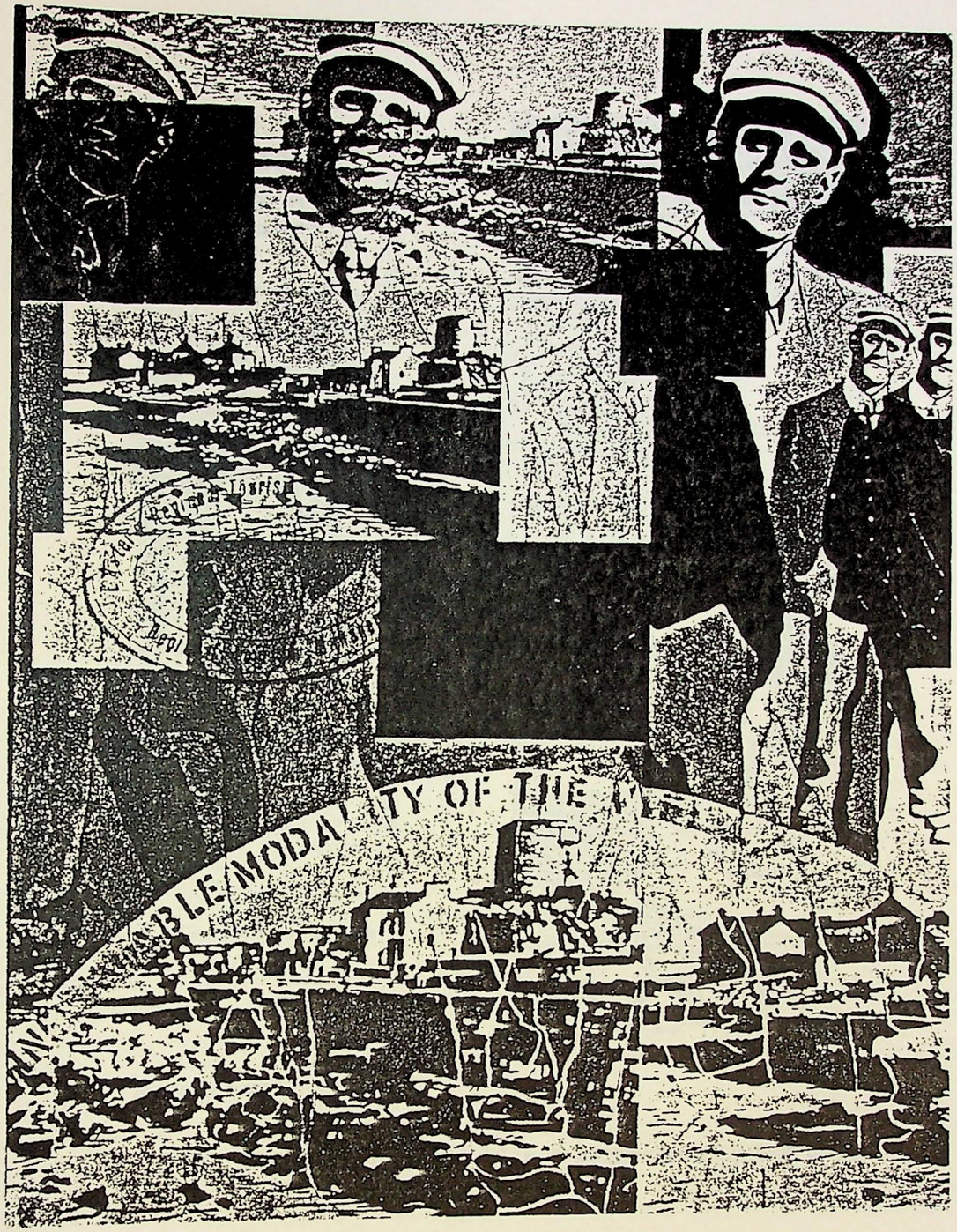
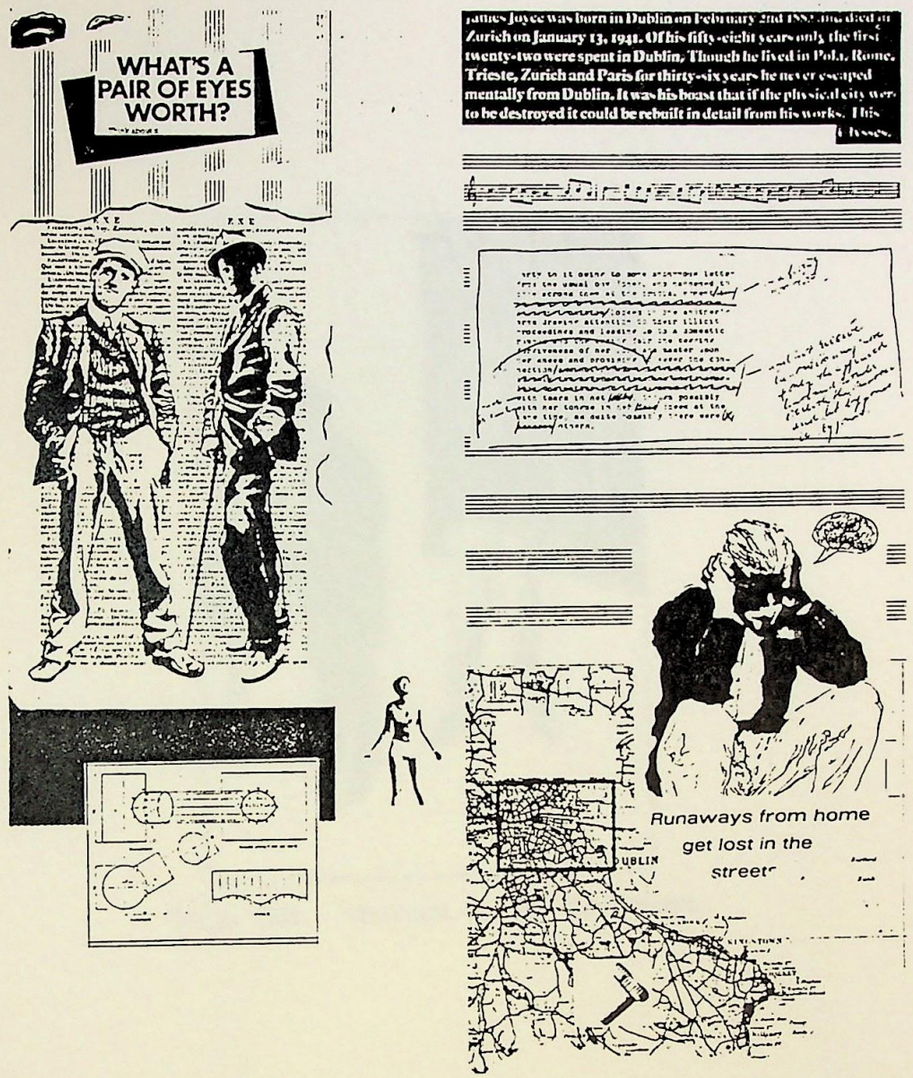
We are unfortunately unable to accept cheques drawn on foreign banks which are made payable in sterling and we advise subscribers in other countries to send their subscriptions by international money order or through the Post Office.

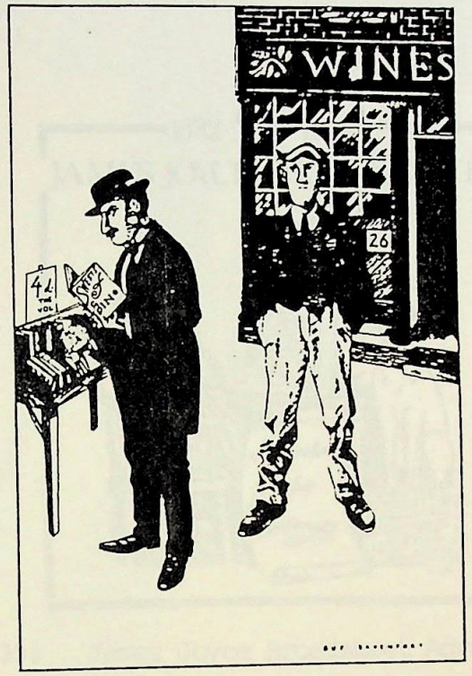
(Fig. 31) James Joyce Broadsheet subscription form 1982.



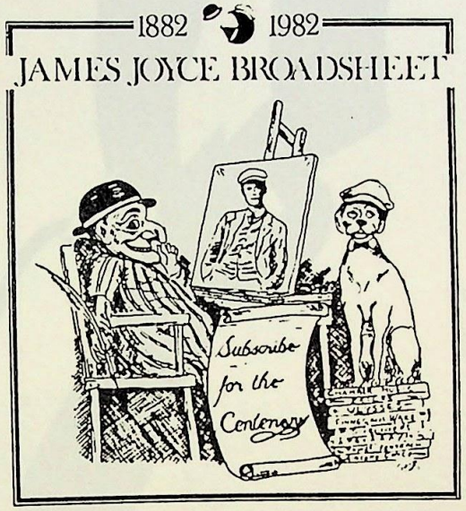
(Fig. 32) "Proteus" painting by Tom Saska.



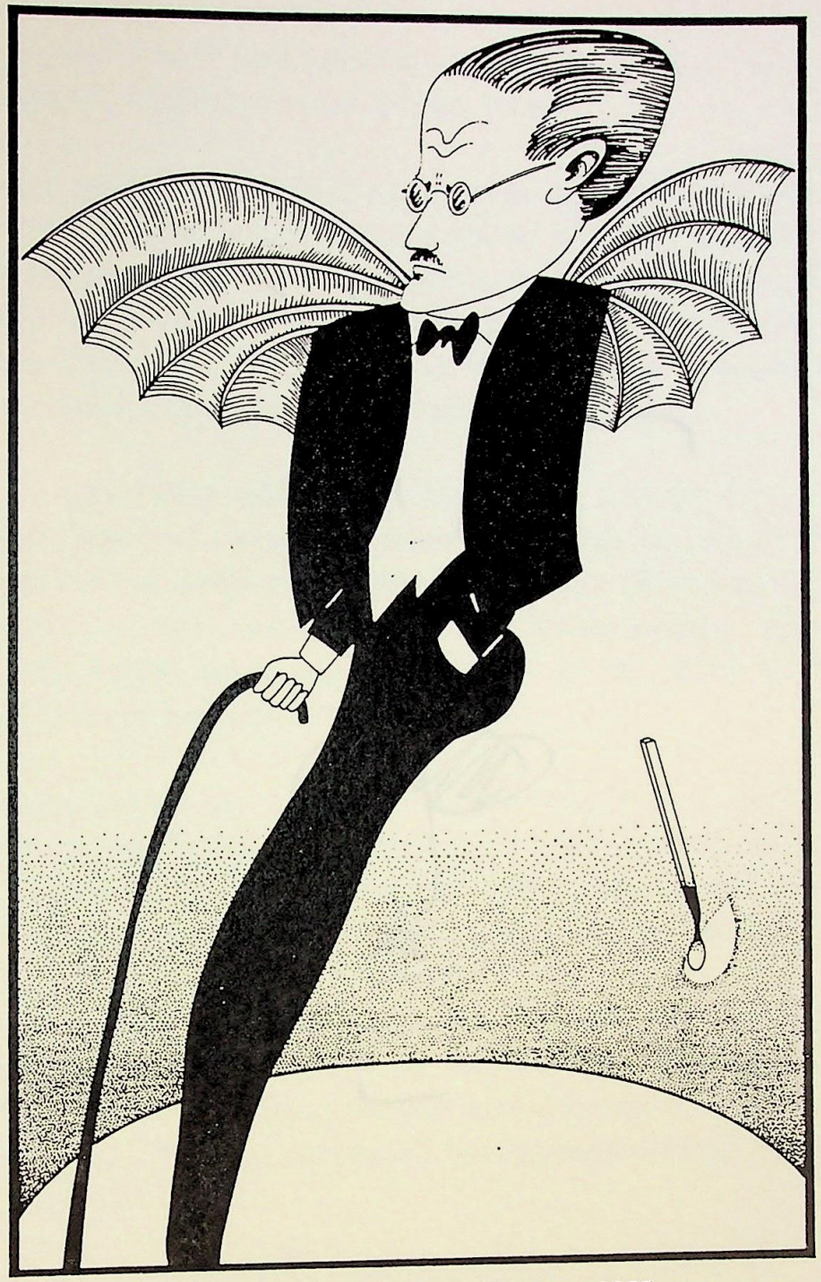
(Fig. 33) "Dear Dity Dublin " silkscreen by Tom Mars.



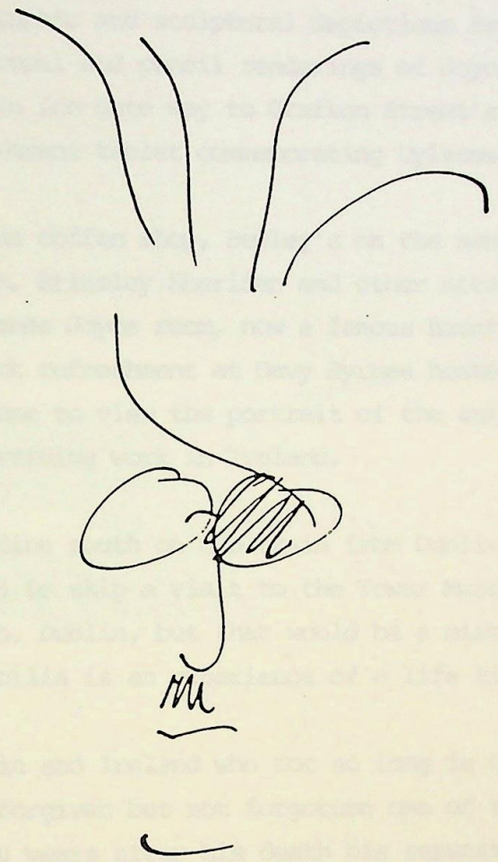
(Fig. 34) Cartoon by Guy Davenport.



(Fig. 35) James Joyce Broadsheet Advertisement.



(Fig. 36) Henry Sharpe, 1985.



(Fig. 37) Scott Ingersoll.

unlike Joyce who always kept his hair slicked back and well trimmed.

Scott Ingersoll is an American artist who worked in Ireland for seven years. During this time he also made sketches of other great writers such as Beckett, Oscar Wilde and Yeats. Examples of these can be found in Fred Hanna's Bookshop, Nassau Street, Dublin.

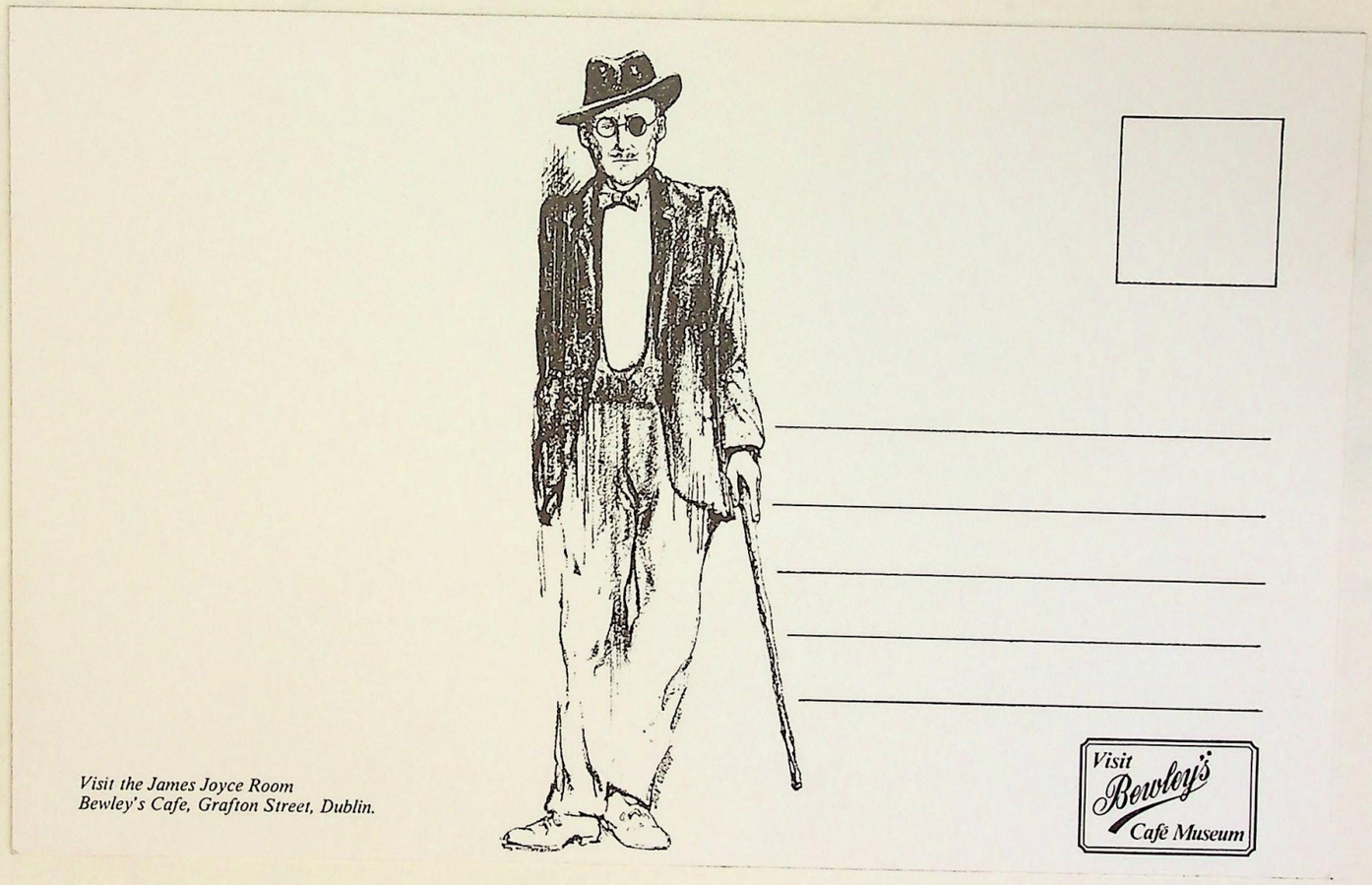
James Joyce appears to have unwittingly sewn the seeds of a new culture: whilst walking from Westland Row to Stephen's Green Dublin one will encounter graphic and sculptural depictions from his life and works. From charcoal and pencil renderings of Joyceana in book-shops from the Lincoln Inn gate way to Grafton Street's corner which contains a bronze pavement tablet commemorating Uylsses.

The city's most famous coffee shop, Bewley's on the same street with connections back to R. Brinsley Sheridan and other notable literary giants has its own James Joyce room, now a famous haunt for tourists and students. A quick refreshment at Davy Byrnes hostelry in Duke Street would enable one to view the portrait of the author by Harry Kernoff; his last surviving work in Ireland.

Many a traveller heading south on the train from Dublin. exhausted by Joyce could decide to skip a visit to the Tower Museum bearing his name in Sandycove, Co. Dublin, but that would be a mistake. Here among Joycean memorabilia is an experience of a life time to be enjoyed.

The citizens of Dublin and Ireland who for so long in this century despised Joyce have forgiven but not forgotten one of their most famous sons. Over 40 years after his death his reputation and app-reciation of his literary endeavours have spawned an ever increasing graphic industry

> Bedad he revives see how he rises,
> and Finnegan rising from the bed,
> says 'Whirl your liquor round like blazes,
> Thanam o'n dhoul, do ye think I'm dead?.



(Fig. 38) The James Joyce Room, Bewley's Cafe, Grafton Street, 1988.

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