

A COMMENTARY ON THE AUTOBIOGRAPHIES OF W.B. YEATS

Gretchen L. Schwenker

University of Stirling

Degree of Ph.D.

October 1980

## [ HODOS CHAMELIONTOS ]

p.253 'When staying with Hyde in Roscommon' - Yeats's visit lasted from 13 April to 1 May, 1895. He stayed at Hyde's Ratra House, Frenchpark, County Roscommon. See note, p.129 on Douglas Hyde.

Lough Kay - Also Lough Cay, Lough Cé, Lough Key, Boyle, County Roscommon. Until the Williamite War, the area was controlled by the MacDermots, Princes of Moylurg, beginning with Carraigh Mhic Diarmada. Here the Annals of Lough Cé were compiled.

Tumaus Costello - Also called MacCostello of Moygara, famed in the Irish folk-song, 'Uná Bhán', which is based on the legend of Costello's tragic love for Una MacDermot, the daughter of the last chieftain of Castle Rock. The lovers were buried on Insula Trinitas or Trinity Island.

Proud Costello, Macdermot's Daughter, and the Bitter Tongue - This story was published in The Secret Rose (Lawrence and Bullen: London, 1897). See Mythologies, pp. 196-210. It first appeared under the title 'Costello the Proud, Oona MacDermott and the Bitter Tongue', The Pageant, 295 (1896). An altered version appeared in the second edition (Maunsel & Co: Dublin, 1905).

Hyde's account in the Love-Songs of Connacht - (T. Fisher Unwin: London, 1895). Hyde's account of the story of Tumaus Costello included the poem composed for Una MacDermott called 'Oona Waun (Fair Una)'. See pp. 47-61, for both the story and poem.

p.253

'story of Hero and Leander' - The famous love story of Alexandrian origin. Hero was a priestess of Aphrodite at Sestos and Leander lived at Abydos. After seeing Hero at a festival, Leander swam the Hellespont each night to be with her. Finally, a storm put out the light she used to guide Leander across and he drowned. Hero then committed suicide by throwing herself into the sea after him. See Ovid, Heroides, 18-19, and Virgil, Georgics, 3.258 ff.

Castle Rock - Carraig Mhic Diarmada, Loch Cé, County Roscommon. Also called Castle On The Rock, MacDermot's Castle, The Rock, MacDermot's Rock, and Castle Island. It belonged, until the Williamite Wars, to the MacDiarmada, Princes of Maghluirg. Yeats conceived of it as his 'Castle of the Heroes', in which he tried to interest Maud Gonne. This inspiration rose out of the castle's own history which included the School Invitations often given by Gaelic Chiefs as attested to in The Annals of Loch Cé. These School Invitations were actually meetings of artists from all of Ireland. See Yeats's account in Memoirs, pp. 123-4:

An obsession more constant than anything but my love itself was the need of mystical rites - a ritual system of evocation and meditation - to reunite the perception of the spirit, of the divine, with natural beauty. I believed that instead of thinking of Judea as holy we should [think] our own land holy, and most holy where most beautiful. Commerce and manufacture had made the world ugly; the death of pagan nature-worship had robbed visible beauty of its inviolable sanctity. I was convinced that all lonely and lovely places were crowded with invisible beings and that it would be possible to communicate with them. I meant to initiate young men and women in this worship, which would unite the radical truths of Christianity to those of a more ancient world, and to use the Castle Rock for their occasional retirement from the world.

p.254 Eleusis - A reference to the Eleusinian mysteries which were the most important religious mysteries of ancient Greece, and were held at the town of Eleusis in Attica. People came from all over Greece to celebrate these mysteries in honour of Persephone (Kore) and Demeter. The mysteries held the promise of an after life that would not only exist but would be happy.

Samothrace - Also Samothrake, this is an island in the north-east Aegean, known for its mystery cult of the Cabiri, or its twin gods. The mysteries here were celebrated from about the fifth century B.C. and the initiates were considered safe from all disasters. Later, after the death of Alexander the Great, many influential Romans joined, if not for the sake of the cult itself, for the right of asylum on the island.

'for Blake, ... for Swedenborg ... for Boehme' - See notes, pp. 140, 193, 195.

The Rose - Yeats published 'The Rose', using the title as a descriptive heading, in his volume of Poems (1895). This defined a group of shorter poems from The Countess Kathleen and Various Legends and Lyrics (1892). Yeats's note to the group was printed in the Collected Poems, originally in 1925:

The Rose was part of my second book, The Countess Kathleen and Various Legends and Lyrics, 1892, and I notice upon reading these poems for the first time for several years that the quality symbolised as The Rose differs from the Intellectual Beauty of Shelley and of Spenser in that I have imagined it as suffering with man and not as something pursued and seen from afar. It must have been

p.254

a thought of my generation, for I remember the mystical painter, Horton, whose work had little of his personal charm and real strangeness, writing me these words, 'I met your beloved in Russell Square, and she was weeping', by which he meant that he had seen a vision of my neglected soul. (See pp. 31-57 of the Collected Poems. Refer also to A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p. 22)

'Come near, come near, come near - Ah, leave me still...' -

Part of the second stanza of Yeats's poem, 'To the Rose upon the Rood of Time'. This first appeared in the Countess Kathleen (1892) with the other 'The Rose' poems. See Collected Poems, p.35. Also see A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 22-27.

p.255 'with mirrors in their hearts' - See the Yeats story, 'Hanrahan's Vision', where Yeats uses the phrase, 'the mirrors in their hearts'. (Mythologies, pp. 250-51).

Mathers - See note, p. 218.

Zoroaster - Also Zarathustra; the founder of Zoroastrianism was first heard of by the Greeks in the fifth century B.C. Some experts place him as living c.660-c.583 B.C. while others claim c.570-500 B.C. He was a Persian religious leader, and the religion flourished in Persia from the Achaemenidae to the end of the Sassanian period. The Zend Avesta is the main source which Zoroaster used for his doctrine. Myths about Zoroaster are numerous and little is definitely known. He was thought to be a conquered king of Bactria in one legend and

p.255

a Median in another. One story relates that the mountain to which Zoroaster retired for solitude was consumed by fire, but Zoroaster miraculously escaped and addressed the people. He is also known as the founder of the Wisdom of the Magi. Plutarch gives an account of his religion in Isis and Osiris (pp. 46-7). Dualism is an essential part of the religion that Zoroaster created.

'in unintelligible images' - See also Yeats's essay,

'Swedenborg, Mediums, Desolate Places':

'Stoop not down', says the Chaldean Oracle, 'to the darkly splendid world wherein continually lieth a faithless depth and Hades wrapped in cloud, delighting in unintelligible images'.

(Explorations, p.57)

'my elderly uncle' - George Pollexfen. See note, p.40

for 'Reveries Over Childhood and Youth'. Yeats stayed six months with George Pollexfen at his home, Thornhill, Sligo, from November 1894 to the summer of 1895. Yeats recalls how his uncle got blood poisoning from a bad smallpox vaccine. Yeats cast symbols and gave him 'a secret word' to use to banish any marauding spirits. His uncle was much better the next day. (See Memoirs, p.75, and 'Hodos Chameliontos', p. 268).

p.256 Mr. William Redmond - William Hoey Kearney Redmond (1861-1917).

An Irish nationalist, William Redmond was born at Ballytrent. He was educated at Clongowes and entered the Wexford militia only to resign his commission later in view of his emerging nationalist beliefs. Under William Foster's (see note, p.268),

p.256

efforts, Redmond was one of the youngest suspects to be imprisoned in 1881 and was in Kilmainham with Parnell. In 1883, he joined his brother John Redmond in Australia on a political expedition. While he was away, he was made MP for Wexford and developed into a well-known member of Parnell's party. He was further imprisoned at Wexford in 1888 at the time of the land wars. He sided with Parnell in the 1890 split. He also represented North Fermanagh which was won in 1885 and, after the death of Parnell in 1891, Redmond won East Clare. He was called to the Irish bar in 1891. Redmond was once again imprisoned during the Wyndham Land Act agitation in 1902. In 1909, he was responsible for aiding a bill which in 1910 became part of the Accession Declaration Act. He also wrote books on Australia (one was entitled Through the New Commonwealth, 1906), and volunteered for World War I after his brother's appeal to Ireland. His last speech in March 1917, was an impassioned plea for the settlement of the Irish question. William Redmond died in battle at the age of fifty-six as part of the Royal Irish regiment. In Yeats's first draft, this passage mentioning Redmond reads:

My uncle, George Pollexfen, with obvious reluctance, not willing to speak against any friend of mine, hinted that he knew of his own knowledge something very bad about her [Maud Gonne]. 'I once saw her', and here he stopped to explain what had brought him to Dublin, 'in the hall of the Gresham Hotel speaking to Mr. William Redmond. What will not women do for notoriety?'  
(Memoirs, p.44)

'Fenians in Ballina' - See notes, pp.42-43.

p.256

Parnell - See note, p.181. After the death of P.A. Macdonald, MP for North Sligo, a by-election was held in April 1891. Parnell's candidate was Dublin solicitor, Valentine Dillon. The anti-Parnellite candidate was Sligo merchant and alderman, Bernard Collery. Collery won on 3 April, 3261 against 2493. (See F.S.L. Lyons, Charles Stewart Parnell, pp. 581-586).

p.257 Burrough - This was a slum area in Sligo and was located between the river Garavogue and the Town Hall. George Pollexfen was at the time living in Quay Street. The old Burrough no longer exists with only Fish Quay, built 1822, remaining. Yeats mentions the Burrough in Stories of Red Hanrahan (1897):

And if he went for a wild day and night now  
and again to the Burrough, no one would say  
a word, knowing him to be a poet, with  
wandering in his heart. ('Red Hanrahan's  
Curse,' pp. 238-9).

See this story and 'Hanrahan and Cathleen, the Daughter of Houlihan' reprinted in Mythologies.

p.258 Mary Battle - See note, p.99.

'little house at Rosses Point' - Close to Elsinore, the home of Yeats's great-uncle William Middleton (see note, p.35 ), was Moyle Lodge. This was George Pollexfen's summer home at Rosses Point (see note, p.36).

p.261 Zohar - The Zohar is considered to be the most important of

p.261

the Cabalistic works. It was supposedly rediscovered in the thirteenth century by Moses de Leon who determined that the book was originally by Simon ben Yohai, a mystic Tanna of Galilee (c.100-200 A.D.). Moses was later thought to be fraudulent in his claims, but further research showed that he did have access to a great amount of ancient material and probably believed that he had a copy of a Midrash of Simon. Whatever the actual truth, the Zohar serves as a mystical commentary on the Pentateuch.

p.262

Anima Mundi - The 'soul of the world', or what the Platonists conceived of as the World Soul. This presupposes a belief in a collective consciousness or divinity that unifies all nature. It serves as the basis for the constant expansion of the pool of unconscious images. See Yeats's essay 'Anima Mundi', in Per Amica Silentia Lunae, as reprinted in Mythologies, pp.343-366.

Henry More - (1614-1687) An English Platonist, More was born at Grantham. He took a Bachelor's degree in 1635 at Christ's College, Cambridge, followed by a Master's degree in 1639. More was chosen Fellow of his college but would not accept the mastership in 1654. He wrote many of his books at the county seat of one of his pupils, Lady Conway, in Ragley, Warwickshire. Henry More represents the theosophical and mystical aspects of the Cambridge movement. His best work is the Divine Dialogues (1668). His writings were printed in the complete editions of Opera theologica (1675) and Opera philosophica

p.262

(1678). Other works include: Opera omnia (1679), Philosophical Poems (1647), Psychodia Platonica (1642), Antidote against Atheism (1653), Conjectura Cabbalistica (1653), Enthusiasmus Triumphatus (1656), Immortality of the Soul (1659), Grand Mystery of Godliness (1660), Mystery of Iniquity (1664), Enchiridion Ethicum (1667).

Knocknarea - See note, p. 67.

Tom the Fool - Yeats's own invention. See his poems: 'Tom O'Roughley' (1918, Collected Poems, p.158), 'Tom the Lunatic' (1932, p.305), 'Tom at Cruachan' (1932, p.306), and 'Old Tom Again' (1932, p.306). See also A. Norman Jeffares Commentary on the Collected Poems of W.B. Yeats, p. 387.

p.264 York Powell - See note, p.145.

p.265 'Locke's' - John Locke (1632-1704). An English philosopher, Locke was born at Wrington, Somerset. He was educated at Christ Church, Oxford in 1652; in 1660 he lectured in Greek rhetoric and philosophy. In 1667, he moved to Exeter House, the London residence of Lord Ashley, first Earl of Shaftesbury, to act as his confidential secretary. In 1666, his Essay concerning Toleration appeared. In the midst of political upheavals and suspicions, Locke left for Holland in 1683 and stayed for five years. There he worked on the famous Essay concerning Human Understanding of which a French version was printed in 1688 in Le Clere's Bibliothèque universelle. Locke became known to

p.265

William, Prince of Orange, and when William landed in England in November 1688, Locke followed in February 1689. Locke became Commissioner of Appeals and the famous Essay was at last published in English in 1690. Meanwhile, a defence of religious liberty, Epistola de Tolerantia had appeared in 1685. Two Treatises on Government also appeared in 1685. The latter supports the idea of a constitutional monarchy. In 1696, Locke served on the Board of Trade and finally resigned in 1700. He wrote the first Letter on Toleration in 1689 which created great controversy as did the Essay, and this letter was followed by almost three more (Locke died shortly after beginning the fourth in 1704).

Coste - Pierre Coste (1668-1747). Coste translated into French both Locke's A Philosophical Essay upon Human Understanding (1700) and Reasonableness of Christianity (1695).

A Philosophical Essay upon Human Understanding - Published by Locke in 1690.

Queen Maeve - Queen of Connacht, Maeve was supposed to have lived during the first century, A.D. She is best remembered in connexion with the war of the Brown Bull of Cooley, as recorded in the Tain bó Chuailgne. This war or raid developed out of her wish to own a bull as admirable as that of her husband Ailill. According to further legend, Queen Maeve was killed while swimming in Lough Ræ. Maeve's cairn is at the top of Knocknarea, eighty feet high and two hundred feet in diameter. See Yeat's 'The Wanderings of Oisín' and 'The Old Age of Queen Maeve' (Collected Poems, pp. 405, 449).

p.265

p.266 'and straight to here' - See Yeats's story, 'And Fair, Fierce Women', Mythologies, p.57.

p.267 'The Distant Waterfall' - See 'Happy and Unhappy Theologians' :

Her thoughts and her sights of the people of Faery are pleasant and beautiful too, and I have never heard her call them the Fallen Angels. They are people like ourselves, only better-looking, and many and many a time she has gone to the window to watch them drive their wagons through the sky, wagon behind wagon in long line, or to the door to hear them singing and dancing in the forth. They sing chiefly it seems, a song called 'The Distant Waterfall', and though they once knocked her down she never thinks badly of them. (Mythologies, p.43)

p.268 'Strindberg's' - (Johan) August Strindberg (1849-1912).

A Swedish playwright, Strindberg was born in Stockholm. He attended briefly Uppsala University. Subsequently, Strindberg became a school teacher and also began to write the approximate seventy plays that make up the total dramatic output of his life. He was a journalist until 1874 and thereafter, Librarian in the Royal Library. Strindberg also established the théâtre intime in Stockholm. His three disastrous marriages are recorded in his own work such as Married (1884-5), The Son of a Servant (1886-7, 1909), and The Inferno (1897). A Fool's Defense (1893) and Alone (1903), were further autobiographical pieces. Among his many plays are The Father (1887), Miss Julia (1888), and The Ghost Sonata (1907). Strindberg ranged in his writings from a naturalistic to a mystical approach.

p.270 Gemma Galgani - (1878-1903). A canonized saint of the Catholic Church and a modern Christian mystic. Yeats is describing the stigmata.

p.270

Bouvara et Pécuchet - This novel was never finished by Flaubert and published after his death in 1881. It is a satirical account of the search for knowledge by two clerks and is used to illustrate stupidity.

Saint Anthony - Flaubert's Temptation of Saint Anthony (1874).

See note, p. 173.

Flaubert is given as an example of Phase Twenty-two, where there is a 'balance between ambition and contemplation', and where one uses 'the intellect upon the facts of the world that the last vestige of personality disapproves'. Yeats continues:

Flaubert is the supreme literary genius of the phase, and his Temptation of Saint Anthony and his Bouvard and Pécuchet are the sacred books of the phase, one describing its effect upon a mind where all is concrete and sensuous, the other upon the more logical, matter-of-fact, curious, modern mind. (A Vision, p.160)

Hodos Chameliontos - Yeats wrote in A Vision:

Our generation has witnessed a first weariness, has stood at the climax, at what in 'The Trembling of the Veil' I call Hodos Chameliontos, and when the climax passes will recognize that there common secular thought began to break and disperse. (p.300)

p.271 'my child' - Anne Butler Yeats, born 1919. See 'A Prayer for my Daughter', Collected Poems, p.211.

p.273 Villon - François Villon (1431-c.1480). A French poet, born in Paris, Villon attended the University of Paris as François de Montcorbier. However, he was always to be known by the

p.273

name of his patron, Guillaume de Villon. Villon took the degree of bachelor in 1449, followed by that of master in 1452. In 1455, a priest was killed in a fight in which Villon was involved. The poet fled and was sentenced to banishment. In 1456, he was implicated in a robbery. He wrote the Petit Testament that year and was again sentenced to banishment. Managing to involve himself in further trouble, Villon was imprisoned at Orleans and sentenced to death, but released because of the little princess of Orleans in 1460. He wrote the Grand Testament about 1461. Villon's misdeeds continued and he was finally sentenced to banishment for ten years in 1463. The first edition of Villon that was dated is that of 1489.

'Andromeda and her Perseus' - In the mythological story Andromeda was the daughter of Cepheus, king of the Ethiopians, and Cassiopeia. It was Cassiopeia who claimed that her daughter was even more beautiful than the Nereids. They protested to Poseidon about this statement and he flooded the land and sent a sea-monster to complete the destruction. Cepheus was told that the only possible action to take was to expose Andromeda to the monster. She was taken to the shore and tied to a rock. However, Perseus came by, immediately fell in love with her, and was told he could marry her if he managed to kill the monster. Perseus succeeded but, faced with violent opposition from Andromeda's former betrothed, her uncle Phineus, he showed him and his men the head of Medusa which turned them all to stone. The eldest son of Andromeda and Perseus was Perses, and it is

from him that the Persian kings were supposed to be descended. See the Andromeda of Euripides.

pp.274- 'What portion in the world can the artist have' - From  
275  
the poem, 'Ego Dominus Tuus', first published in Poetry (Chicago), October 1917 and also the New Statesman, 17 November, 1917. It was written in December of 1915. It was further published in The Wild Swans at Coole (1917). For text, see Collected Poems, p.180. Refer to A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p.195.

## [ THE TRAGIC GENERATION ]

p. 279 Bedford Park - See note, p. 65.

A Doll's House - In fact, A Doll's House written by Ibsen in 1879, was not the first Ibsen play to be produced in England. William Archer (see note, p. 300) had already translated The Pillars of Society (written 1877), and this Ibsen play was produced at the Gaiety Theatre, London, in 1880. A Doll's House did not make its London debut until 1889.

Ibsen - Henrik Johan Ibsen (1828-1906). A Norwegian poet and dramatist, born at Skien, Ibsen began to write poetry as early as 1847. Ibsen was a student at Christiania in 1850 and published his first play, Cataline. In 1851, he became the 'theatre-poet' to the new theatre of Bergen, and stayed in this post until 1857. He went back to Christiania in 1857 and was manager of a new theatre there until 1862. Ibsen was refused a poet's pension and went into exile, going to Italy in 1864. After writing Brand (1866), he was finally granted a pension. Brand was followed by Peer Gynt (1867). Ibsen then lived in Dresden and Munich from 1868 to 1891. In 1891, Ibsen returned to Christiania where he lived until his death in 1906. His Collected Lyrics were published in 1871. Further plays include: The Pillars of Society (1877), A Doll's House (1879), Ghosts (1881), An Enemy of the People (1882), The Wild Duck (1884), Rosmerholm (1886), The Lady from the Sea (1888), Hedda Gabler (1890), The Master Builder (1892), Little Eyolf (1894), John Gabriel Borkman (1896),

p.279

and When We Dead Awaken (1900).

'Carolus Duran, Bastien-Lepage, Huxley and Tyndall' - See notes, pp. 141, 142, 87.

'Mr. Archer's' - William Archer (1856-1924). A British critic, born at Perth and educated at Edinburgh University. In 1875, he was made a leader-writer for the Edinburgh Evening News and later became a dramatic critic for several newspapers. Archer was responsible for the introduction of Ibsen in England for he translated The Pillars of Society (Gaiety Theatre, London, 1880). Archer further translated: A Doll's House (1889), Peer Gynt (1892), Master Builder (1893), Little Eyolf (1895) and John Gabriel Borkman (1897). The collected edition, Henrik Ibsen's Prose Dramas, was published in 1890-1. He also translated Edvard Brandes's A Visit (1892) and produced The Green Goddess in 1921.

p.280 Florence Farr - See note, p. 151.

Rosmerholm - Rosmerholm was published in 1886. Florence Farr appeared as its heroine, Rebecca West, in an early production of the play in London.

'Dr. Todhunter's ... Mr. Bernard Shaw's' - See notes, pp. 144, 169.

Miss Dorothy Paget - Dorothy Paget played the Faery Child in the production of The Land of Heart's Desire at the Avenue

p.280

Theatre, London, in 1894. She later appeared in The Countess Cathleen as Sheogue on its first production at the Antient Concert Rooms, Dublin in 1899. On this occasion, Dorothy Paget also spoke Lionel Johnson's (see note, p.199), Prologue to the play (8 May, 1899).

The Land of Heart's Desire - Yeats writes in Memoirs, pp. 72-3:

I began to write The Land of Heart's Desire to supply the niece of a new friend, Miss Florence Farr, with a part, and put into it my own despair.

This play was first produced on 29 March, 1894 at The Avenue Theatre, Northumberland Avenue, London, along with John Todhunter's A Comedy of Sighs and later with George Bernard Shaw's Arms and the Man. It was also directed by Florence Farr. The play was first published in London (T. Fisher Unwin, 1894), and in Chicago (Stone & Kimball, 1894). Refer to the Collected Plays, pp. 51-72.

Mary Bruin - The heroine of Yeats's The Land of Heart's Desire. Winifred Fraser played Maire Bruin in the original production.

'Synge met in January 1907' - See notes, pp. 246-47, 461.

'the Abbey' - The famous Abbey Theatre, Dublin, which had its beginnings in the work of the Irish Literary Theatre. In 1902, the Fay brothers became involved with the founding of the Irish National Dramatic Society which subsequently became the Irish National Theatre Society in 1903. It was for this last group that Miss A.F. Horniman, a good friend of W.B. Yeats,

p.280

decided to build a theatre in Dublin. The hall of the Mechanics Institute in Abbey Street, on the site of the former Theatre Royal Opera House, and another building, a morgue, were used as the basis for the construction of the first Abbey. Lady Gregory was issued the necessary licence as Miss Horniman was not a resident of Ireland. On 11 May, 1904, the directors, who included Lady Gregory and Yeats, and members of the company, had signed an agreement on conditions for Miss Horniman and she returned signed contract on 6 July. The theatre opened with Lady Gregory's Spreading the News and W.B. Yeats's On Baile's Strand, 27 December, 1904. See note on Synge's The Playboy of the Western World, which was produced at the Abbey on 26 January, 1907. The Fays left the Abbey in 1908 and Miss Horniman severed her ties with the theatre, giving it to the company, in 1910. Yeats remained a director until his death. The Abbey also became the first state-subsidized theatre in 1924.

p.281 Beardsley - Aubrey Vincent Beardsley (1872-1898). An artist and illustrator, Beardsley was born and educated in Brighton. He was a clerk at the Guardian Insurance Company when Burne-Jones encouraged him to pursue art in 1891. In 1891-2, Beardsley did the illustrations for the Morte d'Arthur edition published by Dent and Company. He contributed to the Pall Mall Budget and the Pall Mall Magazine. In 1894, Beardsley worked on the Yellow Book (see note, p.331), and became its art editor. He joined Arthur Symons in working on the Savoy in 1896. Other famous black and white illustrations include those for Wilde's Salomé (1894), The Rape of the Lock, suggested by

p.281

Edmund Gosse, and Ernest Dowson's Pierrot of the Minute. The subject matter of Beardsley's draughtsmanship and sophisticated technique were considered to epitomize the decadence of the 'nineties. He died of consumption at Mentone in 1898. Compare Yeats's accounts of the controversial Beardsley on pp. 322-5 of this section and pp. 90-2 in Memoirs. His sister, Mabel, was Yeats's inspiration for his poem, 'Upon a Dying Lady', (Collected Poems, p.177).

p.282 Fabian Society - See note, p. 185.

p.283 'the Stone Drill' - 'The Rock Drill', a bronze abstract sculpture, was made by Jacob Epstein in 1913-14. It was first exhibited at the London Group in March 1915, and at that time the figure was actually mounted on a rock drill. It is now in the Tate Gallery, London.

Mr. Epstein - Jacob Epstein (1880-1959). A sculptor, born in New York, Epstein studied at the School of the Art Students League of New York. He worked at the École des Beaux-Arts in Paris in 1902. In 1908, Epstein was commissioned to decorate the front of the British Medical Association, The Strand, London. For the Oscar Wilde memorial, Père Lachaise cemetery, Paris, Epstein carved a sphinx in 1909. He worked in marble with 'Two Doves' (1913) and his 'Venus' (1914). He also began the carvings in flenite. Epstein did work in bronze such as his controversial 'Risen Christ' and many bronze portraits. A

p.283

bust of Lady Gregory is among this latter group, now in the National Gallery of Ireland. Jacob Epstein's later work includes: 'Genesis' (1931, marble), 'Consummatum Est' (1937), 'Jacob and the Angel' (1942, alabaster), etc.

Mr. Wyndham Lewis - Percy Wyndham Lewis (1884-1957). An English painter and writer, Wyndham Lewis was born in Amherst, Nova Scotia. He attended the Slade School of Art from 1898 to 1901. Lewis was in Brittany or Paris from 1901 to 1909 where he attended Bergson's lectures. Back in England in 1909, Lewis had three stories accepted by the English Review, of which Ford Madox Ford was editor. In 1912, Lewis exhibited at the Post-Impressionist exhibition run by Roger Fry. Lewis worked with Fry at the Omega Workshops and then formed the Rebel Art Centre in 1913. Wyndham Lewis was the key figure in Vorticism and edited the Vorticist review, Blast, in June 1914 and July 1915. He had already developed the style he used in his later portraits and war pictures which is considered similar to both Futurism and Cubism. An example of this is the famous portrait of T.S. Eliot which the Royal Academy turned down in 1938 (now at the Fogg Art Museum, Harvard), and in turn led to the resignation of Augustus John. Lewis was an official war artist during World War I, and in 1920, attempted to revive Vorticism with Group X. However, Wyndham Lewis's reputation also lies with his writings which include: Tarr (1918), The Childermass (1928), The Apes of God (1930), The Revenge for Love (1937), and Self-Condemed (1954), and critical works which include: Men without Art (1934) and The Writer and the Absolute (1952).

p.283

He edited the Tyro (1921-2), and the Enemy (1927-9).

He also wrote in praise of Hitler in Time and Tide, later publishing Hitler (1931) and The Hitler Cult (1939). He became art critic to the Listener in 1946. Amongst his other paintings are portraits of Ezra Pound (1939) and Edith Sitwell (1923-35).

Samuel Butler - (1835-1902). An English author, educated at St. John's College, Cambridge, Butler left for New Zealand in 1859. He returned from that country in 1864, but its scenery left its impression in Erewhon; or, Over the Range (1872), and Erewhon Revisited (1901). Samuel Butler exhibited at the Royal Academy from 1868 to 1876, although his work in painting was never outstanding. He studied at Heatherley's Art School, Newman Street, London where Yeats's father, John Butler Yeats, knew him. J.B. Yeats wrote unfavourably of Butler in 'Recollections of Samuel Butler', Essays Irish and American (T. Fisher Unwin: London, 1918), p.9:

I knew Butler. In the year 1867-68 I was a pupil at Heatherleigh's Art School, Newman Street, London, and Butler was there also. It is not true that Butler had talent. To be a painter after the manner of John Bellini was for years the passion of his life. It was vain; he had no talent. At the time I knew him he was beginning to see this and it was pathetic! We tried to comfort him and would have cheered him with false hopes. All the intellect in the world won't make a painter if it is not the right kind of intellect.

Samuel Butler also wrote musical compositions, books on evolution (such as Life and Habit, 1877), and had a great interest in Homer which led him to making colloquial translations of the Iliad (1898) and the Odyssey (1900). His study of his grandfather's life, The Life and Letters of Samuel Butler, appeared in 1890. Samuel Butler wrote one novel, showing the style on which Yeats

p.283

comments, The Way of All Flesh, published 1903.

p.284 Wilde - Oscar Wilde, see note, p.163.

Lord Queensberry - Marquess of Queensbury (1844-1900).

As the father of Lord Alfred Douglas, Queensbury strongly objected to the homosexual relationship existing between Oscar Wilde and his son. He carried on a verbal and written attack against Wilde. As a result, Wilde sued him for libel and the Marquess of Queensbury was acquitted in the trial that ensued. Wilde was arrested in 1895 on evidence that had come to light during this trial:

He [William Wilde] then told how Wilde had been turned out of hotel after hotel at the close of the libel action against Lord Queensberry. There was no pretence that he was innocent. 'It was all his vanity; they swung incense before his heart.'  
(Memoirs, p.80)

Cochrane of the Glen - On the north side of Knocknarea (see note, p.67 ), James McGarry states that Cochrane lived at Glen Lodge, Cullenamore. See Place Names in the Writings of William Butler Yeats, p.49.

p.285 Bain - Alexander Bain (1818-1903). A Scottish philosopher and writer who in his emphasis of physiology helped to found modern psychology. Bain was born in Aberdeen and educated at Marischal College. He was later awarded the degree of LL.D. by the University of Edinburgh in 1869. Upon graduating from Marischal College, he began to contribute to the Westminster Review and in 1841,

p.285

became assistant to the Professor of Moral Philosophy, Dr. Glennie. In 1842, he met John Stuart Mill and revised the manuscript of Mill's Logic. In 1861, his own The Study of Character, including an Estimate of Phrenology appeared. Prior to this, he published The Senses and the Intellect (1855) and The Emotions and the Will (1859). He was appointed to the Professorship of Logic and English at the University of Aberdeen in 1860. In 1868, his significant Mental and Moral Science, a Compendium of Psychology and Ethics was published. He edited the Analysis of the Phenomena of the Human Mind (1869), with J.S. Mill, George Grote and Andrew Findlater. Logic appeared in 1870 and Mind and Body came out in 1872. The first number of Mind, the philosophical journal, appeared in 1876 largely because of Bain's efforts. He resigned his chair in 1880 and was elected Lord Rector of Aberdeen University in 1882.

Lionel Johnson - See note, p. 199.

To the Destroyer of a Soul - Written by Lionel Johnson in 1892, this poem is about the alleged corrupting influence of Oscar Wilde on young Lord Alfred Douglas. Johnson introduced the two men in 1891. See the Complete Poems of Lionel Johnson, edited by Ian Fletcher, p.94.

p.286

'Tread lightly, she is near under the snow' - From Wilde's

'Requiescat' (Poems, 1881). The first stanza reads:

Tread lightly, she is near  
Under the snow,  
Speak gently, she can hear  
The daisies grow.

p.286

'Lo! with a little rod' - From Wilde's Hélas (1881), 1.12.

'the Café Royal' - Regent Street, London. Arthur Symons remembered the life at the Café Royal in the 1890s and the artists who came there in his essay 'The Café Royal'. He characterizes it as London's Latin Quarter on Montmartre. See The Café Royal and Other Essays (Beaumont Press: London, 1923), pp. 1-9.

'Wilde published that story a little later' - Wilde's 'The Doer of Good', which was included in 'Poems in Prose', The Fortnightly Review, July 1894. See Complete Works of Oscar Wilde (Collins: London, 1948), p.863.

p.287 Flaubert - See note, p.173.

The Crucifixion of the Outcast - Later published in The Secret Rose (1897). See Mythologies, pp. 147-156.

'letters of sympathy, ... refused by none but Edward Dowden' -

See note, p.114. Also see Memoirs:

I went to Oakley Street the day after I arrived and brought some letters - George Russell and others had written to me - of sympathy with his trouble. He had increased my admiration by his courage at the first trial which was just over, [1 May, 1895] and I was soon to discover that my world, where historical knowledge had lessened or taken away the horror or disgust at his form of vice prevalent elsewhere in England, had many stories of courage and self-possession.

(p.79)

See also Hesketh Pearson, The Life of Oscar Wilde, (Methuen: London, 1946), p.306.

p.287

Oakley Street - 146 Oakley Street, Chelsea.

p.288 Willie Wilde - William Wilde (1852-1899). See Memoirs, pp. 79-80.

Stewart Headlam - The Reverend Stewart Duckworth Headlam (1847-1924). Headlam paid the bail for Oscar Wilde to leave jail on 7 May, 1895, after the mis-trial. Stewart Headlam founded the Guild of Saint Matthew in 1877 and also founded the Church and Stage Guild. He was associated with the Century Guild and was close to Selwyn Image with whom he had, in fact, co-founded the Church and Stage Guild. Publications include: The Meaning of the Mass, Fabianism and Land Values, and Theory of Theatrical Dancing.

p.289 Lady Wilde - See note, p. 171.

'his release' - Wilde was released from Reading Gaol on 19 May, 1897.

p.290 Willie Redmond - See note, p. 289.

p.291 Gleeson White - Joseph William Gleeson White (1851-1898). A member of the Art Workers Guild, Gleeson White was the associate editor of the Art Amateur (New York, 1891-2), and editor of The Studio (1893-4). He also edited The Pageant, the Ex Libris Series, and the Connoisseur Series. He published: Ballades and Rondeaux (1887), Practical Designing

p.291

(1893), Salisbury Cathedral (1896), English Illustration (1897), and Master-painters of Britain (1897-8).

'Unity of Being' - See note, p.190. Yeats allots the period from 1450 to 1550 to the gyre of Phase Fifteen, a phase of complete beauty. See Book V of A Vision, 'Dove or Swan', especially pp. 291-93.

p.292 Titian - See note, p.143.

Jongsen - There is no such painter by the name of Jongsen. In a letter to the Times Literary Supplement, Denis Donoghue and Frank Kermode wrote that a study of two manuscripts of 'The Tragic Generation' in Senator Michael B. Yeats's collection, revealed in one a blank left by Yeats where the name should have been and a questionable spelling in the other. They suggest that what Yeats wrote most closely resembles 'Janssen'. The National Gallery of Ireland has three paintings by Cornelius Van Ceulen Jonson (or Janssen, 1593-1664). Two paintings by Janssen were in the Portrait Gallery with the portraits by Strozzi and Sargent mentioned by Yeats (See 'Jongsen', Times Literary Supplement, 71:3650 (11 February, 1972), 157a).

Van Dyck - Or Sir Anthony Vandyke (1599-1641). A Flemish painter, born in Antwerp, who studied under Rubens. Vandyke painted James I's portrait in 1620. After 1632 he resided in England and was court painter to Charles I. Aside from numerous portraits, Vandyke also painted religious pictures such as the 'Crucifixion' in the cathedral at Mechlin.

p.292

Strozzi - Bernardo Strozzi (1581-1644). An Italian painter, also known as 'Il Cappucino'. The painting Yeats remembers from the National Gallery of Ireland is simply entitled 'Portrait of a Gentleman' (no date).

'Mr. Sargent's' - John Singer Sargent (1856-1925). A painter, born in Florence where he also studied at the Accademia delle Belle Arti. He worked in the studio of Carolus Duran, the portrait painter, in Paris, and also studied at the École des Beaux-Arts. He first contributed to the Salon in Paris in 1877, and exhibited his famous portrait of Madame Gautreau there in 1883. Sargent began to exhibit at the Royal Academy in 1882, and went to live in Chelsea in 1884. He became an associate of the Royal Academy in 1895 and a Fellow of the Royal Academy in 1897. Sargent developed into a society portrait painter in London. He also painted some war pictures, an outstanding example being 'Gassed' (1919). Sargent made a charcoal drawing of Yeats in 1908, which was reproduced in the Collected Edition (1908). John Quinn (see note, p.44()) wrote to Lily Yeats on 20 December, 1908:

Sargent's drawing of your brother W.B. Yeats., which I received some two or three months ago, is a perfectly magnificent piece of work. It is like a piece of marble and it has caught the expression of his eye and of his mouth with wonderful fidelity. It is one of the most magnificent things I ever saw, and I am very glad to have it. (Yeats Papers, microfilm P7544)

'painting of President Wilson' - (Thomas) Woodrow Wilson (1856-1924), twenty-eighth president of the United States from 1913 to 1921. Sargent's portrait of President Wilson was painted in 1918.

p.292

'to adopt the symbolism of a certain poem' - 'The Phases of the Moon' (Collected Poems, p.183). See A Vision, pp. 105-84.

p.293 'Wilde of the nineteenth Phase' - In A Vision, this phase is that of 'The Assertive Man'. It is 'the beginning of the artificial, the abstract, the fragmentary, and the dramatic'. Yeats continues:

Unity of Being is no longer possible, for the being is compelled to live in a fragment of itself and to dramatise that fragment .... When the man lives according to phase, he is now governed by conviction, instead of by a ruling mood, and is effective only in so far as he can find this conviction .... When lived out of phase there is a hatred or contempt of others, and instead of seeking convictions for its own sake, the man takes up opinions that he may impose himself upon others .... Whether the man be in or out of phase, there is the desire to escape from Unity of Being or any approximation towards it, for Unity can be but a simulaerum now .... I find in Wilde, too, something pretty, feminine, and insincere, derived from his admiration for writers of the seventeenth and earlier phases, and much that is violent, arbitrary and insolent, derived from his desire to escape. (pp. 147-50)

p.295 'We Rhymers' - See note, p.199.

Shaw - Yeats includes Bernard Shaw as a man of Phase twenty-one, 'The Acquisitive Man', where 'personality has almost the rigidity, almost the permanence of character, but it is not character for it is still always assumed'. In phase, Yeats writes:

and as a dramatist he will create character and situation without passion, and without liking, and yet he is a master of surprise, for one can never be sure where even a charge of shot will fall. Style exists now but as a sign of work well done, a certain energy and precision of

p.295

movement; in the artistic sense it is no longer possible, for the tension of the will is too great to allow of suggestion. Writers of the phase are great public men and they exist after death as historical monuments, for they are without meaning apart from time and circumstance. (A Vision, pp. 154-157)

'The Cat went here and there' - From the poem by Yeats called 'The Cat and the Moon'. This poem was written in 1917 and first appeared in Nine Poems (1918). It was printed in The Dial July, 1924, and also in The Criterion, July 1924. 'The Cat and the Moon' was included in The Wild Swans at Coole (1919), Collected Poems, p.188. See also A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 211-2.

'Henley's' - William Ernest Henley. See note, p.153.

p.296 Les Burgraves - This is a romantic drama by Victor Hugo (see note, p.116 for 'Reveries Over Childhood and Youth') which failed miserably in 1843.

'My mother is dead; God's patience wears;' - From Rossetti's 'Two Songs from Victor Hugo's 'Burgraves'. This is from the first song which is:

Through the long winter the rough wind tears;  
With their white garment the Hills look wan.  
Love on: who cares?  
Who cares? Love on.

My mother is dead; God's patience wears;  
It seems my Chaplain will not have done.  
Love on: who cares?  
Who cares? Love on.

The Devil, hobbling up the stairs,  
Comes for me with his ugly throng.  
Love on: who cares?  
Who cares? Love on.

(See The Collected Works of Dante Gabriel Rossetti, edited by William M. Rossetti (Ellis and Elvery: London, 1890), p.468).

p.296

William Rossetti claims the translation not to have been published before this edition, and dates the poem about 1847. (p.579)

p.297

'When he and Stevenson quarrelled' - W.E. Henley and Robert Louis Stevenson (1850-1894), became friends in 1875 and collaborated on several plays together. These plays included: Deacon Brodie (1880), Admiral Guinea (1884), Beau Austin (1884), Macaire (1885). In 1887, Stevenson left for the United States. In March of 1888, Henley wrote to him suggesting that there was plagiarism in one of his wife, Fanny Stevenson's, short stories. The quarrel officially began, and did not end until after Stevenson's death. Even then, there was the 'notorious article' which Yeats mentions. In 1901, the authorized biography of R.L. Stevenson by Graham Balfour was published. Henley published his reaction in 'R.L.S.', Pall Mall Magazine, 25 (1901):

I take a view of Stevenson which is my own, and which declines to be concerned with this Seraph in Chocolate, this barley-sugar effigy of a real man'. (Quoted, Jerome Hamilton Buckley, William Ernest Henley, (Princeton University Press: Princeton, New Jersey, 1945), p.165).

'the death of his six-year-old daughter' - Margaret Emma Henley, born in 1888, died 11 February, 1894.

'When you wake in your crib' - The opening lines of an untitled poem dedicated to Margaret Emma Henley and published in The Song of the Sword and Other Verses (David Nutt: London, 1892), pp.

p.297

80-2. The poem is dated October 1891. See also The Works of W.E. Henley, Vol. I, Poems I (David Nutt: London, 1908), pp. 226-8.

p.298 'turned of death to longing' - From a poem entitled 'Two Days' (February 15 - September 28, 1894) and 'dedicated to V.G'.

This poem was published in Hawthorne and Lavender - With Other Verses (Harper and Brothers: London, 1901), xcix-c. See The Works of W.E. Henley, Vol. II, Poems II., pp. 165-6.

p.299 'Irish Literary Society ... Gavan Duffy' - See notes, pp. 232, 234.

Young Ireland - See note, p. 131.

Wolfe Tone - Theobald Wolfe Tone (1763-1798). United Irishman. Born in Dublin, Wolfe Tone was educated at Trinity College, Dublin and the Middle Temple, London. In 1789, he was called to the Irish Bar. In 1791, he helped found the Society of United Irishmen (see note, p. 52) and published An Argument on Behalf of the Catholics of Ireland. He helped to organize the Catholic Convention of 1792 and the Catholic Relief Act was a result in 1793. For William Jackson (1737-1795), another United Irishman, who had come to Dublin representing France in opening discussions with the United Irishmen, Tone wrote up a memorandum to show that there was support for a French invasion of Ireland. Jackson was arrested in April 1795. Wolfe Tone was forced to leave the country and left for America in May. In February 1796, Tone

p.299

went to Paris, and won the French help he sought in the appointment of General Hoche as head of a projected expedition. Wolfe Tone was made adjutant-general and sailed with the expedition on 15 December, 1796. They did not succeed, had to go back to France, tried once more, and still did not succeed. The rising in Ireland, however, went on in May 1798. In the end, Wolfe Tone sailed with General Hardy (Hoche died September 1897), in September and the fleet was captured on 12 October, in Lough Swilly. Wolfe Tone was sentenced to hanging but cut his own throat, dying 19 November, 1798. Yeats refers to Tone as hero in poems 'September 1913', 'Sixteen Dead Men', and 'Parnell's Funeral'. See Collected Poems, pp. 120, 205, 319.

'Emmet, and Owen Roe' - Robert Emmet and Owen Roe O'Neill. See notes, pp. 54, 255.

p.300 'our part' - From 'Easter 1916', ll.60-2. The manuscript was dated 25 September, 1916 and the poem was first published in 1916. It appeared in the New Statesman, 23 October, 1920. It was included in Michael Robartes and the Dancer (1921). For the entire text, see pp. 202-5, Collected Poems. Again, refer to Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 224-9.

p.301 Love's Nocturne - By Dante Gabriel Rossetti. See Poems (F.S. Ellis: London, 1870), pp. 8-15, and also Poetical Works, Vol.I, edited by William M. Rossetti (Ellis and Elvery: London, 1887), pp. 8-15.

p.301

Faustine - See The Poems of Algernon Charles Swinburne, Vol. I (Chatto and Windus: London, 1904), pp. 106-112.

'of King Charles at Charing Cross' - Lionel Johnson's poem, 'By the Statue of King Charles at Charing Cross' was written in 1889 and first appeared in The Book of the Rhymers' Club (1892). See The Complete Poems of Lionel Johnson, p.11.

'Dowson's' - Ernest Dowson, see note, p. 200.

O Mors - 'O Mors! Quam Amara Est Memoria Tua Homini Pacem Habenti in Substantiis Suis', published in the first Book of the Rhymers' Club (Elkin Mathews and John Lane: London, 1892) and then Dowson's first book of poetry, Verses (Leonard Smithers: London, 1896) as number nineteen.

Villanelle of Sunset - This poem by Dowson first appeared in the first Book of the Rhymers' Club (1892) and was included as number three in Verses (1896).

Francis Thompson - See note, p. 206.

Ode to the Setting Sun - This poem was first published in the Merry England, September, 1889. See The Works of Francis Thompson, Poems, Vol. I (Charles Scribner's: New York, 1913), p. 117. Also in Poems of Francis Thompson, revised edition, (Appleton-Century: New York, 1941), p.268.

p.302 'Lilith and the Sibylla Palmifera' - For Rossetti's accompanying

p.302

poems to these see p. 269 and p. 270 of Poems (F.S. Ellis: London, 1870). See also Poetical Works, vol. I, edited by William M. Rossetti (Ellis and Elvery: London, 1887), p.284.

Pater - Walter Pater. See note, p.174.

p.302 Marius the Epicurean - Published in 1885. See Memoirs, p.95, in which Yeats writes of Lionel Johnson:

I think he had applied in too literary a form the philosophy of Pater in the Epilogue to the Renaissance and in the 'Animula Vagula' chapter, [of Marius the Epicurean] and finding that for him the most exquisite impressions came from books he thought to be content with that.

p.303 Symons - Arthur Symons. See note, p.205.

p.304 'Horne, already learned in Botticelli' - Herbert Horne, see notes, pp.205, 208.

Christian Cabbala - See note, p.196.

Image - Selwyn Image. See note, p.204.

p.305 Cardinal Newman - John Henry Newman (1801-1890). English writer, cardinal, and force in the Oxford movement. Newman was born in London and attended Trinity College, Oxford, graduating in 1821. He read for a Fellowship at Oriel and was elected to it in 1822. Newman was ordained in the Church of England in 1824 and became a tutor at Oriel in 1826. In 1827, he became vicar of St. Mary's, Oxford and select preacher before the university in 1831-2. He resigned from his tutorship

p.305

in 1832 and left for a tour of the Mediterranean. During this tour, he wrote 'Lead, Kindly Light' and many poems of the Lyra Apostolica. John Keble preached on 'National Apostasy' at St. Mary's, Oxford, on 9 July and 14 July, 1833. Newman later considered this to be the start of the Oxford movement. He began his Tracts for the Times a few weeks after and the movement was subsequently called 'Tractarian'. He became editor of the British Critic in 1836. Tract 90, published in 1841, proved to be Newman's last at the request of the bishop of Oxford. He also resigned from the British Critic editorship and was received into the Roman Catholic church in 1845. He joined the Oratorians and founded an Oratory at Edgbaston, near Birmingham. In 1854, Newman went to Dublin as rector of the new Catholic university. He retired after four years and his Idea of a University Defined (1873), came out of this experience. He wrote his famous religious autobiography in 1864, Apologia pro Via Sua. In 1870, Grammar of Assent was published. He was created a cardinal in 1879.

Simeon Solomon - See note, p. 207.

'Villiers de l'Isle-Adam's' - Comte Philippe Auguste Mathias de Villiers de l'Isle-Adam (1838-1889). A French symbolist poet, he was born at St. Brieuc in Brittany. He is considered by many to have begun the Symbolist movement in French literature and to have had a large impact on the next generation of writers. Axel (1890), was the play that so greatly impressed Yeats when

p.305

he saw it performed in Paris in 1894 with Maud Gonne. It is an excellent example of symbolist drama. Other works include: Premières Poésies (1856-8), Isis (1862), Elën (1866), Morgane (1866), La Revolte (1870), Contes cruels (1883, 1889), Le Nouveau Monde (1880), L'ève future (1886), Tribulat Bonhommet (1887), and Le Secret de l'échafaud (1888).

'As for living, our servants will do that for us' - From Villiers de l'Isle-Adam's Axël (1890). The original reads: 'Vivre? Les serviteurs feront cela pour nous'. See p. 327 for the note on Axël.

'these conversations were imaginary' - See 'Modern Poetry: A Broadcast', in Essays and Introductions:

Years were to pass before I discovered ...  
that Lionel Johnson had never met those  
famous men, that he never met anybody,  
because he got up at nightfall, got drunk  
at a public-house or worked half the night,  
sat the other half, a glass of whiskey at  
his elbow, staring at the brown corduroy  
curtains that protected from dust the books  
that lined his walls, imagining the puppets  
that were the true companions of his mind.  
(p.492)

p.306 Morfydd - 'To Morfydd' first appeared in The Second Book of the Rhymers' Club (1894). It was written by Johnson in 1891. The poem was reprinted by Yeats in A Book of Irish Verse (1895), which came out the same month as Johnson's Poems.

'O, what are the winds?' - The refrain in To Morfydd. The first stanza reads:

p.306

A voice on the winds,  
 A voice by the waters,  
 Wanders and cries:  
 Oh! what are the winds?  
 And what are the waters?  
 Mine are your eyes!

p.307 'his poetry with its Latin weight' - Lionel Johnson's Poems

were published in 1895. Yeats wrote to Charles Elkin

Mathews, 7 April, 1895:

I wonder some essayist does not make a small book of criticism of the schools and movements of our new generation. What an interesting essay could be made upon the Catholic School.

Johnson has sent me his book and it grows on me more and more. Its austerity and monotony - both really necessary parts of his method - make me more or less anxious about the criticisms. I wrote to you about it before, I believe, and so say nothing now.

- University of Reading Archives  
 MS 392/1/1, f.740.

Aeschylean Trilogy - Aeschylus (525-456 B.C.). The famous trilogy is called the Oresteia. It consists of the tragic Greek plays, the Agamemnon, The Choëphoroe, and The Eumenides.

'the Thebaid, or ... the Mareotic Sea' - See the poem 'Demon and Beast': 'Through barren Thebaid, / Or by the Mareotic sea', (Collected Poems, p.209). See also note, p. 281, on St. Anthony.

'his book on Hardy' - Lionel Johnson's The Art of Thomas Hardy was published in 1894.

p.308 O'Leary, ... Gavan Duffy - John O'Leary and Charles Gavan Duffy.

See notes, pp. 125, 234.

p.308

'lecturing in America' - Yeats's first lecture tour of the United States, 1903-4, was arranged by John Quinn (see note, p.441).

p.309 Jack Nettleship - See note, p.72.

p.310 Vision of Evil - See note, p.280. Yeats wrote in A Vision:

Yet Dante, having attained, as poet, to Unity of Being, as poet saw all things set in order, had an intellect that served the Mask alone, that compelled even those things that opposed it to serve, and was content to see both good and evil. (p.144)

p.311 'Johnson and he were close friends' - In his first draft,

Yeats wrote:

I had also heard much of Dowson from Lionel Johnson, who was even more his friend than Symons. Symons and Johnson did not like each other, for Johnson could forgive a mere sinner but not a heretic, and the poetry of Symons was a commendation of the sexual desire Johnson knew nothing of, in accomplished passionate verse. Symons once said to me, 'Johnson believes, I am told, that he has done Dowson good. I can imagine them staggering along Oxford Street, Johnson expounding the Fathers of the Church; or sitting in Gray's Inn where Johnson has his rooms. Dowson, very bored, gets up and says, 'I'm going to the East End to have a ten-penny whore', and [Johnson] gently pressing him down again with, 'No, no, have another glass'.  
(Memoirs, p.94)

'the dayspring of their youth' - See also 'The Bounty of Sweden', p.541.

'Unto us they belong' - From Dowson's 'Villanelle of the Poet's Road'. See his Poetical Works, edited by Desmond Flower (Cassell

p.311

& John Lane, Bodley Head: London, 1934), p. 74 for the full text.

p.312 'The Dark Angel' - See note, p. 263.

John Synge - See note, p. 246.

'Johnson ... the more vivid in memory' - See Yeats's poem,

'In Memory of Major Robert Gregory' :

Lionel Johnson comes the first to mind,  
That loved his learning better than mankind,  
Though courteous to the worst; much falling he  
Brooded upon sanctity.  
Till all his Greek and Latin learning seemed  
A long blast upon the horn that brought  
A little nearer to his thought  
A measureless consummation that he dreamed.  
(Collected Poems, p.148)

'But dissipation and despair?' - See 'Ego Dominus Tuus',

Collected Poems, p.180 ll.49-51.

p.313 Lord Burleigh - William Cecil Burleigh, also Burghley, first Baron (1520-1598). English statesman and secretary to Queen Elizabeth. Burghley had been in parliament since 1547 and was a secretary to Edward before he was appointed to a similar position for Elizabeth in 1558. Burghley took responsibility for the execution of Mary, Queen of Scots. Edmund Spenser's Mother Hubbards Tale (1580), contained a portrait of him as the fox, which affronted Burghley.

Endymion - John Keats (1795-1821) published Endymion in 1818.

p.313

The poem met with negative reviews upon publication, such as Croker's attack in the Quarterly Review, 27 September, 1818.

Ancient Mariner - Samuel Taylor Coleridge (1772-1834). The 'Rime of the Ancient Mariner' was first published in Lyrical Ballads (1798).

Kubla Khan - This poem was written by Coleridge in 1798 and published in 1816.

Commodus - (161-92). Commodus, the son of Marcus Aurelius, was Roman emperor from 180 to 192. His full name was Lucius Aelius Aurelius Commodus, but he was also known as Marcus Antonius. Commodus was born at Lanuvium and was part of the government from age fifteen. In 180, he succeeded his father and already by 183, there was an assassination attempt. He became a tyrant and executed many without reason. He confiscated the property of the rich and misused the treasury. He was successfully murdered after many plots on 31 December, 192.

p.314 Stenbock - Count Eric Stenbock, Eric Magnus Andreas Harry Stenbock (1860-1895). Stenbock was born at Thirlestaine Hall, Cheltenham and attended Balliol College, Oxford in 1879. A poet, Stenbock also spent part of his childhood in Russia. His family were landowners in Estonia and he became heir to estates in Kolk, Kõnda, and Neuenhof in 1885. Meanwhile, he had left Oxford without a degree in 1881 and had a book of verse published

p.314

entitled Love, Sleep and Dreams. He stayed in St. Petersburg for a time and at last returned to London in 1887. There, Stenbock lived at No. 11, Sloane Terrace, later moving to 21 Gloucester Walk in 1890. In 1893, Lord Alfred Douglas, the editor of The Spirit Lamp magazine, published Stenbock's short story, 'The Other Side'. His book of poems, The Shadow of Death, was published in 1894. Studies in Death, Romantic Tales, also came out in 1894. Other works include the poems, Myrtle, Rue and Cypress (1883), and the posthumously published, On the Freezing of the Baltic Sea (1961). Stenbock died in 1895: '... a certain charming, lascivious Count Stenbock, lately dead of drink.' See Memoirs, p.118, and the accompanying note by editor Denis Donoghue.

Beardsley - Aubrey Beardsley. See note, p. 302 .

'Dark Angel, with thine aching lust' - From Lionel Johnson's poem, 'The Dark Angel'. See note, p. 263.

p.315 Mallarmé - Stephane Mallarmé. See note, p.137.

'the trembling of the veil of the Temple' - See note, p. 137.  
There is also a biblical allusion in the phrase. See Matthew 27 : 51.

'seeking to bring forth a sacred book' - See Yeats's essay, 'The Celtic Element in Literature' :

The arts by brooding upon their own intensity have become religious, and are seeking, as I think Verhaeren [see note, p.226] has said, to create a sacred book.

(Essays and Introductions, p.187)

p.315

John Davidson - See note, p. 202 .

The Land of Heart's Desire - See note, p. 301 .

p.316 Edwin Ellis - See note, p. 118 .

'dragging down some noble stag' - See Eckermann, Conversations with Goethe, 7 April, 1829. Parnell's body was brought back to Ireland, 11 October, 1891, and buried at Glasnevin, Dublin. See Yeats's poem, 'To A Shade' and 'Parnell's Funeral', Collected Poems, pp. 123, 319.

p.319 Catullus - Gaius Valerius Catullus (84-54 B.C.). A great lyric Latin poet who wrote love poetry to 'Lesbia' (Clodia, wife of the consul, Q. Metellus Celer). There exist one hundred and sixteen poems that are considered to have been written by Catullus and these conform to the categories of shorter lyric poems, longer poems in different metres, and finally elegiac epigrams. See Yeats's mention of him in his poem, 'The Scholars', Collected Poems, p.158.

Verlaine - Paul-Marie Verlaine (1844-1896). A French poet, Verlaine was born at Metz and educated at the Institution Landry (1852-5), and the Lycée Bonaparte (1855-62). His earliest poetry appeared in 1858 and in 1863, a sonnet was published in the Revue du Progrès Moral. Verlaine contributed to the Parnassian poets journal, Le Parnasse contemporain, the first issue of which appeared in March 1866. His first book, Poèmes

p. 319

saturniens, came out in 1866 and was followed by Fêtes galantes in 1869. In the latter, the poem 'Clair de lune' was included. La Bonne Chanson was published in 1870. Verlaine had married Mathilde Mauté, but in 1872, he left France with Arthur Rimbaud. On 10 July, 1873, Verlaine shot Rimbaud and was arrested and sentenced to two years' imprisonment. He underwent a conversion to Catholicism and wrote Sagesse in repentance (1881). The poet experienced further troubles, in his relationship with Lucien Létinois, and spent his last years in Paris from 1885 to 1896. Other works: Romances sans Paroles (1874), Jadis et Naquère (1884), and Parallèlement (1889). Yeats did not meet Verlaine until February 1894. See Yeats's impressions of their meeting as described on pp. 341-2 of this section and also see his article for the Savoy, April 1896, as reprinted in Uncollected Prose, vol. I, pp. 397-9.

p. 320 Axël - This play was published in 1890 and Yeats saw it performed in Paris in February 1894 with Maud Gonne. He reviewed it for the Bookman, April 1894 (see Uncollected Prose, vol. I, pp. 320-5). Yeats wrote the preface for H.P.R. Finberg's translation in 1925. See also the note on its author, Villiers de l'Isle-Adam, on p. 319.

Song of Songs - Also referred to as the Canticles or the Song of Solomon.

Calderón - Pedro Calderón de la Barca (1600-1681). Spanish dramatist and poet, born in Madrid. Calderón was educated at the Jesuit College in Madrid and studied law at Salamanca. He lived in Madrid from 1625 to 1635, and was imprisoned briefly

p. 320

in 1629. One of his brothers edited a volume of his plays in 1636 and the volume included: La Vida es sueño, El Purgatorio de San Patricio, La Devoción de la cruz, La Dama duende and Peor está que estaba. Calderón was knighted 1636-7 by Philip IV, who also had commissioned the playwright to do a series of plays for the royal theatre in the Buen Retiro. Calderón served in the army from 1640 to 1642. He was ordained a priest in 1651 and decided to stop writing for the stage but did continue writing with religious allegorical pieces. Two such writings were condemned by the Inquisition in 1662. He was appointed honorary chaplain to Philip IV in 1663, and wrote his last secular play, Hado y Divisa de Leonido y Marfisa, in 1681. Among his best plays are: El Principe constante, El Mágico prodigioso, La Vida es sueño, El Médico de su honra, El Mayor monstruo los celos, El Alcalde de Zalamea.

Saint John of the Cross - San Juan de la Cruz (1542-1591). A Spanish poet and mystic, Arthur Symonds further translated his 'The Dark Night of the Soul'.

The Wind Among the Reeds - A volume of lyrics first published by Yeats in 1899 (Elkin Mathews: London).

The Shadowy Waters - See notes, pp. 101, 486.

Villiers de l'Isle Adam - See notes, pp. 319, 320, 327.

p.321

p.321 Rosa Alchemica - Yeats first published this story in the Savoy, April 1896. It was subsequently published in The Secret Rose (Lawrence & Bullen: London, 1897), which was also published in 1905 (Dublin). In 1913, it appeared as Stories of Ren Hanrahan: The Secret Rose: Rosa Alchemica (Bullen: London), and in 1914 this book was published (Macmillan: New York). It appeared in The Collected Works in Verse and Prose, vol. 7 (Shakespeare Head Press: Stratford-upon-Avon, 1908). It was also published in Early Poems and Stories (Macmillan: London and New York, 1925). See Mythologies, pp. 267-292. A. Norman Jeffares, in W.B. Yeats - The Critical Heritage (Routledge & Kegan Paul: London, 1977), includes an unsigned review of The Secret Rose, The Academy, 1 May, 1897. The reviewer writes of 'Rosa Alchemica' :

For all that we have no patience with the last and longest story, 'Rosa Alchemica', which is totally distinct from the rest and resembles the recital of an opium-dream. Like everything else in the book, however, it is beautifully written - in long, slow, undulating sentences, easy and sinuous in their progress as the motion of a serpent. (p.97)

'The horror of my virginity' - From Arthur Symons's translation of Mallarmé's poem 'Herodiade' which Mallarmé first began to write in the winter of 1864 at Tournon, France. The part of the translation quoted by Yeats is from Part II of the poem called 'Scene' where the heroine is speaking to her nurse. The original reads:

J'aime l'horreur d'être vierge et je veux  
Vivre parmi l'effroi que me font mes cheveux  
Pour, le soir, retirée en ma couche, reptile  
Inviolé sentir en la chair inutile  
Le froid scintillement de ta pâle clarté

p. 321

Toi qui te meurs, toi qui brûles de chasteté,  
 Nuit blanche de glaçons et de neige cruelle!  
 Et ta soeur solitaire, ô ma soeur éternelle  
 Mon rêve montera vers toi: telle déjà,  
 Rare limpidité d'un coeur qui le songea,  
 Je me crois seule en ma monotone patrie  
 Et tout, autour de moi, vit dans l'idolâtrie  
 D'un miroir qui reflète en son calme dormant  
 Hérodiade au clair regard de diamant ...

Arthur Symons's translation was published in the last number of the Savoy in 1896 and included in Images of Good and Evil (1899).

Herodiade - A reference to Salomé.

'Mausolus and his Queen' - See notes, pp. 186-187.

Jason - 'Jason and Medea' was first sent to the Salon by Gustav Moreau in 1865. See the note on the painter, p. 277.

p. 322 Bedford Park - See note, p. 65.

'the Temple' - In reference to the area located between Fleet Street and the Strand, and the Embankment by the Thames, London. It consists of the Inner and Middle Temples, of which Yeats and Symons lived in the latter. The exact address was 2 Fountain Court, Middle Temple. Yeats moved to this flat in the autumn of 1895 and had left for Woburn Buildings by March 1896.

'that Symons should edit a review or magazine' - This was the Savoy. The first issue was published in January 1896, and the last was in December 1896.

p.322

Yellow Book - An English illustrated quarterly which was published in London by the firm of Lane and Mathews from 1894 to 1897. Beardsley, who became its art editor in 1894, stayed with the Yellow Book little more than a year as a result of the clamour for his dismissal. Other contributors included Oscar Wilde, Max Beerbolm, Richard Le Gallienne, and Yeats.

Wilde's Salomé - Salomé was first published in French in 1893. It was translated into English by Lord Alfred Douglas and illustrated by Aubrey Beardsley in 1894.

p.323 'demanding his dismissal' - In his first draft, published as Memoirs, Yeats identifies this woman novelist as Mrs. Humphry Ward (1851-1920). See Memoirs, p.90.

Under the Hill - Beardsley first contributed this to the Savoy in 1896. It parodies the legend of Tannhäuser and the Venusberg. It was later reprinted in a volume of writings in 1904.

'Antaeus setting Virgil and Dante upon the verge of Cocytus' - Actually the design is called 'Antaeus setting down Dante and Virgil'. See Rev. Henry Francis Cary's translation of the Divine Comedy (1814, but refer to Everyman's Library edition, 1948), 'Inferno' XXXI, pp. 91-136. This was a finished watercolour and was exhibited at the Royal Academy in 1893, and the Tate Gallery in 1913. It is now at the National Gallery of Victoria,

p.323

Melbourne. See also Albert S. Roe, Blake's Illustrations to the Divine Comedy (Princeton University Press: Princeton, New Jersey, 1953).

p.324 Hogarth - William Hogarth (1697-1764). English painter, engraver and satirist. Born in London, Hogarth began his own business as engraver in 1720. His early work includes the engravings for Butler's Hudibras in 1726 and oils such as 'The Wanstead Conversation' and 'The House of Commons examining Bambridge'. Other early engravings include 'Large Masquerade Ticket' (1727), and 'Burlington Gate' (1731). Among his best engravings are the series, 'A Harlot's Progress' (1731), 'A Rake's Progress' (1735), and 'Marriage à la Mode' (1745). These all show Hogarth's great gift for satire for which he is mostly remembered. He painted his self-portrait (National Gallery), in 1745. Hogarth became serjeant painter, succeeding John Thornhill in 1757. He published a satire of 'The Times' in 1762, and died in 1764. Later paintings include 'The Lady's Last Stake' (1759), 'Sigismunda' and 'Shrimp Girl'.

p.325 The Barber - This was not the title of a Beardsley illustration. Beardsley did write 'Ballad of a Barber' for number III, July 1896 issue of The Savoy. He produced two illustrations to accompany the piece: 'The Coiffing' and 'Cul-de-lampe'.

Mr. Linley Sambourne - Edward Linley Sambourne (1844-1910). An English illustrator and designer, Linley Sambourne was born in London. He attended the South Kensington school of

p. 325

art and then embarked on a 'gentleman apprenticeship' with the firm of John Penn & Son, marine engineers, Greenwich. This lasted for six years, but meanwhile, Linley Sambourne worked on sketches in the drawing office of his employer. The editor of Punch was shown his work and Sambourne created his first sketch for the magazine, 'Pros and Cons', in April 1867. Thereafter, he contributed to Punch on a regular basis and was called to the Punch 'table' in 1871. Linley Sambourne's first political cartoon appeared in 1884. By 1894, he was responsible for the weekly second cartoon and by 1901, he became chief cartoonist.

Spectator - Founded in 1828, the Spectator is a British conservative weekly. Yeats characterized the Spectator in speaking of Wordsworth:

Wordsworth is so often flat and heavy partly because his moral sense has no theatrical element, it is an obedience, a discipline which he has not created. This increases his popularity with the better sort of journalists, the Spectator writers, for instance, with all who are part of the machine and yet care for poetry.

(Memoirs, p.151)

Later, Yeats did write a few pieces that appeared in the Spectator such as his essay on 'The Irish Censorship', 29 September, 1928, and the essay, 'Ireland, 1921-1931', 30 January, 1932. (See Uncollected Prose, vol. II, pp. 480-5 and pp. 486-90).

Max Beerbolm - Sir Henry Maximilian Beerbolm (1872-1956). English author and caricaturist. Max Beerbolm, half-brother of Sir Herbert Beerbolm Tree, was born in London and educated

p.325

at Merton College, Oxford. In 1892, his drawings appeared in The Strand Magazine and in 1894, he contributed 'A Defence of Cosmetics' to the first number of the Yellow Book. ('Two men more or less permanently upon the Yellow Book staff excited our admiration, Aubrey Beardsley and Max Beerbolm ...' see Memoirs, p.90). Beerbolm also contributed to the Savoy and the Daily Mail. He cemented his reputation in another direction when he succeeded George Bernard Shaw as the drama critic for the Saturday Review in 1898. His essays called The Works of Max Beerbolm appeared in 1896. These were followed by The Happy Hypocrite (1897), More (1899), and Yet Again (1909). He also published books of caricatures such as Caricatures of Twenty-five Gentlemen (1896), The Poets' Corner (1904), and A Book of Caricatures (1907). Amongst his famous drawings is one entitled 'Yeats introducing George Moore to the queen of the fairies' (see p.149 of S.N. Behrman's Portrait of Max, Random House: New York, 1960). Max Beerbolm retired to Rapallo, Italy in 1910 where with the exception of the two war periods, he lived for the rest of his life. He became a member of the New English Art Club in 1909. Other books of prose include: Zuleika Dobson (1911), Seven Men (1919), And Even Now (1920), Around Theatres (1930), and Mainly on the Air (1946). Further books of caricatures: Fifty Caricatures (1913), Seven Men (1919), A Survey (1921), Rossetti and His Circle (1922), and Observations (1925). He was knighted in 1939, and died at Rapallo in 1956.

Charles Conder - Charles Edward Conder (1868-1909). An English artist, born in London, Conder was educated at a private school in Eastbourne. At sixteen, he left for Sidney, New South Wales,

p.325

initially going to work towards the opportunity of becoming a trigonometrical land surveyor. Instead, he began to paint in Australia between 1885 to 1890. In 1890, he moved to Paris and worked intermittently in the Atelier Cormon. He was influenced by the art of his friend, L. Anquetin (1861-1932), and also influenced by Toulouse-Lautrec and Daumier. Conder became a member of the New English Art Club in 1891. An 1896 exhibition of his work at the gallery of Bing showed designs for fans and panels on silk which represented the most outstanding aspects of his art. He was elected an associate member of the Société Nationale des Beaux-Arts in 1893. In 1901, Conder settled in Chelsea. He did a number of fine water-colour drawings between 1895 and 1905. He exhibited at the New English Art Club and the International Society of Painters, and further single exhibitions at the Carfax, Van Wisselinghs and the Leicester Galleries. He became ill with brain disease in 1907 and died in 1909.

Charles Shannon - See note, p. 210.

Havelock Ellis - Henry Havelock Ellis (1859-1939). An English psychologist and physician, and author of Studies in the Psychology of Sex (1897-1928). Ellis was born at Croydon, Surrey, and first became a teacher in New South Wales before he qualified as a physician, St. Thomas's Hospital, London. He soon began his scientific research and literary work. His other publications include: Affirmations (1898), The World of Dreams (1911), Impressions and Comments (1914-24), Dance of Life (1923), a

p.325

translation of Zola called Germinal (1925), Sonnets with Folk Songs from the Spanish (1925), Man and Woman (1926), The New Spirit (1926), A Study of British Genius (1927), and Marriage Today and Tomorrow (1929).

Selwyn Image - See note, p. 204.

Joseph Conrad - Teodor Jozef Konrad Korzeniowski (1857-1924).

Born in Poland, Joseph Conrad became an officer in the British merchant fleet and also became a British citizen. He retired from the service in 1894 and devoted the rest of his life to writing. His novels include: Almayer's Folly (1895), An Outcast of the Islands (1896), The Children of the Sea (1897, later called The Nigger of the Narcissus), Lord Jim (1900), Typhoon (1903), Secret Agent (1907), Chance (1913), Victory (1915), The Arrow of Gold (1919), and Rover (1923).

The New Inn - Ben Jonson (1573-1637). The New Inne, a comedy, was first produced in 1629 (published 1631), and not at all well received. Jonson defended himself against his critics in 'Ode to Himself' (1631, 1640).

p.326 Vision of Evil - See note, p. 280.

p.328 'I considered the publisher a scandalous person' - Leonard Charles Smithers (1861-1907). See note, p. 273, on 'a strange red-haired girl'.

p.328

'Organ of the Incubi and the Succubi' - Russell wrote to Yeats in 1896:

I never see The Savoy nor do I intend to touch it. I will wait until your work is published in other ways. I don't want to get allied with the currents of people with a sexual mania like A .. B.. or C .. or that ruck. It is all 'mud from a muddy spring', and any pure stream of thought that mingles must lose its purity. I am not a believer at all in the power of words to convince apart from the current that inspired them. However let that drop. (Some Passages from the Letters of A.E. to W.B. Yeats (Cuala Press: Dunderum, 1936), p.4).

p.330

'including the great Pitt' - William Pitt, first Earl of Chatham (1708-1778), or his second son, William Pitt (1759-1806 ; see note, p. 385). There seems to be no conclusive evidence that Aubrey Beardsley was descended from either Pitt. A direct line would not be possible at all as the elder Pitt had only two sons, John Pitt, second Earl of Chatham (1756-1835) and William Pitt, the younger. The latter never married and the former married but had no children. Beardsley's only vague claim to any connexion was that his mother's maiden name was Ellen Agnes Pitt.

'A French miracle-working priest' - The Abbé Vachère. Yeats arrived at Mirebeau, France on 11 May, 1914 with Maud Gonne and Everard Feilding (Honorary Secretary to the Society for Psychical Research, see note, p. 213). They had come to investigate the miracle of bleeding oleographs of the sacred heart. Yeats wrote an essay on the bleeding oleograph, but chose not to publish it. George Mills Harper has edited and published the essay with an introduction, ' "A Subject of Investigation":

p.330

Miracle at Mirebeau\*, in Yeats and The Occult, pp. 172-189.

In this essay, Yeats recalls the Abbé telling him about the holy woman, which Harper identifies as \*the stigmatised German religious seeress Rosalie Putt\*:

He [the Abbe] added, \*She is the Victim for Mirebeau as Benedetta of Viterbo who died last year was the Victim for France\*. (p.188)

Lydwine of Schiedam - Lydwina of Schiedam, Blessed Lydwina (1380-1433). The daughter of a labourer, born in Schiedam, Holland, Lydwina broke a rib in a fall at the age of sixteen and became an invalid. Disease attacked parts of her body after that and increased in severity until her death. Lydwina became convinced that she had been chosen by God to suffer for the sins of others and took on the role with devotion. In the special office for her feast she is called \*a prodigy of human misery and of heroic patience\*. Lydwina claimed greater mystical and spiritual experiences as the suffering increased. She was never actually canonised, but Pope Leo XIII confirmed her cultus in 1890.

Paul Claudel - (1868-1955). A French poet, dramatist and diplomat. Claudel was born at Villeneuve-sur-Fin and educated at the Lycée Louis-le-Grand. In 1892, he entered consular service. This career culminated in his appointment as ambassador at Tokyo in 1921, followed by becoming ambassador at Washington in 1927 and ambassador at Brussels in 1933. Poetically, Paul Claudel followed the ideas of the Symbolists and his poetry included a great amount of Catholic symbolism. His lyrical works include: Cinq Grandes Odes (1910), Le Cantate (1914), Corona

p.330

Benignitatis Dei (1915), and Feuilles des Saints (1925).

His plays include: Tête d'or, La Ville, L'Echange, La Jeune Fille Violaine (published 1901 as L'Arbre), L'Annonce faite à Marie (1912), a trilogy L'Otage (1911), Le Pain Dur (1918), Le Père Humilié (1919), and Le Soulier de Satin (1928-9). The Dublin Drama League produced Claudel's L'Otage in Dublin on 17 February, 1924. See Yeats's view of Claudel at this later date in the interview he gave to the Irish Times, 16 February, 1924, entitled 'From Democracy to Authority: Paul Claudel and Mussolini - A New School of Thought' (reprinted in Uncollected Prose, vol. II, pp. 433-6).

L'Annonce faite à Marie - A play by Paul Claudel published in 1912. It was translated into English as Tidings Brought to Mary by L.M. Still in 1916.

p.331 'a man of the thirteenth Phase' - See A Vision, pp. 129-131:

This is said to be the only phase where entire sensuality is possible, that is to say, sensuality without the intermixture of any other element. There is now a possible complete intellectual unity, Unity of Being apprehended through the images of the mind: and this is opposed by the Fate (Phase Three where body becomes deliberate and whole) which offers an equal roundness and wholeness of sensation. The Will is now a mirror of emotional experience, or sensation, according to whether it is swayed by Mask or Fate. Though wax to every impression of emotion, or of sense, it would yet through its passion for truth (creative Mind) become its opposite and receive from the Mask (Phase Twenty-Seven), which is at the phase of the Saint, a virginal purity of emotion .... At this phase the self discovers, within itself, while struggling with the Body of Fate, forms of emotional morbidity which others recognise as their own; as the Saint may take upon himself the physical diseases of others. (pp. 129-130).

p.331

p.332 Baudelaire - Charles Baudelaire (1821-1867). A French poet, translator of Poe, Baudelaire also wrote literary criticism. A French court ruled six poems from his Les Fleurs du Mal (1857) as obscene. Yeats includes Baudelaire along with Beardsley and Ernest Dowson, as an example of Phase Thirteen.

p.333 '... your Salomé with the head of John the Baptist' - or 'Salomé with John the Baptist's Head'. Compare with the drawing 'The Climax' in Wilde's Salomé in French (1893). Beardsley used this drawing in his illustrations for Lord Alfred Douglas's translation in 1894. See Uncollected Prose, vol. II, p. 134:

Once or twice an artist has been touched by a visionary energy amid his weariness and bitterness, but it has passed away. Mr. Beardsley created a visionary beauty in 'Salomé with the Head of John the Baptist', but because, as he told me, 'beauty is the most difficult of things', he chose in its stead the satirical grotesques of his later period.

p.334 'a member of the Rhymers' Club' - Arthur Symons. See Memoirs, pp. 97-98:

I used to say to Symons, 'You are a perfectly moral man, but they are the morals of Thessaly'. He had always a mistress, some lady at the ballet, chosen as deliberately as if she were a contribution for the magazine, and we were troubled occasionally as to whether or not he had a bad influence. He desired a little too obviously to speak with all famous, interesting men, and I have heard him say after a visit to some theatre of varieties, 'Oh Yeats, I was never in love with a serpent charmer before'.

(p.97)

p.335 MacGregor Mathers - Yeats stayed with Mathers and his wife at

p.335

1, Avenue Duquesne, near the Champ de Mars and later at 87 Rue Mozart, Auteuil. See notes, pp. 218, 222, 341.

Macpherson's Ossian - James Macpherson (1736-1796). Scottish poet. Macpherson claimed to have translated epic poems written by the Irish bard Ossian in the third or fourth century. These so-called translations were published as Fingal (1762) and Temora (1763). In the end, the poems proved to have been written by Macpherson himself. The poems greatly influenced the romantic movement.

p.336

'The dews drop slowly and dreams gather: unknown spears' - From Yeats's 'The Valley of the Black Pig', first published in the Savoy, April 1896. It was later included in The Wind Among the Reeds (1899). For the full text, Collected Poems, p73. See Yeats's note reprinted in the Variorum Edition, p.161, and A Norman Jeffares A Commentary on the Collected Poems of W.B. Yeats, pp. 69-72.

p.337

Pondicherry - Also Pondichéry, the former capital of French India, founded in 1683 by François Martin. It was taken three times by the British in the eighteenth century, first in 1761, and then in 1778 and 1793. It was taken once more in 1803 before it was at last permanently restored to the French in 1816. By 1954, the administration of French India was handed over to the Republic of India.

'courageous in thought and kind in act' - Yeats used a different version of this characterization of MacGregor Mathers in the

p.337

1922 edition of The Trembling of the Veil. See my introductory essay, pp. 20-21 and also Appendix C for Mrs. Mathers's letters to Yeats on the subject.

p.338

'What did the bonne mean ...' - A bonne is a French maid-servant. Yeats claims a slightly different version in Memoirs, p.105:

Then one morning [I] began telling myself a different story, what I do not remember, but my arm suffered some other injury, was broken perhaps, for I pictured myself as carrying it in a sling. I had got up before breakfast to get a newspaper and when I returned found the MacGregors on the doorstep. 'What has happened to your arm?', Mrs. MacGregor said. 'But it is all right; the bonne said it was in a sling'. For a moment my concentration of thought had created a magical illusion.

Yeats also tells this story in his essay on 'Magic' and added:

I had cast my imagination so strongly upon the servant that she had seen it, and with what had appeared to be more than the mind's eye. (Essays and Introductions, p.37).

p.339

William Sharp - Also known as Fiona Macleod (1856-1905). A Scottish poet, born at Paisley, he attended Glasgow University, but left for Australia in 1877 for reasons of health. He then moved to London and began to contribute to various newspapers and magazines such as the Pall Mall Gazette. Sharp was appointed art critic to the Glasgow Herald in 1885. He travelled abroad to Italy, France, America and Africa. He also married Elizabeth Amelia Sharp in 1885. They both compiled Lyra Celtica (1896). See also Elizabeth Sharp's memoir of her husband (1910). Under his own name Sharp published: The Human Inheritance (1882), Earth's Voices (1884), Romantic Ballads and

p.339

Poems of Fantasy (1886), Sospiri di Roma (1891), Flower o' the Vine (1894), and Sospiri d' Italia (1906). Sharp also edited the 'Canterbury Poets' series and wrote several biographies including one on Dante Gabriel Rossetti (1882), and one on Robert Browning (1890). His true relationship with Fiona Macleod was not discovered by the outside world until his death in 1905. See note on Fiona Macleod, p. Yeats met William Sharp in the summer of 1887. See Memoirs, pp. 128-9.

Boulevard Raspail - A main thoroughfare on the Left Bank, to the west of the Luxembourg.

p.341 Fiona Macleod - William Sharp appears to have created his Celtic alter ego with Fiona Macleod's publication of Pharais: A Romance of the Isles in 1894. This was followed by further works: The Sin-Eaters (1895), The Mountain Lovers (1895), The Washer of the Ford and other Legendary Moralities (1896), Spiritual Tales, Barbaric Tales, and Tragic Romances (1897), The Dominion of Dreams (1899), The Divine Adventure - Iona: and other Studies in Spiritual History (1900), and Winged Destiny (1904). For more of Yeats's reaction to this myth, see pp. 105-6 of Memoirs. For his reaction to Fiona Macleod as writer, see pp. 42-5 of volume II of Uncollected Prose. Lady Gregory included her account in Coole (1931; reprint edited by Colin Smythe, Dolmen Press: Dublin, 1971), pp. 36-7:

Another cover of pale green, with gilded interlaced ornaments, is the Anthology of Celtic poetry given me by its editors William and Elizabeth Sharp. And I have put in the page opposite their names, a card signed Fiona Macleod, but in a very different handwriting to that of the donors, or of that in

p.341

another book Silence Farm, (a novel by Sharp published 1899) given me 'with cordial regards from William Sharp'. She is described in the notes to the anthology as 'one of the youngest writers most intimately associated with the Celtic Renaissance in Scotland'. William Sharp was wont to speak of her or even pronounce her name with hushed voice as of being transcending common humanity. I remember with what tragic face he ceased reading a manuscript of 'Miss Macleod's', to me and to Yeats. We only of the guests at Tullyra chosen to hear it, in the solitude of the dining room, when Edward Martyn's old butler John Gantley came in suddenly and going between the reader and the fireplace rattled on it an immense bucket of coal.

'In what month' - Yeats wrote on Paul Verlaine for the Savoy, April 1896. His first paragraph in the article is essentially the same paragraph as this one in 'The Tragic Generation'. Yeats mentions in the article that he received the invitation from Verlaine in the spring of 1894. (See Uncollected Prose, vol. I, pp. 398-99).

p.342 'Erysipelas' - or St. Anthony's fire. An acute febrile disease infecting the skin which is caused by haemolytic streptococci entering the skin through an abrasion of some kind.

In Memoriam - 'In Memoriam A.H.H.' was written by Alfred, Lord Tennyson between 1833 and 1850. It was published in 1850. Yeats used Verlaine's comments on Tennyson also in his speech to the Poetry Society of Chicago in 1914. This speech was published in Poetry, April 1914. See Uncollected Prose, vol. II, p. 413.

'At Verlaine's burial, but a few months after' - Verlaine died

p.342

in January 1896. As Yeats claims that it was the Spring of 1894 when he met Verlaine, his memory has once more proven his inaccuracy about dates.

p.343 Hôtel Corneille - 5 Rue Corneille. On the Left Bank, near the Luxembourg and the Sorbonne, the Hôtel Corneille is opposite the Odéon Theatre. Yeats met Synge in December 1896. Compare this passage with Memoirs, p. 104. See note on Synge, p. 246.

Boulevard St. Jacques - On the Left Bank, Boulevard St. Jacques is adjacent to Place St. Jacques and meets with Boulevard Raspail at Place Denfert Rochèreau. There is also a Rue St. Jacques much more in the vicinity of the Hôtel Corneille.

'Some one, whose name I forget ... presently introduced us' - In J.M. Synge 1871-1909 (Macmillan: New York, 1959), David H. Greene identifies this man as the Dubliner, Dr. James Cree, whose family Synge had known in Dublin. He introduced Synge to both Yeats and Maud Gonne.

'to go to the Aran Islands' - See also Essays and Introductions, p.299. Synge first went to the Aran Islands in 1898.

Inishmaan - Called also Inis Meain, this is the third island to make up the Aran Islands, off County Galway. Dun Conor, a stone fort, is located on Inishmaan.

Inishmore - The largest of the Aran Islands, County Galway. Gaelic still exists as the spoken language on the islands.

p.344

'Young Ireland Society of Paris' - Synge was invited into the Society as an 'Associate'. He joined Maud Gonne's Association Irlandaise, begun on New Year's Day 1897, but resigned soon after. Synge wrote to Maud Gonne:

I am sorry to trouble you again so soon, but I have something to say which it seems better to say by letter than in one of our meetings, as there French members might misconstrue our difference of opinion. You already know how widely my theory of regeneration for Ireland differs from yours . . . . I wish to work in my own way for the cause of Ireland, and I shall never be able to do so if I get mixed up with a revolutionary and semi-military movement. (Quoted, David H. Greene and Edward M. Stephens, J.M. Synge 1871-1909, p.62.)

'a man of the twenty-third Phase' - See A Vision, pp. 163-169.

p.347

Saint-Martin - Louis-Claude Saint-Martin (1743-1803). A French philosopher, 'le philosophe inconnu', his books were published under the name L. Amboise. He was in the army at Bordeaux when he became influenced by Martinez de Pasquales, who taught a type of mysticism based on cabbalistic sources. He left the army to become a preacher of mysticism in 1771 in Paris, England, Italy, Switzerland, etc. In 1788, Charlotte de Boecklin introduced him to the writings of Jacob Boehme (see note, p.195). His first work, Of Errors and Truth, was placed in the Index despite Saint-Martin's Catholic connexion. His most important works are translations of Jacob Boehme. See Yeats's more detailed memory of his experience of taking hashish with this group of followers of Saint-Martin, in his essay 'Discoveries', Essays and Introductions, pp. 281-283.

p.347

'Stuart Merrill's' - (1868-1915). A symbolist poet, born in Long Island, New York, who was educated in Paris at the Lycée Condorcet, Stuart Merrill returned to Paris as an adult and wrote his own poetry in French. He translated some of Yeats's poems into French and these appeared in the journal, Vers et Prose, in 1905.

Dauthendey - Max Dauthendey (1867-1918). A German poet and novelist, Dauthendey wrote impressionistic verse. He also wrote plays of which Caprices of an Empress (1910), is an example.

Strindberg - Yeats wrote:

I think of Strindberg in his Spook Sonata, in his Father, in his books of autobiography, as mad and as profound as King Lear. (From 'The Need for Audacity of Thought', The Dial, February 1926. See also Uncollected Prose, vol. II, p.464).

See the note for Strindberg, p. 295.

Philosopher's Stone - In alchemy, a miraculous stone which was sought by alchemists and thought to have the power to transmute base metals into gold. It was also thought that if it was made into an elixir, the stone could grant eternal youth. The belief in the Philosopher's Stone may have begun in Alexandria.

p.348

'Alfred Jarry's Ubu Roi' - Alfred Jarry's (1873-1907) best known work (1896). Ubu Roi is a satirical farce and the main character is 'Le Père Ubu' whom Jarry apparently imitated in eccentricity and became in later years. The play was a parody of the most popular works in literature. Jarry died of alcoholism

p.348

in 1907. His other works included: Les Minutes de sable, Mémorial (1894), César-Antéchrist (1895), L'Amour en visites (1898), L'Amour absolu (1899), Le Surmâle (1902), and Ubu enchaîné (1911).

Théâtre de L'Oeuvre - Aurelian-Marie Lugné Poë (1869-1940)

founded the Théâtre de L'Oeuvre in 1893. An early experimental theatre within the art theatre movement, its productions were international ranging from Ibsen to the plays of the far east.

p.349 Puvis de Chavannes - Pierre Puvis de Chavannes (1824-1898).

A French painter, born in Lyons and educated at the Lyons college and the Lycée Henri IV in Paris. He studied painting under Henri Scheffer and Thomas Couture, and began a studio in the Place Pigalle in 1852. In 1850, he exhibited a 'Pietà' for his first time at the Salon. He appeared again at the Salon in 1859 with 'Return from Hunting'. This was followed by 'Peace' and 'War' which later went to the museum at Amiens where Puvis de Chavannes painted four accompanying panels: 'Standard-Bearer', 'Woman weeping over the Ruins of her Home', 'Reaper', and 'Woman Spinning'. 'Labour' and 'Repose' were also created for the city of Amiens, and in 1865, 'Ave Picardia Nutrix' was added. In 1864, he exhibited 'Autumn' and 'Sleep' at the Salon. He exhibited the cartoon, 'Ludus pro patria', which was done for Amiens, at the Salon in 1881. Easel paintings included: 'Harvest' (1870), 'Hope' (1872), 'Family of Fisher-Folk' (1875), 'Women on the Seashore' (1879), 'Beheading of John the Baptist' (1889). He painted 'Marseilles as a Greek Colony' and 'Marseilles, the Emporium of the East' for the Palais Longchamp, Marseilles. He created for the town hall of Poitiers, 'Radegund' and 'Charles Martel'.

p. 349

'The Life of Saint Geneviève' in three panels is in the Panthéon, Paris. Also commissioned to paint 'Saint Geneviève Watching over Sleeping Paris' and 'Saint Geneviève Giving Food to Paris' in 1876. Puvis de Chavannes was President of the National Society of Fine Arts (the New Salon). Other work includes decorating the grand staircase of the Hôtel de Ville, Paris. Puvis de Chavannes, despite exposure to the romanticists, did classical work.

## [THE STIRRING OF THE BONES]

p.353 'an American lecturing tour' - With Yeats's help in obtaining authorization, Maud Gonne did go on a lecture tour in America in 1897. She raised money both for a Wolfe Tone memorial and the Irish Amnesty Association. Her first lecture took place at the Grand Opera House, Eighth Avenue, New York, on 27 October.

Daniel O'Connell - See note, p. 230.

'two rooms in Bloomsbury' - Yeats moved into 18 Woburn Buildings, Euston Road, Bloomsbury, London, on 25 March, 1896. In A Servant of The Queen (Gollancz: London, 1938), p. 331, Maud Gonne wrote of Yeats's rooms:

We had tea in Willie's rooms in Woburn Buildings in the little room over the cobbler's shop with dark blue hangings and prints of Blake's drawings on the walls. What strange talks that room had listened to! Men of the Irish Republican Brotherhood had met there. William Sharpe had told of his spirit love, Fiona McLeod. MacGregor had talked of his Rosicrucian mysteries. Sarojini Naidu, the beautiful Hindu Nationalist, 'the little Indian princess', as Willie called her, had read her poems there. The American poetess, Agnes Tobin, had spoken of her determination to save Arthur Symons and had by her strong magnetism brought him back to life from an asylum, only to find the walls of another asylum close on herself. Lionel Johnson had recited his poems and talked of Ireland there and Mrs. Emery had chanted her strange chants to a musical instrument invented by Dr. Elgar.

Fenian movement - See note, p. 43.

'I found out why' - The dispute in the American Clan na Gael was a bitter one which had extended to Ireland even years later after

p.353

the events had long past. Alexander Sullivan, a 'Dynamitard', was accused of murdering Dr. Patrick Cronin in May 1889.

Sullivan's trial in Chicago brought him an acquittal but only furthered the split between his followers, the 'Triangle' and the followers of John Devoy (1842-1928):

They were split because Devoy [and] his party accused the Triangle of the murder of a certain Dr. Cronin. The Dublin committee represented Devoy, and my friends the supposed murderers. It was years ago; the court had acquitted Sullivan, the accused man, and we could not with the sea between re-try the case. Perhaps if I allowed myself to be elected President of the English committee, I could keep the movement from dividing up into its elements.

(From W.B. Yeats's Memoirs, p.109)

Maud Gonne's sponsor was also a Sullivanite, and thus the original reluctance to give her authorization from the Dublin committee.

p.354 'the '98 Commemoration Association of Great Britain' - Yeats was elected President of the Centenary Association for Great Britain and France. By his involvement, he hoped to bring together all factions, and as president of the English Wolfe Tone Memorial Association, he hoped to bring them together after the ceremonial laying of the foundation stone (see note, p.359) for the Wolfe Tone Memorial in Dublin. He did not succeed. (Memoirs, p.110).

Unity of Being - See note, p.190.

'at the eighteenth Lunar Phase' - This is the phase of the 'Emotional Man', who

finds it difficult to examine his thoughts in relation to one another, his emotions in relation to one another, but begins to find it easy to examine them in relation to action. (See A Vision, pp. 145-147).

p.355

p.355 'The fascination of what's difficult' - The opening lines of the poem, 'The Fascination of What's Difficult' which was first published in The Green Helmet and Other Poems (1910). See Collected Poems, p.104. Also see A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p.106.

p.356 Michael Davitt - See note, p. 181.

F.X. O'Brien - James Francis Xavier O'Brien (1831-1905). M.P. for Cork City from June 1895 until his death in 1905. He was also General Secretary to United Irish League of Great Britain. O'Brien had been tried and sentenced to be hanged in 1867 for high treason. However, the sentence was commuted to penal servitude for life and O'Brien was released later. He first was an M.P. for Mayo from 1885 to 1895. He had previously been a tea and wine merchant in Dublin.

p.357 Land League - See note, p. 68.

'... he replied to some words of congratulations I sent him ...' -

Michael Davitt retired from the House of Commons, 25 October, 1899. In response to Yeats's letter of October 1899, came Davitt's letter of 4 November, 1899:

My dear Mr. Yeats,

It is indeed most kind of you to think of writing so complimentary a letter.

I spoke, just as I felt, in my last utterance in the H. of Commons, in the full conviction that I would serve the cause of Irish liberty best with right-thinking minds everywhere by spurning a craven expediency and basing Ireland's right and claim to

p.357

freedom upon this Justice as Right which we should advocate for every People defending their independence.

I am glad I got out of parliament on those lines. If you will read my speech at Aughemore tomorrow (in Monday's Freeman) you will see that there were good reasons why I was resolved to regain my freedom from Party restraints.

What a magnificent struggle the Boers are making! And we — — are 25.000.000 of Celts in the world's population! — The Boers are 150.000!!

With kind regards,  
Yours truly,

MICHAEL DAVITT  
(NLI, Yeats Papers, Microfilm P7529)

Davitt did not die until 1906 and did not unfold to Yeats personally any project.

p.358 O'Leary - John O'Leary. See note, p.125.

'not, I think, hitherto published' - Yeats had previously told the story in an anonymously published review of William Carleton's The Red-Haired Man's Wife (1889) and his own Stories from Carleton (1889), for the Scots Observer, 19 October, 1889. See Uncollected Prose, vol. I, p.146

Kickham - Charles Joseph Kickham (1826-1882). Fenian leader and writer, Kickham was born in Mullinahone, County Tipperary. He was part of the Young Ireland movement (see note, p.131), and became a Fenian in 1860. In 1865, Kickham, John O'Leary and R.C. Luby (1821-1901) were appointed the editors of the Irish People newspaper by James Stephens (see note, p.252), also the supreme executive of Stephens's projected Irish Republic. The newspaper was suppressed and the supreme executive was arrested. Kickham was taken on 11 November, 1865 and sentenced to fourteen years, four of which he served. He

p.358

furthered his interest in literature at this time, and his publications include: Rory of the Hill (1857), Sally Cavanagh (1869), Poems, Sketches and Narratives illustrative of Irish Life (1870), Knocknagow (1879), For the Old Land, a Tale of Twenty Years Ago (1886).

p.359 President Kruger - Stephanus Johannes Paulus Kruger (1825-1904). South African statesman and president of the Transvaal republic. Involved from his youth with the settlement of the Transvaal, Paul Kruger first took office under a British government after the Transvaal was annexed in 1877. However, he was dismissed from office in 1878 for his agitation to free the Transvaal. In 1880, the Boer Rebellion occurred. Kruger, along with Piet Joubert and former President Pretorius, negotiated the peace which was the Pretoria agreement of 1881 that granted independence again to the Boer state. Kruger was elected president in 1883 and served in that office until 1900. In October 1899, war began with Great Britain. The Irish Brigade (1899-1900) under the Irish-American Colonel Blake and Major John MacBride, was involved from the very first battle. Kruger went to Europe to find support for the Boers who were defeated in 1902. He published his Memoirs in 1902, and died in Switzerland in 1904.

p.360 'Mahaffy', Wilde had said' - John Pentland Mahaffy (1839-1919). Provost of Trinity College, Dublin from 1914 to 1919. Mahaffy was born in Switzerland and educated at Trinity where he became first Senior Moderator in 1859 and was elected to a Fellowship in 1864. From 1869 to 1899, he was the first Professor of

p.360

Ancient History at the university. In 1899, he became a Senior Fellow. He was also president and founder of the Georgian Society. From 1911 to 1916, Mahaffy was president of the Royal Irish Academy. He became Provost in November of 1914. Mahaffy directed the defence of Trinity during the Easter Rising, 1916. His publications are: Commentary on Kant and Kant's Philosophy (1872), Prologomena to Ancient History (1871), Greek Social Life from Homer to Menander (1874), Descartes (1880), A History of Classical Greek Literature (1880), Greek Life and Thought (1887), Principles of the Art of Conversation (1887), The Empire of the Ptolemies (1895), An Epoch in Irish History (1903), and The Particular Book of Trinity College (1904).

Oscar Wilde entered Trinity College, Dublin in 1871 and Mahaffy was his tutor. In his third year, Wilde decided to go to Oxford. Mahaffy supposedly told Wilde: 'Go to Oxford, my Dear Oscar: we are all much too clever for you over here'. Later, Wilde accompanied his former tutor to Greece in 1877. For an account of this friendship and Mahaffy's influence on Wilde, see the biography, Mahaffy by W.B. Stanford and R.B. McDowell (Routledge and Kegan Paul: London, 1971), pp. 38-42 and pp. 79-88. For Mahaffy's reputed snobbishness and unionist views, see further their chapters, 'My favourite emperor', pp. 89-103, and 'A sort of Irishman', pp. 104-126.

Wilde - Oscar Wilde, see note, p. 163.

Taylor - John F. Taylor, see note, p. 130.

p.360

p.361 Cerberus - In Greek mythology, a triple-headed dog who guarded the gate of Hades. He also had a mane and tail of snakes. His capture was one of the twelve labours of Hercules.

p.362 Mr. Dillon - John Blake Dillon (1851-1927). Irish nationalist, born in Blackrock, County Dublin, and educated at the Catholic University medical school, graduating in 1878. John Dillon soon became involved in politics and became a supporter of Parnell. After the Land League was founded in October 1879, Dillon went with Parnell to America to organize the League there and stayed on to finish the work when Parnell left. He was elected M.P. for Tipperary in 1880, imprisoned along with Parnell and others in Kilmainham, 1881, but elected M.P. for East Mayo in 1885. With William O'Brien, he embarked on a 'plan of campaign' by which tenants would only pay the rent they thought fair to landlords, or give that money to trustees for the fund to help evicted tenants. Dillon was further arrested for these activities in 1888, 1890 and 1891. After the fall of Parnell in 1891, Dillon gave his support to the anti-Parnellites and was made chairman in 1896. He retired from this position in 1899 when reunification of the Irish Party seemed possible and Redmond became chairman in 1900. Dillon opposed Wyndham's Land Act of 1903 in 1904 and, in 1906, began working with Redmond on a new Home Rule Bill. However, after Easter Week, 1916, Dillon defended the rebels. He became chairman of the Irish Party after Redmond's death in 1918, but the party was destroyed in the general election that year and Dillon lost his own seat in East Mayo to Eamon de Valera. He retired and died in London in 1927.

p.362

Mr. Redmond - John Edward Redmond (1856-1918). Irish politician. Redmond was born in Ballytrent, County Wexford and educated at Clongowes Wood College and Trinity College, Dublin. He became an M.P. for New Ross in 1881 and was called to the Irish Bar in 1886. A staunch follower of Parnell, Redmond led the Parnellites after the leader's downfall in 1891. He was elected Parnellite M.P. for Waterford that year, and when the Irish Party was reunited in 1900, Redmond became its leader. He was a member of the Land Conference of 1902, worked for the foundation of the National University in 1908, and was a leader of the continued Home Rule movement. He helped the Home Rule Bill of 1912 to be introduced, which became the Home Rule Act of 1914, but was not immediately put into effect because of World War One. Redmond encouraged Irishmen to join the British Army in the war, and was totally unprepared for the events of Easter Week, 1916. He died suddenly in March 1918, having failed to bring about a constitution for an Ireland as part of the British Empire.

p.364

Mr. Birrell's University - Augustine Birrell (1850-1933).

Politician and man of letters. Born near Liverpool, Augustine Birrell was educated at Trinity Hall, Cambridge, and called to the bar in 1875. He was Professor of Law, University College, London from 1896-1899. In 1889, he became a Member of Parliament. Birrell was president of the Board of Education in 1906, and in 1907 became Chief Secretary for Ireland until 1916, when he took responsibility for the events of that year.

p.364

Birrell resigned and did not take part in the general election of 1918. Birrell was more happily responsible for the Universities Act of 1908. The Royal University of Ireland, founded under the University Act of 1879, had been strictly allowed to grant degrees to students who had passed the appropriate examinations, and with the exception of medical degrees, without having to attend any college. In 1908, the Royal University was replaced by two new universities, the National University of Ireland (with colleges at Dublin, Cork and Galway), and Queen's University of Belfast. Birrell was also a critic of some note, such as the essays Obiter Dicta (1884, 1887, 1924) illustrate.

p.365

'Artemisia's' - See note, p.186, for Mausolus and Artemisia. Statues of both Artemisia and her husband and brother, Mausolus (king of Caria, c.353-350 B.C.), were viewed by Yeats in the British Museum.

'How many centuries spent' - Lines 7 - 14 from an untitled poem by Yeats which was first published in Poetry (Chicago, January 1919), and in 'The Only Jealousy of Emer', Two Plays for Dancers (1919). It appeared in Selected Poems (1929), under the title, taken from the beginning of the poem, 'A Woman's Beauty is like a white frail Bird'. For the full text and listing of all subsequent publications, see the Variorum Edition of the Poems, p.784. See also Collected Plays, 279 ff, and A Commentary on the Collected Plays of W.B. Yeats, pp. 111-113.

p.365

'On the morning of the great procession' - The procession was in honour of the Wolfe Tone Centenary and was held in Dublin on 15 August, 1898. Yeats spoke also on the platform with John Dillon (see note, p.356) and John Redmond (see note, p.357). See Maud Gonne's account in A Servant of the Queen, p.284. The foundation stone for a planned monument to Wolfe Tone was laid at the ceremony.

p.366

Zimri - And Zim-ri went in and smote him, and killed him, in the twenty and seventh year of Á-sā king of Jū-dāh, and reigned in his stead. (I Kings, 16.10)

Zimri, who died about 885 B.C., was king of Israel for seven days. He was a captain serving King Elah, 'captain of half his chariots' (16.9), and murdered Elah for the throne. The people of Israel realised his crimes and he was deposed by Omri. Zimri killed himself in the fire he began to destroy the king's palace in Tirzah. See I Kings 16. 8-19.

Yeats, of course, is making a blatant reference to what he considered John Dillon's conspiracy against his own former leader, Parnell. A supporter of Parnell in the Land League, Dillon headed the anti-Parnellite movement in 1891. See the note on Parnell and the note on John Dillon, pp.181, 356 respectively. See also John Dryden's (1631-1700), Absalom and Achitophel (1681-82.)

'our Foundation Stone' - Victoria's Jubilee had, of course, taken place the year before and the celebration in Dublin was on 21 June, 1897. The foundation stone for the Wolfe Tone memorial was laid on 15 August, 1898. Yeats puts events

p.366

together more accurately in Memoirs:

The foundation stone was laid a year after the riot, [see the note for the National Club for p. 367, and Yeats's account following, pp. 367-8] and a procession passed through Dublin greater than anything since O'Connell's centenary - was it twenty years before? - and that procession was, I have always believed, the immediate cause of the reunion of the Irish Party. At the head of the procession went the majority of the Dublin council and their friends. I was with Maud Gonne in a wagonette behind them, and then came the Irish parties walking side by side like cattle in a storm .... At the laying of the stone I said, thinking of the procession as a silent protest of the people at the quarrels of Irish public life, 'The people themselves made this movement'. But a cry rose all over the great crowd, 'No, no, it was Maud Gonne that made it'. (p.114)

p.367 'his tenement' - In Charlemont Street, near the Grand Canal, in Dublin.

James Connolly - (1868-1916). James Connolly was born in Edinburgh of Irish parents, educated himself, and came to Ireland in 1896 as an organizer of the Dublin Socialist Club. He founded the socialist paper, The Worker's Republic and the Irish Socialist Republican Party. Connolly went to America in 1903 and founded the Irish Socialist Federation in New York, as well as a magazine called The Harp. He returned to Ireland in 1910 and became the trade union organizer of the Transport Workers in Belfast, 1911-13. In 1913, he supported James Larkin (1876-1947) for the lockout in Dublin. He organized the Citizen Army at Liberty Hall in 1914 and for the 1916 rising was appointed military commander of the Republican forces in Dublin. Connolly commanded the General Post Office and was one of the seven to sign the Proclamation of the Irish Republic. He was shot after

p.367

trial by court-martial at Kilmainham, 12 May, 1916, having already been badly wounded in the fighting. Connolly also published Labour in Irish History (1910) and Reconquest of Ireland (1915).

Padraic Pearse - Padraic Henry Pearse (1879-1916). Revolutionary, educationalist, and poet. Pearse was born in Dublin and educated at the Christian Brothers school in Westland Row, and the Royal University. He was also called to the Irish Bar. He joined the Gaelic League in 1895 and edited the League's An Claidheamh Soluis. He founded St. Enda's (Scoil Éanna) in the Ranelagh in 1908. This bi-lingual school moved to 'The Hermitage', Rathfarnham in 1910. Pearse joined the Irish Republican Brotherhood in 1913 and was also on the Provisional Committee of the Irish Volunteers. He helped to plan the rising of 1916 and was the Commander-in-Chief of the Irish Republican forces. He also signed the Proclamation and was made President of the Provisional Government. Pearse was shot after a court-martial at Kilmainham on 3 May, 1916. His Collected Works was published in 1917. See Yeats's 'Easter 1916', Collected Poems, p. 202, and 'The Rose Tree', Collected Poems, p.206.

College Green - In the middle, or at the ends of Dame, Westmorland, College and Grafton Streets. Trinity College and the Bank of Ireland (formerly the Irish Parliament building), are on either side. The meeting that Yeats mentions was held on 20 June, 1897, and Maud Gonne addressed Connolly's Irish Socialist Republican Party.

Lord Edward Fitzgerald - See note, p.53.

p.367

Saint Michael's Church - St. Michan's, Church Street, Dublin, near the Four Courts. Three United Irishmen, William Orr, John Sheares and Henry Sheares, are buried there.

'the National Club in Rutland Square' - Now Parnell Square, at the north end of O'Connell Street, Dublin. The Convention that had gone on that Jubilee day, 21 June, 1897, was that of the '98 Centenary Commemoration Committees. Yeats was president of the Centenary Executive Council. Maud Gonne was involved with James Connolly (see note, p.360) in planning an anti-Jubilee demonstration that same day and had used a window in the National Club for showing slides of Irish martyrs and eviction scenes that had happened during Victoria's reign. The crowds Yeats refers to included Connolly's group of Irish Socialist Republicans who were marching up Dame Street in protest. See Maud Gonne's account in A Servant of the Queen (pp. 273-6), and also Yeats's Memoirs (pp. 112-3).

p.368 'if any link there is from my workshop' - Yeats's sense of responsibility continued to haunt him:

This Irish business has been a great grief. We have lost the ablest and most fine-natured of our young men. A world seems to have been swept away. I keep going over the past in my mind and wondering if I could have done anything to turn those young men in some other direction. (Letter to John Quinn, 23 May, 1916. See Letters, p.614).

See also Yeats's poem 'The Man and the Echo' (Collected Poems, p.393): 'Did that play of mine send out / Certain men the English shot?'

'in a field beyond Drumcondra' - or Drom Chonnrach, suburb of

p.368

north Dublin, meaning the ridge of the path. Queen Victoria last visited Ireland on 4 April, 1900, and five thousand children were gathered in Phoenix Park by the Unionists. On Easter Sunday, 1900, Maud Gonne helped to found and became the first president of Inghinidhe na hEireann, Daughters of Erin. It was this organization that sponsored the Patriotic Children's Treat, for those children who refused to attend the Phoenix Park gathering for Victoria on 4 April. The Patriotic Children's Treat was held in Clonturk Park on 1 July, 1900, with thirty thousand children involved:

.... Headed by beflagged lorries piled with casks of ginger beer and twenty-thousand paper bags containing sandwiches, buns and sweets, that wonderful procession of children carrying green branches moved off from Beresford Place, marshalled by the young men of the Celtic Literary Society and the Gaelic Athletic Association on the march to Clonturk Park. Mary Quin and I, on an outside car, drove up and down the line, for the safety of such a huge concourse of children was a fearful responsibility; but there was no hitch .... The Patriotic Children's treat became legendary in Dublin and, even now, middle-aged men and women come up to me in the streets and say: 'I was one of the patriotic children at your party when Queen Victoria was over'. (Maud Gonne, A Servant of the Queen, p.295).

p.369 'beyond endurance' - In a typescript of 'The Stirring of the Bones' Yeats added: 'As yet men only play at assassination and death'. (NLI, Yeats Papers, microfilm P7541).

Chancery Lane - In Dublin, a few blocks north of St. Patrick's Cathedral, meeting with Bride Street.

'... let us order an immediate rising' - In a typescript version of 'The Stirring of the Bones', Yeats continues:

p. 369

He is a doctor, and I remember his explanation of a few weeks before of his refusal to give a sober working man who had chaffed a policeman and been arrested for drunkenness a certificate of sobriety - 'Are not the police the best friends I have?' (NLI, Yeats Papers, microfilm P7541)

p.370 Cipriani - Amilcare Cipriani (1845-1918). An Italian revolutionary socialist and a founder of the International Working Men's Association. Cipriani fought for Italian freedom under Garibaldi at Solferino. He joined the French army for the Franco-Prussian war and was a leader in the Paris Commune. He was subsequently imprisoned but pardoned in 1888. In 1891, Cipriani returned to Italy, only to be imprisoned for revolutionary activity until 1894. Cipriani fought with the Greeks during the Greco-Turkish war.

Garibaldi - Giuseppe Garibaldi (1807-1882). Italian patriot and revolutionary. Garibaldi fled in 1834 after a republican plot with which he was involved was discovered and went to South America. There he served the state of Rio Grande do Sul and Uruguay until 1846. In 1848, he returned to Italy where he fought against Austria (1848-9) and against France, Austria, Spain and Naples in 1849. Finally escaping to America, Garibaldi returned in 1854 and bought the island of Caprera for his home. He planned the invasion of Sicily with Crispi and Bertani, which began a whole Italy. In 1860, he took his 'red shirts' in for a conquest of Sicily and Naples, and supported Victor Emmanuel II, who became king of Italy. He attempted to conquer papal territory first in 1862 and again in 1867, but succeeded neither time. He was defeated at Aspromonte in 1862 and at Mentana in 1867. He died at Caprera in 1882.

p.371

p.371 The Wanderings of Oisín - See note, p. 102 .

'my grandfather and grandmother' - See notes, pp. 36, 39.

'Rosa Alchemica ... Savoy' - See notes, pp. 329-330.

'Rosa Alchemica' was first published in the Savoy, April 1896.

'a friend' - In his first draft, published as Memoirs, Yeats identifies this friend as Diana Vernon, who was actually Olivia Shakespear. (See note, p. 367 ). See Memoirs, p.100.

Mathers - See note, p. 218.

p.372 Arthur Symons - See note, p. 205.

Mr. Edward Martyn - (1859-1924). A dramatist, born in Masonbrook, County Galway. Martyn was educated at Beaumont College and Christ Church, Oxford. With Yeats and Lady Gregory, he founded the Irish Literary Theatre in 1899 and financed the first season. Martyn's play, The Heather Field, was the second production of the group on 9 May, 1899. Maeve was produced in 1900. Martyn's other plays include: The Tale of a Town (1902), Grangecolman (1912), and The Dream Physician (1914). As a devout Irish Catholic, Martyn found that he had differences with the theatre group that developed into the Abbey Theatre Company, and finally withdrew from the Abbey in 1914. With Joseph Plunkett (1887-1916) and Thomas MacDonagh (see note, p.465) he founded the short-lived Irish Theatre in Hardwicke Street, Dublin. Martyn is also remembered for helping to found the annual Feis Ceoil, a music festival, and for beginning

p.372

the Palestrina Choir in Dublin's Pro-Cathedral. He was president of Sinn Fein (see note, p.238) from 1904 to 1908. There is a superb portrait of Martyn in George Moore's Hail and Farewell (1911-14). See also Yeats's comments in 'Dramatis Personae'.

Tulira - Or Tullira Castle, a sixteenth century Burke Castle which was remodelled in 1882. Tulira Castle still exists today near Ardrahan, County Galway. See also Yeats's opening description of Tulira in 'Dramatis Personae', pp. 385-6. Yeats and Symons stayed there from August to September of 1896.

'shooting an arrow at a star' - Yeats wrote to William Sharp (see note, p.342), from Tulira Castle in August 1896:

I have had some singular experiences myself. I invoked one night the spirits of the moon and saw between sleep and waking a beautiful woman firing an arrow among the stars. That night she appeared to Symons who is staying here, and so impressed him that he wrote a poem on her, the only one he ever wrote to a dream, calling her the fountain of all song or some such phrase. She was the symbolic Diana.

(Letters, p.266)

See also Memoirs, pp. 100-101, and Mythologies, p.340.

p.373

Fiona Macleod - See notes on William Sharp (p.342), and Fiona Macleod (p.343). Yeats may have had his suspicions about Fiona Macleod's true identity before William Sharp's death in 1905, but they were not confirmed until Yeats received a letter from Sharp sent to him by Elizabeth Sharp, 28 December, 1905:

This will reach you after my death. You will think I have deceived you about Fiona Macleod. But in absolute privacy, I tell you that I have

p.373

not, howsoever in certain details I have (inevitably) misled you. Only it is a mystery. Perhaps you will intuitively understand, or may come to understand, 'the rest is silence'. Farewell.

WILLIAM SHARP

It is only right, however, to add that I, and I only, am the author - in the literal and literary sense - of all written under the name of Fiona Macleod.

(NLI, Yeats Papers, microfilm P7530)

The Archer - See Macleod's Tragic Romances, (Geddes: Edinburgh, 1897), pp. 253-54. Also see Memoirs, p.103 and as Yeats suggests, his own notes on pp. 576-9 of the Autobiographies.

p.374 'I went to my friend' - In Memoirs, p.103, Yeats calls this friend Diana Vernon. Diana Vernon, a reference to the heroine of Rob Roy, was Yeats's name for Olivia Shakespear (d.1938), a novelist and a cousin of Lionel Johnson. Yeats met Mrs. Shakespear in 1894 and in 1896, she became Yeats's mistress. See his frank account in Memoirs, pp. 85-9. The two remained friends until Mrs. Shakespear's death in 1938.

'a London Coroner' - Dr. William Wynn Westcott (1848-1925). Westcott founded the Isis-Urania Temple of the Hermetic Order of the Golden Dawn with MacGregor Mathers and William K. Woodman. They signed the warrant for the order on 1 March, 1888. Woodman died in 1890 and Westcott resigned from the Golden Dawn after quarrelling with Mathers in 1897. See note on Mathers, p. 218.

p.375 Sephiroth - In the Cabbala, the hidden and infinite God can not be directly known by the finite. He can only be indirectly

p.375

known through his emanations called the Sephiroth or Sefiroth on the Tree of Life. See also note on the Cabbala, p.196.

'The Sephiroth Tiphareth ... the Sephiroth Yesod ...' - The Sephiroth Tiphareth, or Tiferet, is the sixth emanation, and is also the glory and splendour of God. The Sephiroth Yesod, according to the same cabbalistic doctrine, is the ninth emanation, the foundation of the world, and further serves to balance Netsah (desire) with Hod (splendour) in the Tree of Life.

'Balzac's description of the straight line' - See note, p.77 on Balzac. In 'Anima Hominis' included in 'Per Amica Silentia Lunae', Yeats wrote:

I have thought much of the difference between the winding movement of Nature and the straight line, which is called in Balzac's Séraphita the 'Mark of Man', but is better described as the mark of saint or sage.

(Mythologies, p.340)

p.376 Lady Gregory - See note, p.256. Yeats first came on a brief visit to Coole Park in 1896.

'a novel ... Hodos Chameliontos' - Yeats never finished his autobiographical novel, The Speckled Bird, on which he worked from 1896 to about 1902. In the novel, the hero attempts to establish a mystical brotherhood which would be a combination of art and magic. This corresponded to Yeats's interest in founding his own mystical order of Celtic mysteries. The main characters are based on himself, Maud Gonne, Olivia Shakespear, MacGregor

p.376

Mathers, and his father. See William H. O'Donnell's fully annotated edition of The Speckled Bird (McClelland and Stewart: Canada, 1976).

'Flaubert's Saint Anthony' - Gustave Flaubert (1821-1880).

A reference to Flaubert's Temptation of Saint Anthony (1874).

See notes, pp. 173, 296.

p.377 Dooney Rock - Located on Lough Gill (see note, p.100), County Sligo. Also called Dun Aodh or Hugh's fort. See Yeats's poem, 'The Fiddler of Dooney' in Collected Poems, p.82.

'the waterfall at Ben Bulbin' - The mountain, Ben Bulbin, is to the north of Sligo. See note, p.44. Yeats may have been thinking of the waterfall at Glencar, which lies between Ben Bulbin and Cope's Mountain. See his poem 'Towards Break of Day' (Collected Poems, p.208).

'the woods at Coole' - See Yeats's 'Introduction to a Dramatic Poem', first published in The Speaker, 1 December, 1900. It appeared in The Shadowy Waters (1900) as 'I walked among the Seven Woods of Coole'. See Collected Poems, p.469. Yeats briefly visited Coole in 1896 and then spent the summer of 1897 there. Coole Park, meaning the corner or nook, is near Gort, County Galway, and was purchased by Robert Gregory in 1768. The house was pulled down in 1941. See Lady Gregory's Coole (Cuala Press: Dublin, 1931).

p.378

p.378 Inchy Wood - or Incha Wood, meaning 'wood of the islands'.  
 Inchy Wood is one of the Seven Woods of Coole (see note, p. 369).  
 Yeats mentions it in 'The Shadowy Waters', Collected Poems,  
 p.469. Refer to Jeffares's A Commentary on the Collected Poems  
of W.B. Yeats. See also The Celtic Twilight (1893), story  
 called 'A Voice', reprinted in Mythologies, p.68:

One day I was walking over a bit of marshy  
 ground close to Inchy Wood when I felt, all  
 of a sudden, and only for a second, an emotion  
 which I said to myself was the root of Christian  
 mysticism. There had swept over me a sense of  
 weakness, of dependence on a great personal Being  
 somewhere far off yet near at hand. No thought  
 of mine had prepared me for this emotion, for I  
 had been pre-occupied with Aengus and Edain, and  
 with Manannan, Son of the Sea. —

p.379 'the Mask' - See note, p. 188.

'Burkitt's Early Eastern Christianity' - Francis Crawford  
 Burkitt (1864-1935). Burkitt was educated at Harrow and  
 Trinity College, Cambridge. An English theologian, Burkitt's  
 work includes: Early Christianity outside the Roman Empire (1899),  
The Earliest Sources for the Life of Jesus (1910, revised 1922),  
Church and Gnosis (1932), etc. Early Eastern Christianity  
 was published in 1904.

p.380 Duras - Also Dubh-ros, in County Galway, a promontory lying  
 between Kinvara Bay and Aughanish Bay which connect to Galway  
 Bay. Comte Florimond de Basterot's home is now a youth hostel.

Florimond de Basterot - (1836-1904). See Yeats's further account  
 on pp. 397-8 of 'Dramatis Personae'. In Memoirs, p. 117 Yeats  
 wrote:

p.380

I sometimes came to these meetings from Lady Gregory's, where I spent the summers of 1897 and 1898 as every summer since, and returned there. Some time in 1897, I think, I spent an afternoon with Count de Basterot. He arrived from Paris in the early summer of every year, and lived in a little two-storeyed house close to the sea eight or nine miles from Coole. On his arrival a great flock of ducks and hens and chickens ran about in front of his door, and when he went to Rome in the autumn there would be none left. Paralyzed from the waist down through sexual excess in youth, he was spending his old age in the duties of religion and in attending chapel. Lady Gregory was, I think, his principal Irish friend. In his house I explained an old project for an Irish theatre, but said I had given it up, for where in Ireland could the money be found? I had, however, some hopes of getting a little subscription theatre in London. If I wrote well, my plays would reach Ireland in the end. Count de Basterot was a Unionist and had, I think, at our meeting at Tulira disliked me [in 1896], but we became good friends.

'an Irish Theatre' - see notes, pp. 256, 301, 365.

John Synge - See note, p. 246.

'Irish heroic tales' - The two volumes are Cuchulain of Muirthemne (1902) and Gods and Fighting Men (1904). See notes, pp. 445-447.

p.381 'John Shawe-Taylor ... Land Purchase' - John Shawe-Taylor (1866-1911), was Lady Gregory's nephew and a landlord in Galway. He was responsible for calling for a land conference in 1902 to come to agreeable terms on the selling of land to tenants. The meeting was held in December 1902, and it was from its recommendations that 'Wyndham's Act' was developed. See the note, p. 163 on George Wyndham. See also Yeats's essay on 'John Shawe-Taylor' in Essays and Introductions, pp. 343-5.

p.381

Hugh Lane - Sir Hugh Percy Lane (1875-1915), critic and art collector. He was born at Ballybrack, County Cork and joined the picture dealers, Colnaghi, Pall Mall, London, in 1893. In 1898, he began his own business at 2 Pall Mall Place. Hugh Lane was Lady Gregory's nephew and met W.B. Yeats at Coole Park in 1900. He became interested in Irish art and determined that Ireland needed a gallery of modern art. In 1906, he lent a collection of modern paintings, most of which were French, to the Dublin Municipal Gallery. The Municipal Gallery was in temporary premises in Harcourt Street and Hugh Lane offered to give his collection of paintings to them if a permanent gallery would be built. Sir Edwin Lutyens made a design for a building on a bridge across the Liffey and this was rejected by the Dublin Corporation. Lane took back his collection and loaned the pictures to the National Gallery, London. He bequeathed the collection to the National Gallery in 1913. In March, 1914, he became Director of the National Gallery, Dublin. An unwitnessed codicil to his will, made in February 1915, returned his collection to Dublin. On 7 May, 1915, the Lusitania was torpedoed. Lane was on board, returning from a visit to America, and drowned. His addition to his will of the unwitnessed codicil created a controversy over his collection that was not resolved until 1959. It was finally decided to divide the collection in half, and each half is now alternatively lent for periods of five years to Dublin. Yeats was bitterly drawn into this controversy from its beginning when Lutyen's design was rejected. See his poem, 'To a Wealthy Man Who Promised a Second Subscription to the Dublin Municipal Gallery If It Were Proved the People Wanted Pictures' (Collected Poems, p.119). See also Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p.123. Lady Gregory fought for the return

p.381

of her nephew's collection to Ireland during the rest of her own life. See her book, Hugh Lane's Life and Achievement (1921), as reprinted in Sir Hugh Lane: His Life and Legacy (Colin Smythe: Gerrards Cross, 1973).

## DRAMATIS PERSONAE

Dramatis Personae was first published by the Cuala Press in 1935. It appeared in the London Mercury, November and December 1935, and January 1936. It was also published in the New Republic, 26 February, 11, 25 March, and 8, 22 April 1936. Macmillan published Dramatis Personae in 1936. This edition also included 'Estrangement', 'The Death of Synge' and 'The Bounty of Sweden'. Dramatis Personae was included in both the American Autobiography (1938) and the Autobiographies (1955). Yeats traces the development of the early Irish dramatic movement from 1896 to 1902 and counters George Moore's unflattering remarks in Hail and Farewell. Yeats wrote to Olivia Shakespear, 27 February, 1934:

I have drawn Martyn and his house, Lady Gregory and hers, have brought George Moore upon the scene, finished a long analysis of him, which pictures for the first time his preposterous person. These first chapters are sensations and exciting and will bring George much household money when she sends them out to English and American magazines .... My first fifty pages - probably to be published before the rest - will bring me to about 1900. They begin where my old autobiography ends. It is curious how one's life falls into definite sections - in 1897 a new scene was set, new actors appeared.  
(Letters, p.820)

p.385

p.385 'Coole House, Tulira Castle' - See notes, pp. 369, 376, 366.

Roxborough House - Roxborough in County Galway, about ten miles from Gort where Coole was located. Roxborough was Lady Gregory's home as a Persse before her marriage. Also known as ~~Craig-a-Roiste~~ or Roche's Rock, it was granted to Dudley Persse in 1686. The name was changed to Roxborough in 1707 and the estate included 6,000 acres of land. Roxborough was commandeered by the Irish Republican Army on 2 May, 1922, but given back to Major William A. Persse on 18 June. The family remained away, however, and Roxborough House was looted and finally burned later in 1922. Lady Gregory's journal entry for 12 November, 1922, reads in part:

I had F. [Frank Persse] to meet me at the Abbey with Ordnance maps, to see what area of woodland we have to sell, for peace sake, and economy. He had not much new to tell about Roxborough; first the occupation by Irregulars, then their departure; then general looting, then the burning. But a great deal of furniture and all the family pictures had been saved, sent away. A great deal of the land has been sold, and there is more to go. Arthur has made no plans yet. Dudley will be of age next month and they can decide then. The steward has been left in charge and wrote a little time ago that he wanted a man to help him. They sent down Captain White. After a few weeks and various threats a party of men came, put him on his knees, put a revolver to his head, asked if he had not been in the police (he had been a D.I.) said they would have no police there and gave him eleven hours to clear out. F. thinks the steward is 'in with the neighbours', but he suits Arthur well enough as they only want someone to look after the tillage. Only the chimneys left standing at Roxborough. (Lady Gregory's Journals, vol. I, edited by Daniel J. Murphy (Colin Smythe: Gerrards Cross, 1978) pp. 409-410).

Civil War - In the general election of June 1922, the provisional government of the Irish Free State won fifty-eight seats. De

p.385

Valera's republican party, against the Treaty of 1921, won thirty-five seats and others won thirty-five seats. However, the latter supported or at least accepted the Treaty and the provisional government under Arthur Griffith (see note, p.409). Thus, the government believed that they represented a solid majority, and preferred not to negotiate further with De Valera's party. On 27 June, 1922, a republican garrison kidnapped a government general and took over the Four Courts in Dublin. Michael Collins (1890-1922), then Chairman of the provisional government, ordered troops to fire on the Four Courts, 28 June. This was the first action of the Civil War which continued until a cease fire was proclaimed by De Valera on 24 May, 1923.

'Coole House has passed to the Forestry Department' - Coole was sold to the Ministry of Lands and Agriculture in 1927 and the house was destroyed in 1941.

'Arthur Symons ... editor of the Savoy' - See notes, pp.205,330. Yeats and Symons went on their tour of Ireland from August to September of 1896. Symons wrote his impressions of the visit and published these in the Savoy, October, November, December 1896.

Edward Martyn - See note, p.365.

George Moore - George Augustus Moore (1852-1933), novelist, playwright and landowner. He was born at Moore Hall, Lough

p.385

Carra, County Mayo and attended Oscott College, Birmingham. Later, Moore rejected Roman Catholicism. In 1873, he went to Paris to become a painter, but gave up this ambition for writing. By 1880, he was trying to earn his living as a writer in London. His first novel, A Modern Lover (1883), was followed by A Mummer's Wife (1885). Moore was deeply influenced by Zola (see note, p.398), and A Mummer's Wife was considered to be the first realistic novel in English since Defoe. He also wrote A Drama in Muslin (1886), Confessions of a Young Man (1898), Esther Waters (1894), Celibates (1895), Evelyn Innes (1898), Sister Teresa (1901), The Untilled Field (1903), The Lake (1905), Memoirs of my Dead Life (1906), The Brook Kerith (1916), Avowals (1919), A Story-Teller's Holiday (1918), Héloise and Abelard (1921), Conversations in Ebury Street (1924), and Aphrodite in Aulis (1930). George Moore's three volume autobiography, Hail and Farewell: Ave (1911), Salve (1912), Vale (1914), is an account of his life in Ireland in the early 1900s. Disenchanted with England and its part in the Boer war, he returned to Dublin, eager to help direct the Irish literary movement. Moore became involved in the early days of the Irish theatre and worked closely with Yeats and Edward Martyn. See notes, pp.422, 425, on the plays, The Bending of the Bough (1900), and Diarmuid and Grania (1901). The collaboration with Yeats on the latter play was a series of quarrels. In 1902, the rift between the two writers deepened with the appearance of Yeats's play, Where There is Nothing (see note, p.440). Moore did not work further for the Irish theatre and finally returned to London in 1911. His unflattering portraits of Yeats and Lady Gregory in Hail and Farewell were deeply resented by Yeats. 'Dramatis Personae' is Yeats's revenge.

p.385

Crace - Frederick Crace (1779-1859), an architectural decorator and collector of maps and views of London. His famous collection was purchased from his son John Gregory Crace by the trustees of the British Museum in 1880.

p.386 Parsifal - Richard Wagner's (1813-1883) opera 'Parsifal' was produced at Bayreuth in 1882. Yeats once wrote that:

'... Richard Wagner's dramas of 'The Ring', are, together with his mainly Celtic 'Parsival' and 'Lohengrin', and 'Tristan and Iseult', the most passionate influence in the arts of Europe. (See Uncollected Prose, vol. II, p.125)

Palestrina - Giovanni Pierluigi Da Palestrina (c.1525-1594). Italian composer of contrapuntal composition for choir without the accompaniment. Palestrina was the Choirmaster of the Julian Chapel at the Vatican. He published a book of masses dedicated to the Pope in 1554. He was also the musical director of the founder of the oratorio, St. Philip Neri. One speaks of 'Alla Palestrina' or 'A Cappella'. Edward Martyn also founded the Palestrina Choir in the Pro-Cathedral, Dublin.

Whall (d.1924). A stained glass artist, member of the Art Worker's Guild, Christopher Whall wrote Stained Glass Work in 1905. This was a text-book about the craft. Whall's own work can be seen in Gloucester Cathedral in such windows as 'St. Boniface', 'The Stork of Iona' and 'The Infant Church'.

Saint Chrysostom - St. John Chrysostom (c.344-407). 'Chrysostom' means 'Golden Mouthed'. St. Chrysostom was Archbishop of Constantinople from 398 and Doctor of the Church. Born in

p.386

Antioch, he gave sermons there which made him famous in the East. In particular his sermons on 'The Statues' were well known. Having been made patriarch of Constantinople in 398, he was deposed and exiled in 403 by the Synod of the Oak. The pressure of public opinion led to the controversial Archbishop's return, but in two months he was again exiled. He died in exile, and is remembered for his revisions of the Greek liturgy and his writings. His works include: On Priesthood, On Genesis, Psalms, Matthew and Romans, and his letters written in exile.

Ibsen - Henrik Ibsen, see note, p. 297.

p.387 Beardsley - Aubrey Beardsley, see note, p.302.

Utamaro - (1753-1806). Utamaro was born in Kawayoye and his designs for colour-prints were popular in Europe and imported into Europe before the beginning of the nineteenth century. In Japan, he was also known for his landscapes and drawings of insects. See Japanese Colour-Prints, Victoria and Albert Museum Handbook (London, 1904).

Edwin Ellis - (1841-1895). A marine and landscape painter who was born in Nottingham and studied under Henry Dawson. He became a member of the Royal Society of British Artists in 1875. Edwin Ellis exhibited at the Royal Academy but was not a member. Ellis often painted coastal scenes in Wales, Cornwall and Yorkshire. An exhibition of his work was held at the Nottingham Museum in 1893.

p.387

'not my friend the Blake scholar' - Edwin John Ellis, see note, p. 118.

Degas - Hilaire-Germain-Edgar Degas (1834-1917). A French painter, Degas entered the École des Beaux Arts in 1855 and went to Italy in the following year. He met the Impressionists in Paris in 1861, and exhibited at seven of their shows. His pictures of the ballet are well-known, such as 'Ballet Dancers' (National Gallery, London). Degas also painted Cabaret, nudes, and scenes in Paris. His draughtsmanship was his greatest concern, and later he painted in pastel and also sculpted. An example of the latter is the 'Petite Danseuse de quatorze ans' (1881, Louvre).

Monet - Claude Monet (1840-1926), a French impressionist painter, who concentrated on landscape painting, developing an emphasis on the interaction of colour with light. In 1859, he studied at the Académie suisse, Paris, and worked in the studio of Marc Charles Gabriel Gleyre (1806-1874). He had already met Pissaro, and now met Bazille, Sisley and Renoir. He worked on landscape painting in the Barbizon district, and in 1865, worked with Courbet at Trouville. Monet studied Turner in England during the Franco-Prussian war (1870-1), and from his study came his concept of aerial perspective. Thereafter, he continued to work on landscapes in various parts of France. An outstanding example of Monet's art is the Rouen Cathedral series (1892-4). His 'The Water-Lily Pond' is at the National Gallery, London.

p.387

Corot - Jean-Baptiste Camille Corot (1796-1875). A French painter, pupil of the landscape painter Achille Etna Michallon (1796-1822), and also of the Classicist Victor Bertin (1755-1842). Corot developed into a superb landscape painter, still remaining tied to the French Classical style, but more natural in expression. He exhibited at the Salon from 1827, gaining little recognition until 1855 and the Universal Exhibition. His paintings include 'The Studio' (1870, Lyon), and 'Ponte de Mantes' (c.1870, Louvre).

p.388

The Heather Field - Martyn's play, The Heather Field, was first produced by the Irish Literary Theatre, 9 May, 1899, at the Antient Concert Rooms, Dublin.

Alexander - Sir George Alexander (1858-1918). An actor and theatre manager, born George Samson, in Reading, England. Alexander embarked on a commercial career in 1875, but also gave his first amateur performance that year at the Cabinet Theatre, King's Cross. By 1879, he had made his first professional appearance, and by the end of 1881, was engaged by Henry Irving (see note, p.76), to perform at the Lyceum. George Alexander had a highly successful acting career but in February 1890, he became a manager with the production of Dr. Bill at the Avenue Theatre. In 1891, he began the management of St. James's Theatre and continued to manage the theatre until his death. Under Alexander's management, first productions included such famous plays as: Lady Windermere's Fan (Wilde, 20 February, 1892), The Second Mrs. Tangueray (Pinero, 27 May, 1893),

p.388

The Importance of Being Ernest (Wilde, February, 1895),  
The Prisoner of Zenda ('Anthony Hope', January 1896), Paolo  
and Francesca (Stephen Phillips, March 1902), His House in  
Order (Pinero, February 1906). George Alexander was knighted  
 in 1911.

Maeve - Maeve was first published on 19 February, 1900, by  
 the Irish Literary Theatre at the Gaiety Theatre, Dublin. See  
The Heather Field and Maeve (Duckworth: London, 1899).

Lady Gregory - See note, p. 256.

p.389 'some new beauty' - See Yeats's poems 'The Wild Swans at Coole'  
 and 'Coole Park and Ballylee, 1931' (Collected Poems, pp. 147,  
 275).

William Morris - See note, p. 70.

'a Gregory chairman of the East India Company' - Robert Gregory  
 (1727-1810), the great-grandfather of Lady Gregory's husband Sir  
 William. He served in parliament twice and was responsible for  
 building Coole Park. A portrait of Robert Gregory hung in the  
 library at Coole.

'famous Governor of Ceylon' - Sir William Gregory (1817-1892).  
 He was the Governor of Ceylon from 1871 to 1877. See note on  
 'Sir William Gregory's Autobiography...', p. 444.

'a Richard' - Richard Gregory (1761-1839), Lieutenant in the Life

p.389

Guards, was the next owner of Coole after Robert Gregory, and was responsible for the excellent library. He founded the Gregory Scholarship and endowed library at Harrow. Richard Gregory first married Isabella Nimmo. Yeats mentions Richard on p.455 as the Gregory of Mr. Gregory's Letter-Box. He has confused Richard with Sir William Gregory's grandfather, the Rt. Hon. William Gregory. See note, p.444.

p.390

'from a song of Dibdin's' - Charles Dibdin (1745-1814). A popular composer for the theatre, entertainer, and singer of his own compositions. Twenty years after his death the Dibdinian Club was founded in London to help continue periodic performances of his music. He was best known for his songs about the sea, and in fact, these aided the popularity of the navy at the time.

Venus de' Medici - Lady Gregory described the drawing room in Coole (1931), and wrote of this copy:

The marble statues are always admired, one a copy of the Venus di Medici, the other by Canova and the legend says - 'carried through Italy on ox carts and brought in a ship to Galway'. Andromeda bound to the rock. The Venus used to stand in the bow window and on summer Holy days when children from the village came to gather bluebells or later the fallen horse chestnuts near the house - too near those trees are not suffering any undergrowth of anemone or primrose that make a carpet under lighter-leaved boughs - they stray a little further, and coming cautiously round the house peep in through the windows. I, drawing back not to interrupt their gaze, took notice it was held longest by the slender upright goddess. (reprinted and edited by Colin Smythe, Dolmen Press: Dublin, 1970, p.51).

'the Arab horses, painted by Stubbs?' - George Stubbs (1724-1806).

p.390

Stubbs, an English painter and anatomist, was born in Liverpool. He was known in particular for his paintings of horses, and published Anatomy of the Horse (1767). He also painted portraits. The National Gallery, London, has his painting of 'The Milbanke and Melbourne Families' (c.1770).

Canaletto - Giovanni Antonio Canale (1697-1768). Born in Venice and built a reputation on painting scenes of Venice which he began to do about 1720. He also painted some views of Rome, 1741-43, and left for England in 1746. Canaletto stayed in England until 1755 and painted scenes of London, country houses, etc. The National Gallery, London has a good collection of his paintings, including 'Venice: Campo S. Vidal and S. Maria della Carità' (c.1730).

Guardi - Francesco Guardi (1712-1793). A Venetian painter and student of Antonio Canaletto. The collection at the National Gallery, London includes Guardi's 'The Punta della Dogana with S. Maria della Salute' and 'An Architectural Caprice'.

Zurbarán - Francisco de Zurbarán (1598-1664). Spanish religious painter of the School of Seville. Zurbarán was known for his scenes of monastic life and of his numerous commissions the legends of St. Jerome and of Jeronymite monks (1638-9) are still intact at the monastery in Guadalupe. His paintings at the National Gallery, London include one of 'St. Margaret' and also 'St. Francis in Meditation'.

Augustus John - Augustus Edwin John (1878-1961) the portrait

p. 390

painter, was born in Wales and studied at the Slade. A member of the New English Art Club, 1903, Augustus John became an associate of the Royal Academy in 1921 and a Fellow of the Royal Academy in 1929. His well-known portrait of his wife, 'The Smiling Woman' (1910), is in the Tate Gallery. He did an etching of Yeats in 1907 while he was at Coole:

Augustus John has been staying at Coole. He came there to do an etching of me for the collected edition .... I don't know what John will make of me .... I felt rather a martyr going to him. The students consider him the greatest living draughtsman, the only modern who can draw like an old master .... He exaggerates every little hill and hollow of the face till one looks like a gypsy, grown old in wickedness and hardship. If one looked like any of his pictures the country women would take the clean clothes off the hedges when one passed, as they do at the sight of a tinker. He is himself a delight, the most innocent-wicked man I have ever met. He wears earrings, his hair down over his shoulders, a green velvet collar .... His best work is etching.... (Letter from Yeats to John Quinn, 4 October, 1907, Letters, p.496).

The 1907 etching was used in Collected Poems (1933) and later in A Vision (1937). Augustus John painted another portrait of Yeats in the 'thirties which is used for the frontispiece in the Autobiographies.

Charles Shannon - See note, p. 210.

William Pitt - (1759-1806), second son of the first Earl of Chatham (1708-1778), and Prime Minister from 1784 to 1806. Lord North's ministry collapsed in 1782 and was followed by the brief ministry of the Marquess of Rockingham. After Rockingham's death, the Earl of Shelburne formed a ministry and Pitt became

p. 390

Chancellor of the Exchequer. This was quickly followed by the formation of the joint ministry of Charles James Fox (see note, p. 387), and Lord North. When Fox introduced his India Bill of 1783, it passed through the Commons but was thrown out of the Lords with the efforts of George III. William Pitt became Prime Minister and subsequently emerged triumphant from the general election of 1784. Pitt had been a spokesman for Parliamentary reform in the Commons, and as Prime Minister, first seemed to pursue this goal by introducing the Bill for Parliamentary Reform in 1785. However, he did not press for its acceptance and the bill failed to pass. He also spoke in favour of the abolition of the slave trade in 1787, 1791 and 1792, but calmly accepted the decision against abolition by the Commons. His own India Bill passed through the Commons in 1784, stemming the power of the East India Company, but not totally destroying that power. From 1784 to 1787, Pitt worked to better the country economically, and followed as much as was possible, the principles of free trade. He failed in his attempt to push aside restrictions in trade between Ireland and Great Britain in 1785, but succeeded in negotiating a commercial treaty with France in 1786. The King's unhealthy mental state in November 1787, placed Pitt's ministry in jeopardy. However, just as Fox was ready to assume power, the King began to recover. Pitt was again in firm control from March 1788. His ministry continued into the years of war with France which began in 1793. In dealing with war, Pitt proved far less successful as a Prime Minister than in his positive achievements with the economy. It was left to Nelson to save the country from the defeat which loomed so near by 1797. Meanwhile, the United Irishmen pushed rebellion forward in Ireland

p.390

and after the events of 1798, Pitt decided on a legislative union. For the price of the Act of Union in 1800, he thought he could win Catholic emancipation. George III was not convinced of the need for emancipation (the Act of Union had already passed), and Pitt resigned. However, he returned to power in 1804 and remained Prime Minister until his death in 1806.

Fox - Charles James Fox (1749-1806). The leader of the young Whigs faction and Prime Minister of Great Britain. Fox served as a Secretary of State, with the Earl of Shelbourne, in the Rockingham administration of 1782. He then briefly formed a ministry with Lord North, but his attempt at secure power in the form of his India Bill (1783) resulted in his quick fall. The Whigs' attempt to take over the ministry from Pitt in late 1787 was equally unsuccessful, and Pitt was again in control by March 1788. Charles Fox did briefly serve as Prime Minister once more upon the death of Pitt in 1806 until his own death later that year.

Lord Wellesley - Arthur Wellesley (1769-1852), first Duke of Wellington, defeated Napoleon 18 June, 1815 at Waterloo. He was born in Dublin, the fourth son of Garrett, first Earl of Mornington, of Dangan Castle, County Meath. Lord Wellesley gave a copy of the Odyssey to Richard Gregory (see note, p. 382), in 1827 and also a copy of the Iliad in 1829. These were in the Coole library as Lady Gregory mentioned in Coole (1931).

p.390

Palmerston - Henry John Temple, third Viscount Palmerston in the peerage of Ireland (1784-1865). Statesman and Prime Minister of Great Britain from 1855 to 1858 and from 1859 to 1865. Lord Palmerston also served as Foreign Secretary, an office he first held in 1830 and for the last time in 1851, when he was dismissed because of his approval in conversation of Louis Napoleon's coup d'état of 2 December, 1851.

Gladstone - William Ewart Gladstone. See note, p. 251.

Burke - Edmund Burke (1729-1797). Statesman and writer, born in Dublin, Burke was educated at Trinity College, Dublin and Middle Temple, London. Burke's A Vindication of Natural Society was published in 1756, and this piece was followed by The Sublime and the Beautiful. These two writings served to bring Edmund Burke early importance and in 1759 he became editor of the Annual Register. He became secretary to the Chief Secretary of Ireland, W. G. Hamilton, in 1761. In 1765, he was made secretary to the Prime Minister, Lord Rockingham and also became an M.P. for Wendover. Burke's views on the American colonies were those supporting a policy of conciliation and his published words on these matters included: Thoughts on the Present Discontents (1770), American Taxation (1774), Conciliation with the Colonies (1775), and A Letter to the Sheriffs of Bristol (1777). His opposition to policy in Ireland showed in To a Peer of Ireland on the Penal Laws (1782). Burke was M.P. for Bristol from 1774 to 1780, but lost the seat because of his belief in legislative independence for Ireland. He became M.P. for Malton,

p.390

and was briefly a Privy Councillor and Paymaster in Lord Rockingham's short return as Prime Minister in 1782. Burke also was against many of Britain's policies in India and helped in getting the Governor-General of India, Warren Hastings, impeached in 1787. He was acquitted eight years later and Burke resigned from public office. He published Reflections on the Revolution in France in 1790. He had an irrevocable break with his friend, Charles James Fox, in 1791. After leaving parliament in 1795, Burke lived at his estate in Beaconsfield where he died in 1797. See Edmund Burke's Works and Correspondence (1852).

Yeats mentions Burke in 'The Tower' (Collected Poems, p.223), as part of the Anglo-Irish heritage that Yeats came to value.

p.391 Sir Richard Burton - (1821-1890). An explorer, British consul, and an Indian Army officer, Sir Richard Burton was born at Torquay and attended Trinity College, Oxford. He became a soldier in 1842. In 1853, he undertook a pilgrimage to Mecca. He wrote First Footsteps in East Africa (1856). He also translated Arabian Nights.

Balzac - See note, p. 77.

Mrs. Jopling - Or Mrs. Louise Romer. The portrait of Lady Gregory was finished in 1893. It is included in the illustrations for Autobiographies. Mrs. Jopling also painted landscapes.

p.392 Persse - Lady Gregory was the youngest daughter of Dudley Persse (b. 1802). Her father had been born at Roxborough. Another Dudley Persse (1625-1700), Dean of Kilmacduagh, was granted

p.392

Roxborough in 1686. It was thought that his father, John Persse, had come to Ireland with Cromwell.

Lord Clanricarde - Ulick De Burgh (1604-1657), fifth Earl and First Marquis of Clanricarde. Clanricarde was the governor, by patent of the crown, of Galway town and the entire county. During the events of 1641 and after, Clanricarde maintained a neutrality despite his Catholicism, did not join the Catholic Irish Confederation, and kept in communication with the government in Dublin. He was chosen under the authority of Charles I as one to meet the representatives of the Irish Confederation in 1642. He received the 'Remonstrance of Grievances'. In 1644, Clanricarde commanded the English army in Connaught. The title of marquis was soon after conferred on him. In 1646, he helped in the negotiations for peace between the Confederation and Charles I. These were not successful, but the Confederation was dissolved in January 1649. Clanricarde acted as Ormonde's deputy for Charles II in December 1650, but was not trusted by many Irish royalists, and there was no success against the parliamentarians. Galway surrendered in May 1652 and Lord Clanricarde left Ireland in June on the conditions of the parliament in England. He lived in Somerhill, Kent until his death.

Gort - Coole Park lies two miles north of Gort or Innse-Guaire, meaning the 'island field of Guaire'. Located in County Galway.

Loughrea - Or Baile Locha Riabhach, in County Galway. This literally means the 'town of the grey lake'.

p. 392

Slievoughter range - There appears to be no range of hills by that name. James McGarry in Place Names in the Writings of William Butler Yeats suggests that Yeats heard the name of Slieve Aughty (also called Slieve Echtghe), which is a range near Roxborough and thought it sounded like Slievoughter.

Irish Parliament - See note, p. 67.

'Irish Volunteers in 1782' - The Volunteers were a Protestant organization brought together to defend Ireland from invasion at a time when much of Britain's fighting force were abroad. By 1779, they constituted a real army, and as such, also carried influence. On 15 February, 1782, the Volunteers held a convention in Dungannon and the resolutions passed at the convention helped to ease the Penal laws against Catholics, promote free trade for Ireland, and finally helped to bring about an independent parliament under Grattan in 1782.

William Persse (1727-1802), formed the Roxborough Volunteers in 1777.

p. 393 Sir Hugh Lane - See note, p. 372.

'John Shawe-Taylor ... Land Question' - See note, p. 371.

Sir Jonah Barrington - (1760-1834). An Admiralty Court Judge and historian, born in Abbeyleix and educated at Trinity College, Dublin. He became a member of the Irish Bar in 1788 and was made a judge in the admiralty in 1798. Jonah Barrington was an M.P. from 1790 to 1800 in the Irish House of Commons and voted

p.393

against the Act of Union. He was knighted in 1807, but it was later discovered in 1830 that he had misappropriated court funds from 1805 to 1810. He left for France after being deprived of his office in 1830 and died in Versailles in 1834. His books include: Anecdotes and Secret Memoirs of the Legislative Union between Great Britain and Ireland (1809), Personal Sketches of his own Times, 3 vols. (1827-32), and The Rise and Fall of the Irish Nation (1833). His colourful accounts of eighteenth century life in Personal Sketches is undoubtedly what prompts Yeats to mention him, and it remains the work for which Sir Jonah Barrington is remembered.

p.394 'My great-grandmother Corbet' - See note, p. 57.

Sandymount Castle - At Sandymount Green, in south Dublin.

Yeats was born close by in Sandymount Avenue. See note, pp. 55-56 for 'Reveries Over Childhood and Youth'. Yeats describes the house on p.21 'where battlement and tower showed the influence of Horace Walpole ...'.

'Governor of Penang' - See note, p. 55.

p.395 'Ruskin's Rose' - Rose la Touche. See note, p. 157, on Ruskinism.

Fenianism - See note, p. 43.

'To think like a wise man, but to express oneself like the common people!' - Lady Gregory apparently read this quotation

p.395

by Aristotle in the work of Roger Ascham (1515-1568).

In her Journals on 6 May, 1923, Lady Gregory wrote:

Ascham says: 'He that will wryte well in any tongue must follow this council of Aristotle, to speak as the common people do; to think as wise men do!' A support for 'Kiltartan' if one were needed. (See Lady Gregory's Journals, vol. I, edited by Daniel J. Murphy, p.450)

Also see the note on 'the founder of modern Irish dialect literature', p.443.

Irish Literary Society, ... National Literary Society' -

See notes, pp. 232.

p.396

Sir Samuel Ferguson - (1810-1886). A poet, antiquary and lawyer, Samuel Ferguson was born in Belfast and educated at Trinity College, Dublin. He became a member of the Irish Bar in 1838 and became a Queen's Counsel in 1859. In 1867, he was made Deputy-keeper of the Public Records of Ireland, and was knighted for his efforts in this department in 1878. Sir Samuel Ferguson was named President of the Royal Irish Academy in 1881. Lady Ferguson (of the Guinness family) published and edited his antiquarian work, Ogham Inscriptions in Ireland, Wales and Scotland in 1887. However, Samuel Ferguson also had a flourishing career as a poet and translator of Gaelic legends. He contributed poems to the Dublin University Magazine as early as 1833, and also contributed to Blackwood's Magazine. Publications in this genre include: The Cromlech on Howth (1864), Lays of the Western Gael (1865), Congal (1872), Poems (1880), The Forging of the Anchor (1883), Remains of St. Patrick (1888),

p.396

and The Hibernian Night's Entertainment (1888). Yeats wrote his first two known prose articles on Samuel Ferguson, the first of which appeared in Irish Fireside 9 October, 1886, and the second of which appeared in Dublin University Review, November 1886. Refer to Uncollected Prose, vol. I, pp. 81-104.

'Standish O'Grady, whose History of Ireland' - See notes, pp. 235, 260.

Clarence Mangan - See note, p.79.

'Dark Rosaleen and O'Hussey's Ode to the Maguire' - James Clarence Mangan (1803-1849). Mangan translated both of these poems from the original Gaelic of Owen Roe Macward and Eochaidh O'Hussey (d. 1612).

John O'Leary - See note, p.125.

Dr. Douglas Hyde - See note, p.129.

'The De-Anglicisation of Ireland' - The Gaelic League was founded in 1893. Douglas Hyde gave this speech entitled 'The De-Anglicising of Ireland' to the Irish Literary Society, Dublin on 2 December, 1892. See Yeats's reaction at the time in a letter he wrote to the editor of United Ireland, 17 December, 1892, reprinted in Uncollected Prose, vol. I, pp. 255-6. Hyde's speech was published in The Revival of Irish Literature (T. Fisher Unwin: London, 1894), pp. 115-161.

p.396

Florence Farr - See note, p. 150.

p.397 'a little country house at Duras' - See notes, pp. 370.

Clare - Or An Clar. County Clare was made a county in 1580, prior to which it was known as Thomond or Tuadmumu. It was at one point a part of Connacht, but is now considered part of Munster. Clare lies on the west coast of Ireland below Galway.

Stott of Oldham - William Stott, of Oldham (1857-1900). A landscape, portrait and figure painter, born near Manchester at Oldham. He studied in Paris under Gérôme in 1879, and exhibited at the Paris Salon, 1881-82 and 1885. Stott also worked in France at Grez in Barbizon country. He returned to London and exhibited at the Royal Academy from 1882. He became a member of the Royal Society of British Artists in 1885 and a member of the New English Art Club in 1890. He died at sea on a crossing to Belfast in 1900.

W.R. Gregory - William Robert Gregory (1881-1918). Lady Gregory's only son was killed in action in Italy, near Padua, on 23 January, 1918. He received his education at Harrow, New College, Oxford, and the Slade School of Art. A painter, Robert Gregory also designed sets for the Abbey such as those for Lady Gregory's Kincora (1905), Dervorgilla (1907), and Yeats's Deirdre (1906). He was a Major in the Connaught Rangers and joined the Royal Flying Corps in 1917. He received the Military Cross and Legion of Honour. It was later found that his plane was shot down in error by the Italians. Yeats wrote

p.397

four poems on Robert Gregory: 'Shepherd and Goatherd', 'In Memory of Major Robert Gregory', 'An Irish Airman Foresees his Death', and 'Reprisals'. All except the last are printed in Collected Poems. See the Variorum Edition for 'Reprisals' (p.791). Yeats also wrote an essay on Robert Gregory which was published in the Observer, 17 February, 1918. This is reprinted in Uncollected Prose, vol. II, pp.429-431.

Count Florimond de Basterot - See note, p.370.

p.398 Countess Cathleen - See note, p.232.

p.399 'the Royal' - The New Theatre Royal, remodelled in 1821 from the old Dublin Society building, located on Hawkins Street in Dublin. The building was destroyed by fire in 1880 and rebuilt twice since that occasion.

'the Gaiety' - The Gaiety Theatre, King Street, Dublin. The Irish Literary Theatre produced some early plays here, in 1900 and 1901.

'We had to change the law ...' - The amendment to the Ireland Local Government Bill that allowed the granting of licences for theatre in an approved building was accepted on 11 July, 1898.

'Lecky the Historian' - William Edward Hartpole Lecky (1838-1903). Lecky was born in Newtown Park, County Dublin, and educated at the Armagh School, Cheltenham, and Trinity College, Dublin. In 1861, he published Leaders of Public Opinion in Ireland anonymously.

p.399

History of Rationalism was published in 1865 and History of European Morals followed in 1869. Lecky's eight volume, A History of England in the Eighteenth Century appeared between 1878 and 1890. A new twelve volume edition in 1892 included A History of Ireland in the Eighteenth Century. Lecky refused the Chair of History at Oxford in 1892 and was elected M.P. for Trinity College, Dublin in 1895. He remained M.P. for the university until his death in 1903. Other books include: Democracy and Liberty (1896) and The Map of Life (1899).

'I was involved in a miserable love affair ...' - Maud Gonne, see note, p.151. See Memoirs, p.125:

It was a time of great personal strain and sorrow. Since my mistress [Olivia Shakespear] had left me, no other woman had come into my life, and for nearly seven years none did. I was tortured by sexual desire and disappointed love. Often as I walked in the woods at Coole it would have been a relief to have screamed aloud. When desire became an unendurable torture, I would masturbate, and that, no matter how moderate I was, would make me ill. It never occurred to me to seek another love. I would repeat to myself again and again the last confession of Lancelot, and indeed it was my greatest pride, 'I have loved a queen beyond measure and exceeding long'. I was never before or since so miserable as in those years that followed my first visit to Coole.

Dowson - Ernest Dowson, see note, p.200.

p.400 Visions and Beliefs - Visions and Beliefs in the West of Ireland (G.P. Putnam's Sons: New York and London, 1920). W.B. Yeats wrote the essays, 'Witches and Wizards and Irish Folk-Lore', and 'Swedenborg, Mediums, and the Desolate Places' which were published in this book. He also wrote the notes to the stories. Lady Gregory had published two books of folk-lore previously: Poets and Dreamers (1903) and A Book of Saints and

p.400

Wonders (1907). See the second edition or the Coole Edition (Colin Smythe: Gerrards Cross, 1970).

p.401 Lord Castletown - Lord Bernard Edward Castletown (1849-1937).  
Head of the New Unionist Party and also involved in Pan-Celticism.

p.402 The Cat and the Moon - The play, The Cat and the Moon, was not performed at the Abbey until 21 September, 1931. It was published in The Criterion, July 1924 and in The Dial, July 1924. It also appeared in The Cat and the Moon and Certain Poems (1924). A slightly different version of the lines Yeats quotes appear in Collected Plays, p.465. Yeats also identifies the characters alluded to as George Moore and Edward Martyn in Wheels and Butterflies (Macmillan: London, 1934), p.141. For further information, see A. Norman Jeffares and A.S. Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 172-6.

p.403 Cheshire Cheese - See note, p.199.

'Ellis and Yeats study of Blake's philosophy' - See notes on Edwin John Ellis and William Blake, pp.118,140. The study was The Works of William Blake, Poetic, Symbolic and Critical (Bernard Quaritch: London, 1893).

The Book of Thel - See note, p.197.

p.405 Zola - Émile Édouard Charles Antoine Zola (1840-1902). A French novelist, born in Paris. His collection of stories,

p.405

Contes à Ninon was published in 1864 and his first novel was published in 1865 - La Confession de Claude. He wrote two realistic novels, which were published in 1868 - Thérèse Racquin and Madeleine Férat. Zola developed his naturalistic novel and wrote Histoire naturelle et sociale d'une famille sous le Second Empire, or twenty novels that were published from 1871 to 1893. Other works involved with naturalism include: Le Roman expérimental (1880), Les Romanciers naturalistes (1881), and Le Naturalisme du théâtre (1881). This emphasis on naturalism was not present in the later works: a trilogy Les Trois villes; Lourdes (1894), Rome (1896), Paris (1898); and another group, Les Quatre Évangiles; Fécondité (1899), Travail (1901), Vérité (1903), and Justice, which was never actually written. Zola was also involved with the Dreyfus controversy, because of his letter 'J'accuse' published in L'Aurore newspaper. George Moore had followed after Zola in the pursuit of naturalism, such as in Esther Waters (1894). Impressions of Zola are included in Moore's Confessions of a Young Man (1888). There is also Moore's 'A Visit to Médan', English Illustrated Magazine, January 1894.

p.406 Modern Painting - Published in 1893, this was a collection of critical articles by George Moore which had originally been published individually in The Speaker.

Esther Waters - Esther Waters was published in 1894 and established George Moore's reputation in England as a novelist.

p.406

p.407 Speaking to the Psaltery - This essay appeared in The Monthly Review, 1902 and was published in Ideas of Good and Evil (1903). In 1902, Florence Farr chanted lyrics of Yeats and other authors to the accompaniment of the psaltery. Yeats then lectured on this new art form. Arnold Dolmetsch (1858-1940), an authority on medieval music, made the instrument as Yeats explains:

He made us a beautiful instrument, half psaltery, half lyre, which contains, I understand, all the chromatic intervals within the range of the speaking voice; and he taught us to regulate our speech by the ordinary musical notes. (Essays and Introductions, p.16)

See Essays and Introductions, pp. 13-27 for the essay, 'Speaking to the Psaltery'. In 1909, Florence Farr published The Music of Speech, dedicated to Yeats and Dolmetsch.

'Arms and the Man ... Rosmersholm' - See notes, pp. 301, 300.

'Dr. Todhunter's Sicilian Idyll' - See notes, pp. 144, 150.

p.409 'my uncle George Pollexfen' - See note, p. 40.

'He is just at this moment in one of his bad fits ...' - In W.B. Yeats's letter of 6 November, 1898. See Letters, p.304.

'Then I wrote about 'A great battle with George Armstrong' - See Allan Wade's reading of this letter of 29 June, 1989 in Letters, p.300.

George Armstrong - George Francis Savage Armstrong (1846-1906). Born in County Dublin, George Armstrong was Professor of History

p.409

and Literature, Queen's College, Cork. He received his Master of Arts degree from Trinity College, Dublin in 1872. He wrote several volumes of verse, the first of which was Poems (1869). Stories of Wicklow appeared in 1886 and Mephistopheles in Broadcloth was published in 1888. He also wrote on his ancestors, the Savages of the Ards.

Saul, David, Solomon - George Armstrong's trilogy is called The Tragedy of Israel (1872-76, new edition 1892). It is written in verse and the three parts are: 'King Saul', 'King David', and 'King Solomon'.

p.410 Father Barry - Rev. William Barry, (1849-1930), see note, p. 407.

'A principal speaker was the Vicar of Plumpton ...' - See Wade's edition of the Letters for this quotation found in Yeats's letter of 11 August, 1898, p.303.

'Then I described old Cipriani ...' - Wade read this section as:

The one fine thing was old Cipriani who spoke in French with the air of a man on a battlefield — he has been on forty and refused the Legion of Honour after one of them. He got a tremendous reception. (Letters, p.303)

See note, p. 364 on Amilcare Cipriani.

Garibaldi - See note, p. 364.

Maud Gonne - See note, p. 151.

p.410

'In a battle like Ireland's' - Yeats wrote to Lady Gregory

on 10 April, 1900:

In a battle, like Ireland's, which is one of poverty against wealth, one must prove one's sincerity, by making oneself unpopular to wealth. One must accept the baptism of the gutter. Have not all teachers done the like? (Letters, p.339)

'Then an adventure: ...' - Yeats recalls this initially in

a speech he gave in New York, 28 February, 1904, in honour of

the anniversary of the birth of Robert Emmet (1778-1803, see

note, p.54 ). The whole address, as reported in The Gaelic

American, 5 March, 1904, is reprinted in volume II of Uncollected

Prose, pp. 310-327. See p.324 for this specific incident:

One day I was going through a street in London when two tall lads and a big tall country girl came up to me. They began speaking all at once. I could not make out anything of their story, except that they were manifestly from County Cork. I brought them into a little restaurant and got them to speak one at a time, and then they told me that they had recognised me; that they had seen me once at a meeting, and that they had stopped me to tell me the latest theatrical news from Ireland. Father Peter O'Leary, their parish priest, had turned playwright at the age of seventy. The whole countryside was excited about his play. It was about a rogue who had lived in that parish forty years before and one reason why the people were so excited was that the descendants of the rogue were there and the descendants of the man he cheated were there, and the descendants of the rogue had taken it so badly that poor Father Peter O'Leary had been compelled to change his name in the play.

p.411 Father Peter O'Leary - (1839-1920), was born in Liscarrigane, near Macroom, County Cork and educated at St. Colman's College, Fermoy and St. Patrick's College, Maynooth. In 1893, with the beginning of the Gaelic League, Father O'Leary was active in the

p.411

movement. He published Ar nDóithín, a collection of short stories, in 1894. Séadna, a folk novel, also appeared that year. His play, An Sprid was first produced on 14 February, 1903 in the Concert Hall, Rotunda, Dublin. Father O'Leary's autobiography, Mo Sgéal Féin was published in 1915.

'the Cabbalistic Society' - The Isis-Urania Temple of the Golden Dawn. See note, p. 220.

'a talented girl ... mistress of a drunken scoundrel' - Yeats wrote to Lady Gregory, 28 November, 1899:

A very unpleasant thing has happened but it is so notorious that there is no use in hiding it. Althea Gyles, after despising Symons and Moore for years because of their morals, has ostentatiously taken up with Smithers, a person of so immoral a life that people like Symons and Moore despise him. She gave an at home the other day and poured out tea with his arm around her waist and even kissed him at intervals. I told her that she might come to my 'at homes' as much as she liked but that I absolutely forbade her to bring Smithers (who lives by publishing books which cannot be openly published for fear of the law). (Letters, p.330)

Leonard Smithers was the publisher of the Savoy. See notes, pp 273, 336, on 'a strange red-haired girl' and 'I considered the publisher a scandalous person'.

'Because she has enough genius, I wrote ...' - See Yeats's letter to Lady Gregory of 28 November, 1899 in Letters, p. 330.

p.412 'especially Lady \_\_\_\_\_' - Lady Colin Campbell (d.1911). Ian Fletcher quotes a letter from Arthur Symons to his future wife, Rhoda Bowser, about Miss Gyles:

p.412

I'm afraid she hasn't a penny. Lady Colin Campbell used to be a great friend of hers, but now she has left her like all the rest. (postmarked 15 September, 1900. Symons papers, Princeton University. Quoted Fletcher, 'Poet and Designer: W.B. Yeats and Althea Gyles', Yeats Studies, I (1971), p.69).

'He was so kind, nobody ever lived who was so kind' - See Letters, p.347, for this quotation taken from a letter dated 12 December, 1900:

... to-morrow afternoon Cyril French comes to talk over Althea Gyles's money affairs. She has made up her quarrel with me and I have been three times to see her. The first time she cried over Wilde's death. She said, 'He was so kind, nobody ever lived who was so kind'. As she said it I thought of Homer's description of the captive women weeping in seeming for Patroclus yet each weeping for her own sorrow because he was ever kind. I told her you had thought of going to see her. She was evidently very pleased and said, 'That was very good of her, and I would have very much liked to have seen her' ...

See also note, p. 163 , on Oscar Wilde.

Bishop of Tuam - In Galway, Tuam de Gualann. This was probably Rev. John Healy (1841-1918), Archbishop of Tuam during this period. He was born at Ballinafad, County Sligo and educated at Maynooth. He became Professor of Theology at Maynooth in 1879. In 1884, he was appointed Bishop of Macra and Coadjuter Bishop of Clonfert. He was appointed Archbishop of Tuam in 1903 and became first president of the Catholic Truth Society of Ireland from 1895 - 1914. Publications include: Magnum Opus - Ireland's Ancient Schools and Scholars' (1890) and Maynooth Centenary History (1895).

p.413

p.413 'the Faery Child in my Land of Heart's Desire' - Dorothy Paget (see note, p. 300). Miss Paget spoke Lionel Johnson's Prologue for the play instead.

Miss Whitty - Dame May Whitty (1865-1948). May Whitty was born in Liverpool and made her debut in London, 1881, at the Court Theatre. Miss Whitty's first important success was her appearance in the play Our Flat in 1889. She joined Irving's company in 1895 with husband, Benjamin Webster, and stayed with that company until 1898. After Miss Whitty's appearance as Countess Cathleen on 8 May, 1899, she appeared the next evening in Edward Martyn's The Heather Field as 'Grace Tyrrell'. See Yeats's comment on p.417. Miss Whitty was made a Dame of the British Empire in 1918. She later developed a film career, including roles in Night Must Fall (1937), The Thirteenth Chair, The Lady Vanishes and Mrs. Miniver.

p.414 'The Antient Concert Rooms' - Located in Brunswick Street, Dublin, now the Academy Cinema in the renamed Pearse Street.

'A political enemy wrote a pamphlet against the play' - Frank Hugh O'Donnell (1848-1916). O'Donnell had been Foreign Editor of the Morning Post, M.P. for Galway in 1874, and M.P. for Dungarvan from 1877 to 1885. In 1885, Parnell blocked his nomination in the general election. In 1899, Yeats was already on poor terms with O'Donnell over his denouncement of Michael Davitt and his words against Maud Gonne. (See Memoirs,

p.414

pp. 114-6). O'Donnell wrote one letter about the Countess Cathleen to the Freeman's Journal, and published this with another in the pamphlet, 'Souls for Gold! Pseudo-Celtic Drama in Dublin' (1899).

Cardinal Logue - Michael Logue (1840-1924). He was born in County Donegal and educated at Maynooth. He was made Bishop of Raphoe in 1879, Archbishop of Armagh in 1888 and became Cardinal Logue in 1893. Cardinal Logue was a solid supporter of the Gaelic League. He had read Frank Hugh O'Donnell's pamphlet, 'Souls for Gold' written to attack The Countess Cathleen, and wrote a letter to the editor of the Daily Nation about his views, although he had not seen the play:

You invite my opinion on the play of Mr. Yeats, The Countess Cathleen. All I know of the play is what I could gather from the extracts in Mr. O'Donnell's pamphlet and your paper. Judging by these extracts, I have no hesitation in saying that an Irish Catholic audience which could patiently sit out such a play must have sadly degenerated, both in religion and patriotism.

As to the opinion said to have been given by Catholic divines, no doubt the authors of these opinions will undertake to justify them; but I should not like the task if it were mine.

Michael Cardinal Logue

(Daily Nation, 10 May 1899, p.5. Quoted, Lennox Robinson, Ireland's Abbey Theatre (Sidgwick and Jackson: London, 1951), p.6, and Robert Hogan and James Kilroy, The Irish Literary Theatre 1899-1901 (Dolmen Press: Dublin, 1975), p.43).

'Father Finlay's' - Reverend Thomas A. Finlay (1848-1940), an editor, novelist and also Professor of Political Economy at University College, Dublin. He was the editor of the New Ireland Review.

p.414

'Father Barry's' - Reverend William Barry (1849-1930).

Yeats wrote to Edward Martyn who was concerned about the orthodoxy of The Countess Cathleen on 22 March, 1899:

Now I am ready to omit or change any passages which you may think objectionable. Taking into consideration the extreme difficulties in which your backing out at this stage will involve Lady Gregory, George Moore, Gill, the National Literary Society, yourself and myself, and the miserable scandal it will make, I think I have the right to ask you to do this... If you cannot and do not wish to point out these passages ... I am bound to ask you to take the only other course — to submit the matter to an arbitrator, Dr. Barry, Dr. Delaney, Dr. Vaughan, Father Finlay or any other competent and cultured theologian. I will take out or change any passage objected to by the arbitrator.

(Letters, p.316)

Edward Martyn replied to Yeats on 23 March and again on 28

March. In the latter, Martyn wrote of Father Barry's letter:

I received your letter together with enclosure of Dr. Barry the tone of which I need not say was pleasing to me. However I must tell you that the chief objection was not the central idea of selling her soul to the Devil in order to save other souls because the whole play is so mythical and undefined, but the fact that there are several passages of an uncatholic and heretical nature that would over here create a scandal especially if the work was promoted and championed by a person like myself who everyone knows to be a Catholic. This is the whole difficulty. Gill told me on Sunday that he was going to Father Finlay with the work. I have not heard from him since. I am quite prepared to abide with what he says should come out and what I should do...

(See Letters to W.B. Yeats, edited by Richard J. Finneran, George Mills Harper, William M. Murphy (Macmillan: London, 1977), vol. I, p.49).

'He was the author of the New Antigone' - Reverend William Barry's letter of 26 March 1899 was published in Lady Gregory's Our Irish Theatre (1913):

p.414

I read your Countess Cathleen as soon as possible after seeing you. It is beautiful and touching. I hope you will not be kept back from giving it by foolish talk. Obviously from the literal point of view theologians, Catholic or other, would object that no one is free to sell his soul in order to buy bread even for the starving. But St. Paul says, 'I wish to be anathema for my brethren'; which is another way of expressing what you have put into a story. I would give the play first and explanations afterwards.

... I could only tell you, as I am doing, that if people will not read or look at a play of this kind in the spirit which dictated it, no change you might make would satisfy them. You have given us what is really an Auto, in the manner of Calderon, with the old Irish folklore as a perceptive; and to measure it by the iron rule of experts and schoolmen would be most unfair to it. Some one else will say that you have learned from the Jesuits to make the end justify the means — and much that man will know of you or the Jesuits... (See the third edition of Our Irish Theatre (Colin Smythe: Gerrards Cross, 1972), p.26.)

p.415 'heard of everywhere' - Yeats quotes Moore in his letter to Lady Gregory of 9 April, 1899. See Letters, p.317.

'the performance' - The first performance of The Countess Cathleen was on 8 May, 1899, at the Antient Concert Rooms, Dublin.

p.416 Land League - See note, p.68.

Jubilee Riots - See 'The Stirring of the Bones', pp. 366-368, and note, p.362.

'The Light of Lights' - From the Angel's speech at the end of Scene V:

... The Light of Lights  
Looks always on the motive, not the deed,  
The Shadow of Shadows on the deed alone.  
(See p.50, 11.5, Collected Plays.)

p.416

'Sign with this quill' -- From Scene V also. See  
Collected Plays, p.44, ll. 4-7.

Arthur Griffith (1871-1922). A political leader and first President of the Irish Free State in 1922. Griffith founded the Celtic Literary Society with William Rooney (1872-1901) in 1889. He was a member of the Irish Republican Brotherhood and the Gaelic League. In 1896, Griffith left for the Transvaal to work in the gold mines but at Rooney's request, he came back to Ireland in 1898. He began to edit the paper, The United Irishman (see note, p. 441 ), which Griffith used as a political organ to espouse his nationalistic policies. The Sinn Fein movement (see note, p. 238), was formally created by November 1905. In 1906, The United Irishman ceased publication but a new paper replaced it called Sinn Fein. Griffith was elected president of Sinn Fein in 1910. He supported the Irish National Volunteers formed in 1913, and took part in the landing of guns at Howth in 1914. Griffith's paper was suppressed when he used it to urge Irishmen not to join the British army during the war. He was not involved in the 1916 rising but was imprisoned regardless. In 1918, he became vice-president of the Republic, and acted as head in De Valera's absence from June 1919 to December 1920. Griffith led the delegation that agreed to the Anglo-Irish Treaty of 6 December, 1921. After the split within the Dail that resulted in Civil War, Griffith became president of the Irish Free State. He died a few months later in August 1922. Although Yeats had in earlier days felt more kindly towards Griffith and the United Irishman (the paper published Where There is Nothing

p.416

in 1902), he later resented the attacks made on Synge's

In the Shadow of the Glen. It had already commented negatively on the play on 17 October, 1903:

The play has an Irish name, but it is no more Irish than the Decameron .... Mr. Synge's mode of attack is not one to be commended.... Man and woman in rural Ireland, according to Mr. Synge, marry lacking love, and, as a consequence, the woman proves unfaithful. Mr. Synge never found that in Irish life. Men and women in Ireland marry lacking love, and live mostly in a dull level of amity. Sometimes they do not - sometimes the woman lives in bitterness - sometimes she dies of a broken heart - but she does not go away with a Tramp ...

The 1905 attack renewed the controversy. See Uncollected Prose, vol. II, pp. 331-8 for the articles that followed. Yeats included Griffith in his poem, 'On those that hated 'The Playboy of the Western World', 1907', although he did not name Griffith in the poem. Yeats wrote to Lady Gregory on 8 March, 1909:

I wrote a note a couple of days ago in which I compared Griffith and his life to the Eunuchs in Ricketts's picture watching Don Juan riding through Hell. (See Letters, p.525).

See Collected Poems, p.124 for the comparison.

Irish Free State - Or Saorstát Éireann, which was officially recognized in the Anglo-Irish Treaty of 6 December, 1921. The Treaty gave Ireland Dominion status and allowed the six counties of Ulster the right to choose exclusion from the Irish Free State. In 1919, Éamon de Valera (1882-1975) was elected President of an unofficial Irish Free State. De Valera opposed the Treaty of 1921 and resigned when the Treaty was ratified by the Dail on 7 January, 1922. Arthur Griffith replaced him as President, but the Civil War began after the general election of June 1922.

p.416

Griffith died suddenly on 12 August, 1922, and was succeeded by W.T. Cosgrave (1880-1965). W.B. Yeats served as a senator of the Irish Free State from 1922 to 1928. The Free State ended in 1937 with de Valera's constitution, and the country was subsequently known as Ireland or Eire.

O'Casey - Sean O'Casey (1884-1964). O'Casey was born in Dublin and was self-educated. As Sean O Cathasaigh, he was secretary of the Irish Citizen Army formed during 1913 to protect the strikers in the lock-out of that year. He was also a member of the Gaelic League. O'Casey began submitting plays to the Abbey in 1921 and in 1923, The Shadow of a Gunman was produced (9 April). His play, Juno and the Paycock was produced in 1924 and opened on 3 March at the Abbey. On the 8 February, 1926, The Plough and the Stars opened, and by Thursday, the 11th, the play created a riot in the theatre. Women of Cumann na mBann who were wives of a few of the martyrs of 1916 led the riot. See Joseph Holloway's Impressions of a Dublin Playgoer, published as Joseph Holloway's Abbey Theatre and edited by Robert Hogan and Michael J. O'Neill (Southern Illinois University Press: Carbondale, Illinois, 1967), p.254, for an account of the proceedings. The objections centred on the play's character, Rosie Redmond, who was a prostitute, and the action of carrying the republican flag into a public house. Sean O'Casey left for London soon after and in 1928 he submitted his play The Silver Tassie, to the Directors of the Abbey. It was not accepted and O'Casey never sought to restore good relations with the Abbey although it was finally accepted for production there in 1935. O'Casey had at last reconciled with Yeats earlier that

p.416

year. Yeats wrote to Ethel Mannin, 4 March, 1935:

I have had a friendly letter from O'Casey, about my illness.... Since we quarrelled with him years ago he has refused to speak to anybody belonging to the Abbey Theatre. Only two years ago he refused an invitation to lunch because he heard I was to be there. (Letters, p.831.)

Also see p.740 for Yeats's letter to O'Casey explaining the rejection of The Silver Tassie.

Sean O'Casey's other plays include Red Roses for Me (1946), and Cock-a-Doodle Dandy (1949). The first volume of his six-volume autobiography, I Knock at the Door was published in 1939. This collection finished with Sunset and Evening Star in 1954.

p.417 Aleel - George Moore gives a very different review of Florence Farr as Aleel in rehearsal in Ave, (William Heinemann: London, 1911), p.91:

'But she can't transfer it from paper to the stage', he [Yeats] said, without appearing in the least to wish that the stage-management of his play should be taken from her. At that moment the voice of the experienced actress asking the poor lady how she was to get up the stage drew my attention from Yeats to the reticule, which was searched unsuccessfully for a satisfactory answer. The experienced actress walked up the stage and stood there looking contemptuously at Miss Vernon, who laid herself down on the floor and began speaking through the chinks. Her dramatic intention was so obscure that perforce I had to ask her what it was, and learned from her that she was evoking hell.

'But the audience will think you are trying to catch cockroaches'. (Quoted Robert Hogan and James Kilroy, The Irish Literary Theatre 1899-1901, pp. 29-30).

'... but now' - from Aleel's speech in Scene I:

p.417

Shut to the door before the night has fallen,  
 For who can say what walks, or in what shape  
 Some devilish creature flies in the air; but now  
 Two grey horned owls hooted above our heads.  
 (See Collected Plays, p.4)

Ave - See note, p. 417. See Ave (William Heinemann: London,  
 pp. 94-95.

'Miss Whitty, ... an actor' - The Heather Field was first  
 produced on the 9 May, 1899 at the Antient Concert Rooms,  
 Dublin. May Whitty played Mrs. Grace Tyrrell and the actor,  
 Thomas Kingston played Carden Tyrrell.

'A Royal Commission' - This commission was promised by Gladstone  
 in 1893. Its work began in 1894 and in 1896, the Childers  
 Commission Report confirmed that Ireland had been overtaxed  
 by £250,000,000 since the Act of Union. An All-Ireland  
 Committee was formed in protest by February 1897. It called  
 for a conference of Irish parliamentarians to discuss this wrong  
 and to organize action against it. However, the unionists and  
 nationalists involved could not agree on a plan. Finally,  
 the government was obviously not going to act on what the  
 commission had found.

p.418 'Gladstone's Lord Chancellor' - H.C.E. Childers (1827-1896),  
 was Chancellor of the Exchequer from December 1882 to June 1885  
 in Gladstone's ministry.

Lord Castletown - See note, p. 398.

p.418

Lord Salisbury - Robert Arthur Talbot Gascoyne-Cecil, third marquis of Salisbury (1830-1903). Lord Salisbury first took office as Prime Minister in the conservative government of June 1885. However, Gladstone became Prime Minister for the third time in January 1886. Home Rule was then rejected on 8 June and the elections ousted the Liberals in July. Lord Salisbury regained his office, and with the exception of the period 1892-5, the Conservatives remained in power until 1905.

'a second Royal Commission' - Sir Edward Fry (1827-1918), presided over the Royal Commission on the Irish Land Acts which was formed in 1897.

Burke - Edmund Burke, see note, p. 388.

Grattan - Henry Grattan (1746-1820). Lawyer, politician, and the principal force in the Irish Parliament (1782-1800). He was born in Dublin and educated at Trinity College, Dublin and the Middle Temple, London. He was called to the Irish Bar in 1772 and was an M.P. for Charlemont in 1775. As opposition leader he led the campaign for legislative independence, and 'Grattan's Parliament' was the result in 1782. He was elected for Dublin in 1790, but retired in 1797 because of ill health. After the abortive 1798 rising, Grattan was returned for Wicklow and fought against the Act of Union. After the Union, he returned to sit for Malton in 1805 and for Dublin from 1806 to 1820. In these years, Grattan worked for Catholic Emancipation. He died in London. See The Speeches of the Rt. Hon. Henry Grattan, edited by D.O. Madden (Simpkin: Dublin, 1845).

p.419 'Emmet, Fitzgerald, Parnell' - See notes, pp. 54, 53, 181.

Isaac Butt - (1813-1879). Isaac Butt was born in Glenfin, County Donegal, and was educated at Trinity College, Dublin. He was a founder of the Dublin University Magazine in 1833 and edited the magazine from 1834 to 1838. In 1838, he was called to the Irish Bar, and from 1836 to 1841, he was Professor of Political Economy at Trinity College, Dublin. Isaac Butt was originally a Conservative; however his opinions changed to the point where he defended Smith O'Brien (see note, p.461) in 1848. He also defended some of the Fenians in 1865-8. Isaac Butt was an M.P. for Harwich in 1852, for Youghal from 1852-65, and finally for Limerick in 1871. He became president of the Amnesty Association in 1869 and founded the Home Rule Association in 1870. However, by 1877, Parnell had taken control of it. Isaac Butt was a friend of Yeats's grandfather, Rev. William Butler Yeats (1806-1862), from the time when they were both at Trinity College. His son, John Butler Yeats painted Isaac Butt's portrait in 1876.

Standish O'Grady - See note, p.235. O'Grady edited both The Kilkenny Moderator and The All-Ireland Review. He contributed articles to The New Age and The Irish Peasant. O'Grady published his views in The All-Ireland Review, and later published excerpts in the pamphlet, The Great Enchantment:

Silence is preferable to the things I would have to say about this "Lost Land" and its enchanted inhabitants; its aristocracy, with dull woe-begone eyes fixed on London! and its "United Irish" coming on for the final destruction of an Irish class and order; ... (See Ideals in Ireland, edited by Lady Gregory (At the Unicorn: London, 1901), pp. 77-83).

p.420

p.420 Kruger - President Kruger, see note, p.354.

Horace Plunkett - Sir Horace Curzon Plunkett (1854-1932).

Horace Plunkett was born in Gloucestershire and educated at Eton and University College, Oxford. In September 1888, he published an article on 'Co-operative Stores for Ireland' in the Nineteenth Century. In 1889, Plunkett became involved with the campaign for agricultural co-operation and organized the dairy co-operatives in southern Ireland. In 1891, Plunkett became a member of the newly formed Congested Districts Board. Horace Plunkett served as an M.P. for Dublin from 1892 to 1900. He founded the Irish Agricultural Organisation Society in 1894 and became its first president. He was vice-president of the Department of Agriculture and Technical Instruction for Ireland from 1899 to 1907. During this period, he did not remain president of the Irish Agricultural Organisation Society, but was again elected to that office in 1907. He also founded the Irish Dominion League in later years to work on the side of Home Rule. He was knighted in 1903 and in 1922, became a Senator of the Irish Free State, but left Ireland for England after his house was burned down in 1923 by republicans. Horace Plunkett's work for agricultural co-operation continued and he died in Weybridge, England in 1932.

Daily Express - Horace Plunkett owned the Daily Express (Dublin) in the 1890s and Yeats contributed to the paper during this period. In 1900, Lord Ardilaun (1840-1915), of the Guinness family took over the paper.

p.420

T.P. Gill - Thomas Patrick Gill (1858-1931). Gill was only editor of the paper, the Daily Express (Dublin), from July 1898 to December 1899. He was later Secretary to the Department of Agriculture.

p.422

'Moore has described it in Ave' - See Ave, pp. 135-36. See chapter IV, pp. 134-164, for Moore's account of the whole evening. Moore published the first part of his trilogy, Hail and Farewell in 1911. Yeats wrote to Lady Gregory, 24 January 1910:

Last night George Moore read out to me the chapter in his Autobiography about the dinner at the Shelbourne, it was amusing, very bitter about T.P. Gill, quite amiable though inaccurate about myself and enthusiastic about Russell. It was very journalistic in style but, if the book is what he describes, it will probably help us rather than otherwise. (Letters, p.547)

Ave was followed by Salve in 1912 and Vale in 1914. Yeats became indignant over Moore's not always flattering accounts of himself, Lady Gregory and the whole early dramatic movement.

John Redmond - See note, p.357.

William O'Brien - (1852-1928). A nationalist and writer, born in Mallow, County Cork. In 1881, O'Brien edited the Land League's United Ireland. He was arrested, the paper suppressed, and imprisoned until 1883. He became an M.P. for Mallow that year and in 1886, worked with John Dillon (see note, p. 356). on the 'plan of campaign'. This was an attempt to force a reduction of rents for tenants and O'Brien was again imprisoned. After 1891, he became an anti-Parnellite, but helped to reunify

p.422

the party in 1900. He founded the United Irish League in 1898. In 1910, he led the 'All for Ireland' League, but 1918 brought in Sinn Féin. O'Brien wrote the novel, When We Were Boys in 1890, and published Recollections in 1906. He published The Irish Revolution in 1928.

J.F. Taylor - See note, p.130.

'old Fenian John O'Leary' - See note, p.125.

p.423 'and Rolleston' - T.W. Rolleston, see note, p.203. Yeats recalls the same remark in 'Ireland After Parnell', p.213. Rolleston acted as organizer to the Department of Agriculture from 1900 to 1905. He settled in London in 1908.

'What Moore said, I do not remember' - Moore remembers in Ave:

I explained the reason for my return to Ireland: how in my youth I had gone to France because art was there, and how, when art died in France, I had returned to England; and now that art was dead in England, I was looking out ... to find which way art was winging. Westward, probably, for all the countries of Europe had been visited by art, and art never visits a country twice ... so my native country had again attracted me. (Ave, Heinemann; London, 1911) p.115. Quoted in Uncollected Prose, vol. II, p.198.

French Revolution - Thomas Carlyle (1795-1881) finished The French Revolution in 1837.

'Moore has written that I tried to make him answer' - See Ave, p.154. Moore gives his impressions of J.F. Taylor's speech, pp. 153-54.

p.423

Cardinal Manning -- Henry Edward Manning (1808-1892). He was born in Hertfordshire, and educated at Harrow and Balliol College, Oxford. He was first ordained on 23 December, 1832, and took a curacy under Reverend John Sargent, the evangelical rector of Woolavington and Graffham, Sussex. His first published sermon was The English Church; its Succession and Witness (1835). He became the archdeacon of Chichester, but in April 1851, Manning converted to Catholicism. He was ordained a priest in June and went to Rome where he studied for three years at the Accademia dei Nobili Ecclesiastici. He published The Grounds of Faith, and in 1857, he was made provost of the chapter of Westminster by the Pope. He was made a Monsignore in 1860. In 1865, he became archbishop of Westminster. In 1875, he became Cardinal Manning. Cardinal Manning worked for better Catholic primary education, sought to help the problem of alcoholism, and believed in reform in the Irish land laws. Yeats mentions Cardinal Manning in relation to Lionel Johnson's imaginings in Memoirs, pp. 95-6:

'When I saw him first', he would say, 'he asked me if I thought of choosing the religious life.' I said, 'no, I shall be a man of letters'. 'Well, he said, 'I have always considered letters a lower order of the priesthood'. These Manning conversations became so famous that at Manning's death the editor of the Nineteenth Century asked for an essay of reminiscence, and yet I believe Johnson and Manning had never met. Johnson puzzled me at the time by his indignation at the publication of private conversation. He would not allow that Manning's death made any difference.

p.424 'Tyrrell, Professor of Greek' -- Robert Yelverton Tyrrell (1844-1914).

A classical scholar, born at Ballingarry, County Tipperary and

p.424

educated at Trinity College, Dublin, Tyrrell became a Fellow of the College in 1868. In 1871, he became Professor of Latin at Trinity College, Dublin, and in 1880, was made Professor of Greek. Professor of Ancient History in 1900, Tyrrell became a Senior Fellow and Registrar in 1904. The Tyrrell and L.C. Purser edition of the Letters of Cicero was published 1904-18. He also published editions of Sophocles, Euripides and Terence.

p.425

'Ye do it wrong, being so majestical,  
To offer it the show of violence.' -

We do it wrong, being so majestical,  
To offer it the show of violence;  
For it is, as the air, invulnerable,  
And our vain blows malicious mockery.  
(Hamlet, I,i.143)

'my father's picture in the Municipal Gallery' - John Butler

Yeats painted Standish O'Grady's portrait in 1904. It is now in the National Gallery, Merrion Square, Dublin.

The Loste Lande - George Russell remembered this picture in his tribute to O'Grady included in Standish James O'Grady -

The Man and The Writer (Talbot Press: Dublin, 1929):

There hangs in the Municipal Gallery of Dublin the portrait of a man with brooding eyes, and scrawled on the canvas is the subject of his bitter meditation, 'The Lost Land' .... I hope that O'Grady will find before he goes back to Tir-na-nOge that Ireland has found again through him what seemed lost for ever, the law of its own being, and its memories which go back to the beginning of the world. (p.74)

Ardrahan - In County Galway. Also Ard-Rathain or 'ferny heights'.

The town is about eight miles north of Gort.

p.427

p.427 Torquemada - A name synonymous with cruelty. Tomás de Torquemada (1420-1498) was the head of the Spanish Inquisition from its beginning in 1478. Confessor to Ferdinand and Isabella, he became Inquisitor General of Castile and Aragon in 1483. In 1492, he helped to expel the Jews.

George Moore wrote of Yeats in Ave:

The metaphysician, I said, has absorbed the human being. Yeats is no longer capable of understanding anything but the literary valuelessness of Edward's play. The man behind the play is ignored ... Yeats can no longer think with his body; it is only his mind that thinks. He is all intellect, if that isn't too cardinal a word. And seeing before me quite a new country of conjecture, one which I had never rambled in, I sat thinking of the cruelty of the monks of the Middle Ages, and the cruelty of the nuns and the monks of the present day. Their thoughts are abstracted from this world, from human life - that is why; and Yeats was a sort of monk of literature, an Inquisitor of Journalism who would burn a man for writing that 'education was progressing by leaps and bounds'.... The intellect outlives the heart, and the heart of Yeats seemed to me to have died ten years ago; the last of it probably went into the composition of The Countess Cathleen. (pp. 281-82)

Deane - The character Jasper Dean in The Bending of the Bough as George Moore renamed this Martyn play. It was first published in 1900 (T. Fisher Unwin: London), and again that year in a slightly altered form (Herbert S. Stone: Chicago). See the note for The Bending of the Bough, p.422. Yeats wrote rather more enthusiastically about the project in a letter to George Russell in November 1899:

Moore told me he was going to tell you about The Tale of a Town - a great secret - and our changes in it. Moore has written a tremendous

p.427

scene in the third act and I have worked at it here and there throughout. If Martyn will only consent, it will make an immense sensation and our theatre a national power. (Letters, p.327)

p.428 Evelyn Innes ...Sister Teresa - Published in 1898 and 1901 respectively. See note on Moore, p.376.

The Bending of the Bough - Edward Martyn's play, The Tale of a Town (1902) was rewritten for the Irish Literary Theatre by George Moore who wrote to Martyn:

There is not one act in the five you have sent me which in my opinion could interest any possible audience, English or Esquimaux!  
(Ave, p.127)

Moore's new version, The Bending of the Bough was produced on 20 February, 1900 at the Gaiety Theatre. It was published in London by T. Fisher Unwin, 1900, and in Chicago by Herbert S. Stone, 1900.

p.429 'Robert, Lady Gregory's son' - See note, p.395.

Alice Milligan - Alice L. Milligan (1866-1953). Poet and playwright, born in Omagh, County Tyrone. She was educated at Magee College, Derry, Methodist College, Belfast, and King's College, London. Alice Milligan was involved with the '98 Centenary as secretary in Ulster and also worked for the Gaelic League. She was a co-founder of the paper, The Shan Van Vocht, in 1896 and also a co-editor. She wrote plays for the Irish Literary Theatre such as The Last Feast of the Fianna (1900), and plays for the Daughters of Erin such as

p.429

The Harp that Once (1901), and The Deliverance of Red Hugh (1901). She wrote The Daughter of Donagh for the Abbey (1920). Other publications include: Life of Wolfe Tone (1898), New Songs (edited by A.E., 1904) and Hero-Lays (1908).

p.430 The Last Feast of the Fianna - A one act play, by Alice L. Milligan, first produced by the Irish Literary Theatre on the 19 February, 1900 at the Gaiety Theatre, Dublin.

'Lady Gregory wrote in her diary' - The following quotations from Lady Gregory's diary had been published in her Our Irish Theatre (1913):

The Bending of the Bough was the first play dealing with a vital Irish question that had appeared in Ireland. There was a great deal of excitement over it. My diary says, 'M. is in great enthusiasm over it, says it will cause a revolution. H. says no young man can see that play and leave the house as he came into it .... The Gaelic League in great force sang Fainne Gael an Lae between the acts, and The Wearing of the Green in Irish! And when 'author' could not appear there were cries of 'An Craoibhin', and cheers were given for Hyde. The actors say they never played to so appreciative an audience, but were a little puzzled at the applause, not understanding the political allusions. The play hits so impartially all round that no one is really offended, certainly not the Nationalists and we have not heard that Unionists are either. Curiously, Maeve, which we didn't think a Nationalist play at all, has turned out to be one, the audience understanding and applauding the allegory. There is such applause at 'I am only an old woman but I tell you that Erin will never be subdued' that Lady —, who was at a performance, reported to the Castle that they had better boycott it, which they have done. G.M. is, I think a little puzzled by his present political position, but I tell him and E. Martyn we are not working for Home Rule; we are preparing for it. (See the third edition of Our Irish Theatre, revised and enlarged (Colin Symthe: Gerrards Cross, 1972), pp. 28-9).

p.430

Peg Inerny - In the original production of Maeve, 19 February, 1900, at the Gaiety Theatre, Dublin, Peg Inerny (a vagrant), was played by Mona Robin.

p.431 Tristram - See Malory's Morte d'Arthur (1471). In legend, Tristram is the son of the King of Lyonesse. He falls in love with La Beale Isoud, the King's daughter in Ireland, when he is sent there to receive medical treatment.

p.432 'George Russell (A.E.)' - See note, p. 106. See Yeats's letter to Lady Gregory, 2 June, 1900 (Letters, pp. 344-45).

p.433 Irish Literary Society - See note, p. 232.

Charles Russell - Lord Charles Russell of Killowen (1863-1928). A solicitor, born in London and educated at Beaumont College, Windsor. He became a solicitor in 1888, and by 1892, the firm of Charles Russell & Company was in Norfolk Street, Strand. He was solicitor to the British agent in the Bering Sea arbitration in 1893, and in 1895, Charles Russell represented Lord Queensberry (see note, p. 306), in the libel suit brought against him by Oscar Wilde. He became solicitor to the government of the Dominion of Canada in 1896 and solicitors to the Stewards of the Jockey Club in 1903. From 1910 to 1913, Charles Russell sat on the London County Council. He chaired the board of management of the Hospital of St. John and St. Elizabeth, and during the first World War was involved with the British Red Cross. Charles Russell was created a baronet in 1916.

p.433

A Drama in Muslin - Published in 1886. See note, p. 376  
on George Moore.

Barry O'Brien - Richard Barry O'Brien (1847-1918). O'Brien was born in Kilrush, County Clare and educated at the Catholic University, Dublin. In 1874, he was called to the Irish Bar and in the following year became a member of the English Bar. He was a co-founder of the Irish Literary Society in London and was its president from 1906 to 1911. He was also an editor of The Speaker to which Yeats frequently contributed. Barry O'Brien published a Life of Parnell (1898) and also edited the Autobiography of Wolfe Tone (1893). He died in London in 1918.

Parnell and his Island - Published in the following year, 1887.

p.434 'Sir Owen Asher' - This character of Moore's is also in his novel, Evelyn Innes (1898). Evelyn Innes, an opera singer, finds conflict in love for Sir Owen Asher as opposed to love for 'Ulick the Celtic musician'. In the very first edition, Ulick's character owes much to W.B. Yeats.

Diarmuid and Grania - Yeats and George Moore had a difficult time collaborating on this play but it was produced on 21 October, 1901 by F.R. Benson's company at the Gaiety Theatre. However, it was not published until 1951 when it appeared in the April-June issue of The Dublin Magazine. Dr. Edward Elgar (see note, p.433) wrote music for the play. During the collaboration there was a fair amount of correspondence between Moore and Yeats which illustrates their mutual frustration. At one point in 1901, Moore reminded Yeats in a letter from London:

p.434

I shall remember and I'm sure you will remember that collaboration is mutual concession. (Berg Collection, New York Public Library)

The Stream's Secret - By Dante Gabriel Rossetti. For the text of this poem see Poems, pp. 154-165. Also see Poetical Works, pp. 158-170.

p.435 Fianna - Or fiann, féinne, a band of legendary warriors, also the Fenians, led by Finn Mac Cumhaill. They appear in the legend of Diarmuid and Grania.

A Story-teller's Holiday - Published in 1918.

'accepting my judgement upon words, I his upon construction' -

Yeats wrote to Moore early in 1901:

You say both should make concessions. I think so too, but so far I have made them. I have recognized that you have a knowledge of the stage, a power of construction, a power of inventing a dramatic climax far beyond me, and I have given way again and again. I have continually given up motives and ideas that I preferred to yours, because I admitted your authority to be greater than mine. On the question of style however I will make no concessions. Here you need give way to me. Remember that our original compact was that the final words were to be mine. (Letters, p.347)

p.436 'My father' - See note, p.58. Yeats's similar comments about his father's unsuccessful painting are made on pp. 114-115 of 'Reveries Over Childhood and Youth'.

p.436

Deirdre - This play was first produced at the Abbey on 24 November, 1906. It was published as Deirdre (Bullen: London, 1907). It appeared somewhat revised in Collected Works (Shakespeare Head Press: Stratford-on-Avon, 1908). See also Alterations in Deirdre (Bullen: London, 1908). Further, see Deirdre (Shakespeare Head Press: Stratford-on-Avon, 1911), and Plays for an Irish Theatre (Bullen: London and Stratford-on-Avon, 1911). The Variorum Edition of the Plays shows Yeats's alterations. Refer also to Jeffares and Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 72-80 and the text in Collected Plays, pp. 168-197. Finally, see Peter Ure's chapter on 'Deirdre' in Yeats the Playwright (Routledge and Kegan Paul: London, 1963), pp. 43-58.

On Baile's Strand - This Yeats play was produced at the Abbey on 27 December, 1904, the first evening of the Abbey Theatre. Frank Fay was the original Cuchulain. Yeats rewrote a new version which was produced at the Abbey in April 1906. The first version was published in In the Seven Woods (Cuala Press: Dublin, 1903), and the 1906 version was published in Poems 1899-1905 (Bullen: London, 1906). See pp. 245-276 of Collected Plays and also refer to the Variorum Plays. For further information see Jeffares and Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 99-105.

p.437 Gil Blas - Written by René Le Sage (1668-1747), this novel telling the adventures of a rogue was published in parts from 1715 to 1735.

p.437

Hodos Chameliontos - See note, p. 296.

The Lake - Published in 1905.

Walter Pater - See note, p. 174.

Sainte-Beuve - Charles-Augustin Sainte-Beuve (1804-1869).

A French literary critic, elected to the French Academy in 1844 and made a sénateur by Napoléon III in 1865. Major works include: Port-Royal (1840-1859), Portraits de femmes (1844), Portraits littéraires (1844), Portraits contemporains (1846), Causeries du Lundi (1851), and Nouveaux Lundis (1863-).

Yeats's quotation which he states is from Sainte-Beuve, 'There is nothing immortal in literature except style', is not in Sainte-Beuve's works. He also wrote this quotation in an issue of The Arrow (Abbey Theatre; Dublin), June 1907:

... as St. Beuve has said, style is the only thing that is immortal in literature.

p.438 James Joyce - (1882-1941), born at Rathgar and educated by the Jesuits, Joyce was also a student at University College, Dublin. He studied theology, medicine and trained as a singer. He left Ireland in 1902 for the first time and left again in 1904, never to return. Yeats met Joyce in 1902 and tried to get him to work with the Academy and Speaker later that year. (See Letters, p.386). For his part, Seamus O'Sullivan records that Joyce 'contributed his share to the applause' of the performance of Yeats's Countess Cathleen in 1899 (see The Rose and

p.438

Bottle and Other Essays (Talbot Press: Dublin, 1946), p.119).

However, Joyce also had criticism for those involved with the Irish theatre, condemning Yeats's

recent association with a platform from which even self-respect should have urged him to refrain. Mr. Martyn and Mr. Moore are not writers of much originality. ('The Day of the Rabblement', The Critical Writings of James Joyce, edited by Ellsworth Mason and Richard Ellmann (Faber and Faber: London, 1959), p.71).

Years later, Yeats wrote Joyce to ask him if he would accept a membership in the Irish Academy of Letters:

Of course the first name that seemed essential both to Shaw and myself was your own, indeed you might say of yourself as Dante said, 'If I stay who goes, if I go who stays?' (Letters, p.800).

Joyce did not accept, but thanked Yeats and Shaw for the offer.

p.439 Stories of Red Hanrahan - This collection first appeared as part of The Secret Rose in 1897 (Lawrence and Bullen: London, which was also published in 1905 (Maunsell: Dublin). 'The Twisting of the Rope' and 'Hanrahan the Red' first appeared under the title 'The Twisting of the Rope', National Observer, 24 December, 1892. 'Red Hanrahan' first appeared in The Independent Review, December 1903 and 'Hanrahan's Vision' as 'Red Hanrahan's Vision' was published in McClure's Magazine, March 1905. Stories of Red Hanrahan appeared in 1905 (Dun Emer Press: Dublin). The stories were included in Collected Works in Verse and Prose, vol. 5 (Shakespeare Head Press: Stratford-upon-Avon, 1908). Stories of Ren Hanrahan: The Secret Rose: Rosa Alchemica was published

p.439

in London in 1913 (A.H. Bullen) and in New York in 1914 (Macmillan). The collection was part of Early Poems and Stories (Macmillan: London, 1925). The stories were rewritten with the help of Lady Gregory in 1905. Stories of Red Hanrahan and the Secret Rose (Macmillan: London) came out in 1927. See Mythologies, pp. 213-261. See also Michael J. Sidnell's articles, 'Versions of the Stories of Red Hanrahan', Yeats Studies, I, (1971), pp. 119-174. Yeats wrote in John Quinn's (see note, p.441) copy of the 1905 Stories of Red Hanrahan :

Red Hanrahan is an imaginary name - I saw it over a shop, or rather part of it over a shop in a Galway village - but there were many poets like him in the eighteenth century in Ireland. I wrote these stories first in literary English but I could not get any sense of the village life with the words. Now, however, Lady Gregory has helped me and I think the stories have the emotion of folklore. They are but half mine now, and often her beautiful idiom is the better half. (W.B. Yeats, June 1905. See Allan Wade, A Bibliography of the Writings of W.B. Yeats (Hart Davis: London, 1951), p.72).

Yeats refers to the scenario he claims to have made from his story 'The Twisting of the Rope' (see Mythologies, pp. 225-233), which became Douglas Hyde's Casadh an tSugáin. See further the note, p.432 for The Twisting of the Rope.

Love Songs of Connacht - See note, p.285.

p.440 'I was myself one time a poor barnacle goose' - From Lady Gregory's translation of Douglas Hyde's Casadh an tSugáin which became her The Twisting of the Rope:

p.440

Hanrahan: I was myself one time a poor barnacle goose;  
 The night was not plain to me more than the day  
 Till I got sight of her; she is the love of my heart  
 That banished from me my frief and my misery.

This one act comedy was first published in Samhain, October 1901, and was published in Poets and Dreamers: Studies and Translations from the Irish by Lady Gregory (Hodges, Figges & Co. Ltd: Dublin; John Murray: London, 1903). See the fifth edition of Poets and Dreamers (Colin Smythe: Gerrards Cross, 1974), p. 144 for this verse.

p.441 The White Cockade - Lady Gregory's play, The White Cockade was produced at the Abbey, 9 December, 1905.

Deirdre of the Sorrows - Synge died in 1909. He finished the first draft of the play, Deirdre of the Sorrows, in 1907, but never completely finished it as he wanted it:

It was only at the last in his unfinished Deirdre of the Sorrows that his mood changed. He knew some twelve months ago that he was dying, though he told no one about it but his betrothed, and he gave all his thought to this play, that he might finish it. Sometimes he would despond and say that he could not; and then his betrothed would act it for him in his sick-room, and give him heart to write again. And now by a strange chance, for he began the play before the last failing of his health, his persons awake to no disillusionment but to death only, and as if his soul already thirsted for the fiery fountains, there is nothing grotesque, but beauty only. (W.B. Yeats's 'Preface to the First Edition of John M. Synge's Poems and Translations', reprinted in Essays and Introductions, pp. 309-10).

The play was edited by Yeats, Lady Gregory and Maire O'Neill, and produced at the Abbey, 13 January, 1910.

p.441

Waterton - Charles Waterton (1782-1865). Waterton was born at Walton Hall, Yorkshire, and educated at Stonyhurst College, Lancashire. He left for Stabroek or Georgetown, Guyana in 1804, and remained there until 1813. At that time, Waterton embarked on his first expedition into the forests and to the frontiers of Brazil. Three more journeys followed to Demerara and other points. In 1825, Charles Waterton published an account of these expeditions in Wanderings in South America. He also published Essays in Natural History (1838, 1844, 1857). Yeats refers to Waterton's visit to Rome which took place in 1817. Waterton climbed to the top of the lightning conductor of St. Peter's and also stood on the head of the angel that crowned the castle of St. Angelo.

p.442 Benson - Sir Frank Benson, see note, p. 72. F.R. Benson's Company first produced the play, Diarmuid and Grania on 21 October, 1901, not 2 October as printed here.

The Twisting of the Rope - The original in Irish, Casadh an tSugáin, by Douglas Hyde, was translated into English by Lady Gregory. However, it was produced on 21 October, 1901, in Irish by the Keating Branch of the Gaelic League. Douglas Hyde played Hanrahan, a Wandering Poet. The performance was at the Gaiety Theatre along with that of Diarmuid and Grania.

p.443 York Powell - See note, p. 145.

p.443

'Ibsen's Vikings at Helgeland' - The Viking of Helgeland

was published in 1858.

'Elgar's dirge' - Sir Edward Elgar (1857-1934). An English composer, born in Worcester, Elgar had produced an oratorio, 'The Dream of Gerontius' at the Birmingham Festival in 1900.

In the summer of 1901, George Moore wrote to Elgar to see if he would be interested in composing a horn motif for

Diarmuid and Grania. Elgar agreed and also composed a song, some incidental music and a Funeral March. Yeats later wrote on 23 March, 1903:

I must give myself the pleasure of letting you [know how] wonderful, in its heroic melancholy, I thought your Grania music. (See Percy M. Young, Elgar (Collins: London, 1955) pp. 96-7; also quoted in Robert Hogan and James Kilroy, The Irish Literary Theatre 1899-1901, p.115).

Edward Elgar also produced 'The Apostles' at the Birmingham Festival in 1903 and his concert overture 'In the South' was first performed at Covent Garden in 1904. These were followed by 'The Kingdom', Birmingham Festival of 1906, and his First Symphony (A flat, op. 55) played in Manchester, 3 December, 1908. During the war Elgar wrote 'Carillon' (op. 75), 'Polonia', a symphonic prelude and 'Le Drapeau Belge (op. 79). Other works include: a violin and piano sonata (op. 82), a string quartet (op. 83), and a piano quintet (op. 84). Edward Elgar was Professor of Music at Birmingham University from 1905 to 1908.

'a large Mayo estate' - Moore Hall, Ballyglass, County Mayo.

p.443

Upper Ely Place - George Moore lived at No. 4 Upper Ely Place, Dublin from 1901 to 1911.

p.446 Gordon Craig - Edward Henry Gordon Craig (1872-1966). The son of Ellen Terry, Gordon Craig initially enjoyed a career as an actor but soon developed into a stage designer. His productions included Venice Preserved (1905, Berlin), Rosmerholm (1906, Florence), and his work with Konstantin Stanislavsky (1863-1938), which culminated in Hamlet (1912, Moscow Art Theatre). Gordon Craig moved to Florence in 1908 where he owned and edited the magazine, The Mask. Yeats published a version of his play, The Hour Glass in The Mask, April 1913. Gordon Craig's screens were used for an earlier version and production of The Hour Glass at the Abbey in 1911. The screens were also used for Lady Gregory's play, The Deliverer which opened jointly with The Hour Glass on 12 January 1911.

p.447 'staged a Purcell opera' - Henry Purcell (c.1658-1695). Gordon Craig produced Purcell's Dido and Aeneas and The Masque of Love at the Coronet Theatre, London for the Purcell Society on 26 March, 1901. Yeats praised the production constantly writing in one instance:

Decorative scene-painting would be, on the other hand, as inseparable from the movements as from the robes of the players and from the falling of the light; .... It would be a new and legitimate art appealing to a taste formed by itself and copying but itself. Mr. Gordon Craig used scenery of this kind at the Purcell Society performance the other day, and despite some marring of his effects by the half-round shape of the theatre, it was the first beautiful

p.447

scenery our stage has seen. He created an ideal country where everything was possible, even speaking in verse, or speaking to music, or the expression of the whole of life in a dance .... (From Yeats's essay, 'At Stratford-on-Avon', The Speaker, 11 May, 1901. See also Essays and Introductions, pp. 96-110, or Uncollected Prose, vol. II, pp. 247-252.

'William Fay and his brother' - William George Fay (1872-1947).

William Fay was born in Dublin and educated at Belvedere College, Dublin. With his brother, Frank J. Fay (1870-1931), the Ormonde Dramatic Society was formed in 1891. The name changed over the years, first becoming W.G. Fay's Comedy Combination or W.G.Fay's Celebrated Variety Group, and then the Irish National Dramatic Company or Society. In 1902, the Fays directed Yeats's Kathleen Ni Houlihan and The Pot of Broth. In 1903, they became the Irish National Theatre Society and produced The Hour Glass, The King's Threshold, Lady Gregory's Twenty-Five, and Synge's In the Shadow of the Glen. In 1904, they joined with Yeats, Lady Gregory and Miss Horniman to make the Abbey Theatre. William Fay directed and acted in Abbey plays until January 1908. He created the part of 'Christy Mahon' in the Playboy of the Western World. In January 1908, William Fay decided to resign when the directors of the Abbey did not agree to make him manager and producer. He and his brother left for the United States and produced Irish plays there. William Fay returned to London, and later was the producer for the Nottingham (1920-1921) and Birmingham (1925-1927) repertory theatres. He continued acting on the stage and later went into films such as Oliver Twist and Odd Man Out. His side of life at the Abbey is well worth reading in his book with Catherine Carswell entitled The Fays of the Abbey Theatre (1935). Yeats

p.447

made a few interesting comments about Fay in his 'Journal' published in Memoirs, as on p.143:

I have just had a letter telling me that poor W. Fay and his wife are close to starvation in London. They got home from America with savings, £40 it seems, but this money is almost gone. I keep asking myself if we could have him back in the Abbey. To do so is to endanger the whole discipline of the Theatre, and to spend on paying him money which the actors who have stuck to us have a right to feel they have earned. And yet he is an actor of genius. His whole generation were either useless to the arts, or almost so. He, like most of the actors who have left us for one reason or other, grew up at a time when nothing outside the ordinary business of life in Ireland was taken seriously but politics. He for all his genius could not take his own art seriously. He could not make himself work at it. He prided himself instead upon management, which made him important in the eyes of his friends, and he had not the self-control for that.

Yeats wrote this a year after William Fay resigned and before the renewal of relative stability within the Abbey that came with Lennox Robinson. (See note, p.484).

Samhain - This 'little annual' was published from October 1901 to December 1906, with a final issue in November 1908.

Beltaine, a reference to an ancient Irish Spring Festival, was published in the Spring, and Samhain, a reference to the Autumn, was logically published in that season. It was edited by Yeats, reprinted in 'The Irish Dramatic Movement, 1901-1919' which was part of Plays and Controversies (1923). See also Explorations (1962).

A.H. Bullen - (1857-1920). A scholar and publisher, born in London and educated at Worcester College, Oxford. He edited

p.447

the dramatic works of such authors as Day, Marlowe, Peele, Davenport, etc., and also did collections of Elizabethan and Caroline poetry. In 1889, he began his career as a publisher and had a partnership with H.W. Lawrence from 1891 to 1900 and with F. Sidgewick from 1902 to 1907. In 1904, he founded the Shakespeare Head Press at Stratford-on-Avon which produced Yeats's Collected Works in 1908. Arthur Henry Bullen died at Stratford in 1920.

p.448 'in my position' - Yeats's letter to Lady Gregory is postmarked 21 May, 1901, and as it appears here is in a slightly revised form. See Letters, p.350.

p.449 'from a certain Club' - Yeats was staying with his uncle, George Pollexfen, in Sligo. Yeats remembers the continuation of the same letter as above to Lady Gregory, postmarked 21 May, 1901:

My uncle, who is High Sheriff this year, has had a hint from people here, that I must not go near the Constitutional Club, where I have no desire to go. This because of my letter about the late Queen. Between my politics and my mysticism I shall hardly have my head turned with popularity.

Yeats had written on 3 April, 1900, the eve of Queen Victoria's visit to Ireland, to the editor of the Daily Express (Dublin):

She is the official head and symbol of an empire that is robbing the South African Republics of their liberty, as it robbed Ireland of theirs. Whoever stands by the roadway cheering for Queen Victoria cheers for that Empire, dishonours Ireland, and condones a crime. (Letters, p.338).

Yeats finished his letter by urging people to go instead to a meeting protesting against the visit.

p.449

'Miss Milligan's Red Hugh' - Alice L. Milligan's (see note, p.422 ), The Deliverance of Red Hugh first produced on 27 August, 1901 for the Daughters of Erin by the Ormonde Dramatic Society, Antient Concert Rooms, Dublin.

Cathleen ni Houlihan - Yeats's play, Cathleen ni Houlihan, was first produced on 3 April, 1902, for the Daughters of Erin by William Fay's National Dramatic Society at St. Theresa's Total Abstinence Hall, Clarendon Street, Dublin. It was originally published in Samhain, October 1902 and in London by A.H. Bullen, 1902. See Collected Plays, pp. 73-88. See also Jeffares and Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 27-36.

Homeward; Songs by the Way - See note, p. 276.

p.450 James Stephens - (1882-1950). A writer and protégé of George Russell (A.E.), born in Dublin and self-educated. His first volume of poetry entitled Insurrections (1909), was dedicated to Russell. James Stephens was the registrar of the National Portrait Gallery in Dublin from 1915 to 1924. Later, he lived in London and Paris. He established himself as a well-known broadcaster in London. Yeats suggested Stephens for the Polignac Prize in 1913, and like Yeats, he was a founder-member of both the Dublin Drama League (1918), and the Irish Academy of Letters (1932). Richard J. Finneran believes that Yeats first met James Stephens on 25 April, 1909, at one of A.E.'s Sunday evenings. See Finneran's The Olympian and the

p.450

Leprechaun (Dolmen: Dublin, 1978), p.7. Stephen's other works include the novels, The Charwoman's Daughter (1912), The Crock of Gold (1912), and The Demi-Gods (1914).

'I wrote to Lady Gregory' - Yeats wrote to Lady Gregory immediately on 2 April, 1902. See Letters, p.368.

All Ireland Review - This magazine was edited by Standish O'Grady (see note, p.235), from 1900 to 1906. The first act of George Russell's Deirdre appeared in The All-Ireland Review in 1901, and a private production of first two acts at the home of George Coffey (see note, p.238), 5 Harcourt Terrace, Dublin, took place on 2 January, 1902. The public performance that Yeats refers to did not occur until 2 April, 1902.

'Then two days later' - This letter is dated 5 April, 1902. See Letters, p.368.

p.451 The Pot of Broth - First produced at the Antient Concert Rooms, Dublin, 30 October, 1902. See Yeats's note in Plays in Prose and Verse (Macmillan: London, 1922), quoted, Jeffares and Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 37-8. William Fay played the role of 'A Beggarman' in this production.

'one of Fay's dramatists' - James H. Cousins (1873-1956). Cousins's play The Sleep of the King was the first production, on 29 October, 1902, of the Irish National Dramatic Company.

p.451

They did not perform his play, Sold, to which Yeats objected:

I have written Fay a very severe letter about Cousins' play Sold in U.I. [United Irishman] They talk of doing it at once. I have made no objection to their doing it but I have told him that it is 'rubbish and vulgar rubbish'. I have wound up by saying that I did not mark the letter private - he might show it if he liked. Cousins is evidently hopeless and the sooner I have him as an enemy the better. I think Fay will see from my letter that, although I do not interfere with their freedom to produce what they like, too much Cousins would make work in common out of the question. (dated 26 September, 1902, Letters, p. 379)

p.452 Zola - See note, p. 398. Zola died of carbon monoxide poisoning when the chimney of his stove was accidentally blocked. This occurred in September 1902.

Augustus Moore - The third of four brothers in the Moore family. George Moore was the eldest. Augustus Moore was the editor of The Hawk in London. He had also written the English libretto for Les Cloches de Corneville with George in 1881. See Joseph Hone's Life of George Moore (1936), pp. 88-9 and 163ff.

p.453 Where There is Nothing - Yeats quickly left for Coole and wrote the play with the aid of Lady Gregory and Douglas Hyde. It was published in a supplement to The United Irishman, 1 November, 1902. Allan Wade in A Bibliography of the Writings of William Butler Yeats, p.58, states that Yeats

knew Moore would not dare to issue an injunction against a Nationalist newspaper for fear of getting his windows broke.

(Moore was still in residence at Ely Place, Dublin). Where There is Nothing was not produced until 1904 when it was performed at

p.453

the Royal Court Theatre, London on 26 June. See the Variorum Plays for the text. It was rewritten later as The Unicorn from the Stars (see note, p.442). See also Yeats's article, 'The Freedom of the Theatre', The United Irishman, 1 November, 1902, reprinted in Uncollected Prose, vol. II, pp. 297-9.

p.453 United Ireland - Yeats actually means Arthur Griffith's paper, The United Irishman, founded in 1898. The play was published as a supplement on 1 November, 1902. The United Irishman, where Griffith first expounded on his political ideas (see notes, pp.407,238 on Griffith and Sinn Fein) continued to be published until a libel suit brought about its end in 1906. However, Arthur Griffith replaced it with a new paper directly entitled Sinn Féin.

p.454 John Quinn - (1870-1924). An Irish-American, New York lawyer and art collector. John Quinn was born in Ohio and obtained a law degree from Georgetown and Harvard Universities. In 1901, he wrote to John Butler Yeats expressing an interest in buying some of his paintings. Quinn met William Butler Yeats the following year on his first visit to Ireland and it was during that visit that Quinn became peacemaker between Yeats and George Moore. John Quinn arranged Yeats's lecture tour in the United States from November 1903 to March 1904. Quinn also helped with publishing and the matter of copyrights for Yeats, Lady Gregory and Synge in America. The friendship between Yeats and Quinn ceased for about five years because

p.454

of Yeats's brief affair with Quinn's own Dorothy Coates in 1908. (See William M. Murphy, Prodigal Father, pp. 348-9, 416, for a full account). Soon after their reconciliation in early 1914, John Quinn arranged for Yeats to sell him some of his manuscripts to pay for the debts of his father, John Butler Yeats, in New York. One manuscript which was sold to John Quinn was 'Reveries Over Childhood and Youth' in 1915. Yeats dedicated The Trembling of the Veil to John Quinn in 1922, and Quinn wrote to him on 15 July:

I am much pleased that you should have thought of dedicating the memoirs to me and am gratified at that evidence of our friendship, though as I said in my cable, I felt that Lady Gregory deserved that honor much more than I. However, I shall try to live up to the high estate to which dedications such as yours make it necessary for me to live up to. (Yeats Papers, microfilm P7544)

The Unicorn From the Stars - This rewritten version was first performed at the Abbey, 21 November, 1907. Richard Ellmann in The Man and the Masks (Dutton: New York, 1948) records George Moore's remark as one scene ended: 'Poor Yeats! He's Dead!' (p.188). It was first published as The Unicorn From the Stars (Macmillan: New York, 1908). See Collected Plays, pp.325-382 for the text. See also Jeffares and Knowland, A Commentary on the Collected Plays of W.B. Yeats, pp. 132-140.

Stage Society - The Stage Society was founded in 1900 and produced plays that were worthy, but not commercial enough, or from new authors, and thus unable to find a regular theatre. The productions were presented on Sunday evenings, and H.G.

p.454

Granville-Barker (1877-1946) was involved from the beginning in 1900. The Vedrenne-Barker partnership at the Court Theatre from 1904 to 1907 produced many of George Bernard Shaw's plays under the auspices of the Stage Society as well as this Yeats play. The Stage Society produced another Yeats play in 1919, The Player Queen, the King's Hall, Covent Garden, 25 May.

p.455 'the founder of modern Irish dialect literature' - Lady Gregory

began to learn Irish two years after Sir William's death in 1892. When she had succeeded in learning Gaelic, she subsequently put this knowledge into good use by beginning to collect and translate folk-lore from the local people in the neighbourhood about Coole. She borrowed from the local dialect to give her English translations a more authentic feeling and this was called the 'Kiltartan dialect' after a village on the Coole estate. She used this dialect not only in publications like Gods and Fighting Men (1904), Poets and Dreamers (1903), and a Book of Saints and Wonders (1907), etc., but also in her plays for the Abbey. This extended past the translation of Irish material and even found its way into translations of Moliere. See The Kiltartan Molière (Maunsel: Dublin, 1910), or vol. IV of The Collected Plays of Lady Gregory (Colin Smythe: Gerrards Cross, 1970).

Queen Anne's Mansions - In Westminster, London. Lady Gregory leased the flat in 1894.

p.455

'Sir William Gregory's Autobiography' - Sir William Gregory (1817-1892), was born at Phoenix Park, Dublin and educated at Harrow and Christ Church, Oxford. He was a Conservative M.P. for Dublin from 1842 to 1847 and a Liberal M.P. for County Galway from 1857 to 1871. He served as Governor of Ceylon from 1871 to 1877. He was also a trustee of the National Gallery from 1867 to 1892. He came home to Coole in 1877 and married Isabella Augusta Persse, his second wife, in 1880. Sir William Gregory. An Autobiography, was edited by Lady Gregory (John Murray: London, 1894).

'Mr. Gregory's Letter-Box' - Lady Gregory edited Mr. Gregory's Letter-Box 1813-1830 (Smith, Elder & Co: London, 1898). The volume was not made up of letters to Richard Gregory as Yeats writes, but of letters to the Rt. Hon. William Gregory, Sir William Gregory's grandfather. The Rt. Hon. William Gregory (1762-1840) was Under-Secretary in Dublin from 1813-1830.

Alfred Nutt - Alfred Trübner Nutt (1856-1910). Publisher, Celtic scholar and editor of the Folk-lore Journal, Alfred Nutt was born in London. He was an apprentice in business for three years abroad. This prepared him to become head of his father, David Nutt's, publishing firm which had been founded in 1829. His publications include: 'Studies on the Legend of the Holy Grail with Special Reference to the Hypothesis of its Celtic Origin', (Folk-lore Society, vol. 23, 1888), an edition with Kuno Meyer of The Voyage of Bran, son of Febal, to the Land of the Living (1895, 1897),

p.455

'Celtic and Medieval Romance' (Popular Studies, no. 1, 1899), and 'Cuchulainn, the Irish Achilles' (Popular Studies, no. 8, 1900). See Yeats's review of The Voyage of Bran, reprinted in Uncollected Prose, vol. II, pp. 118-121.

Malory - Sir Thomas Malory (d. 1471). Malory's Morte d'Arthur was first published in 1471. His Collected Works, edited by Vinaver, were published in 1947.

p.456

'Cuchulain of Muirthemne and Gods and Fighting Men' - These books were published in 1902 and 1904 respectively. Both were compilations of tales about these two great Irish sagas which Lady Gregory translated into her own 'Kiltartan' English:

I have found it more natural to tell the stories in the manner of the thatched houses, where I have heard so many legends of Finn and his friends, and Oisín and Patrick, and the Ever-Living Ones, and the Country of the Young, rather than in the manner of the slated houses, where I have not heard them. (Lady Gregory in 'Notes' to Gods and Fighting Men. See the second edition (Colin Smythe: Gerrards Cross, 1970), p.355).

Yeats wrote a preface for both of the books. He described Cuchulain of Muirthemne in The Monthly Review, July 1902, as 'the most important book that has come out of Ireland in my time'. See Uncollected Prose, vol. II, pp. 327-8 for the small controversy this provoked with Clement Shorter (1857-1926). Shorter's criticisms received this comment from Yeats in The Daily News, 11 May, 1904:

p.456

I have just seen in your issue of May 4 a letter from my friend, Mr. Clement Shorter, objecting to my description of Lady Gregory's 'Cuchulain of Muirthemne' as 'the best book that has come out of Ireland in my time'.

I have come to agree with him: I withdraw that description; it is no longer true. Her 'Gods and Fighting Men' is a better book, containing, as it does, an even greater amount of the heroic foundations of the race.

Or as Yeats wrote more modestly of it in his preface:

It is the owners of the land whose children might never have known what would give them so much happiness. But now they can read Lady Gregory's book to their children, and it will make Slieve-na-man, Allen, and Ben Bulbin, the great mountain that showed itself before me every day through all my childhood and was yet unpeopled, and half the country-sides of south and west, as populous with memories as her Cuchulain of Muirthemne will have made Dundéalgan and Emain Macha and Muirthemne ... (p.19, second edition, 1970).

Percy's Reliques - Bishop Thomas Percy (1729-1811). His Reliques of Ancient English Poetry, including English and Scottish ballads, was published in 1765 (3 volumes).

p.457 'There one that ruffled in a manly pose, For all his timid heart' - From 'Coole Park, 1929', ll. 11-12. This poem was first printed in Lady Gregory's Coole (1931). See Collected Poems, p.274.

'I saw the household of Finn ...' - From Lady Gregory's Gods and Fighting Men (1904). This quotation is from Book XI, 'Oisín and Patrick' in part IV, 'Oisín's Laments'. Refer

p.457

to the second edition (Colin Smythe: Gerrards Cross, 1970), pp. 351-2, for the full text. Yeats wrote a preface for the book.

! "Sleep a little, sleep a little ..." ! - Also from Gods and Fighting Men, Book VII, 'Diarmuid and Grania' in part VI, 'The Wanderers'. See pp. 296-7 of the second edition.

## ESTRANGEMENT

Estrangement was published by the Cuala Press in 1926 and also appeared in the London Mercury, October, November 1926 and the Dial, November 1926. These diary extracts of 1909-1914 were later published with Dramatis Personae in 1936. They were further included in the American Autobiography (1938) and the Autobiographies (1955).

p.461

p.461 'The Arts Club' - The United Arts Club was founded in 1907 by Countess Markievicz and Ellen Duncan (1850-1937). The first exhibition of post-Impressionist paintings in Ireland was held at the Arts Club in 1911. The Arts Club was originally located in Upper Merrion Street, Dublin, but was later moved to 3 Upper Fitzwilliam Street. Yeats became a member on 28 May, 1908. He became Vice-President in 1910.

See P.L. Dickinson, The Dublin of Yesterday (Methuen: London, 1929), pp. 49-55 for remembrances of Yeats at the Arts Club.

p.462 The Miser - Lady Gregory's translation of Molière's L'Avare (1668), originally performed at the Abbey, 21 January, 1909.

'shift' - The fatal word was uttered by the character Christy Mahon in The Playboy of the Western World (first produced at the Abbey, 26 January, 1907), in Act III:

It's Pegeen I'm seeking only, and what'd I  
care if you brought me a drift of chosen  
females, standing in their shifts itself,  
maybe, from this place to the Eastern  
World?

'Our Abbey secretary' - W.A. Henderson was appointed secretary to help with the growing administrative problems of the Abbey in July 1906. He was with the Abbey until 1912.

p.463 Dr. Sigerson - Dr. George Sigerson, see note, p.237.

p.463

Moll Magee - 'The Ballad of Moll Magee' was first published The Wanderings of Oisín and Other Poems (1889). See Collected Poems, pp. 25-7. See also Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p.18. Dr. Sigerson referred to the next to last verse:

And sometimes I am sure she knows  
 When, openin' wide His door,  
 God lights the stars, His candles,  
 And looks upon the poor.  
 (Collected Poems, p.27)

Borrow - George Henry Borrow (1803-1881). An English writer and traveller, George Borrow was born in East Dereham, Norfolk. As an agent to the Bible Society he visited St. Petersburg (1833-35), Spain, Portugal, Morocco (1835-40), and then published The Bible in Spain (1843). He was a correspondent to the Morning Herald (1837-39), travelled in south-eastern Europe in 1844, and went through Wales in 1854. Further books on his adventures included: The Zinicali (1841), Lavengro (1851), The Romany Rye (1857), and Wild Wales (1862).

'My father' - See note, p. 58.

p.464 'the love of Solomon and Sheba' - See Yeats's poems 'Solomon to Sheba' and 'Solomon and the Witch' (Collected Poems, pp. 155, 199). Yeats saw himself as Solomon and Mrs. Yeats as Sheba.

Brahmin Mohini - Mohini Chatterjee, a Bengali Brahmin who came to speak to the Hermetic Society, Dublin, about 1885. See

p.464

the poem 'Mohini Chatterjee' (Collected Poems, p.279), and see note, p.123.

'I met A —' - Augustine Birrell. See note, p.357 and Memoirs, p.145

p.465 Dean B — - Dean Bernard. John Henry Bernard (1860-1927), was Dean of St. Patrick's Cathedral from 1902 to 1911. He later became Protestant Archbishop of Dublin in 1915. From 1919 until his death, he was Provost of Trinity College, Dublin. See Memoirs, p.146.

Von Hartmann - Karl Robert Eduard von Hartmann (1842-1906). A German philosopher, born in Berlin, who originally embarked on a career as an officer in the Guard Artillery. He gave up this vocation because of an injury and from 1865, studied philosophy. In 1868, Die Philosophie des Unbewußten was published. Other works include: Die Phänomenologie des sittlichen Bewußtseins (1879), Das religiöse Bewußtsein der Menschheit (1881), Die Religion des Geistes (1882), Das Grundproblem der Erkenntnistheorie (1889), Kategorienlehre (1896), Geschichte der Metaphysik (1899, 1900), Die moderne Psychologie (1901), and Das Problem des Lebens (1906). Von Hartmann contributed to the study of epistemology and also to the beginnings of Critical Realism.

Countess Cathleen - See note, p.232.

p.466

p.466 The Adoration of the Magi - The Tables of the Law: The Adoration of the Magi (privately printed: London, 1897). It was actually published by Lawrence and Bullen, although not acknowledged [see Allan Wade's A Bibliography of the Writings of William Butler Yeats, p.43]. It was slightly revised and reprinted in 1904 (Elkin Mathews: London), and published again in 1914 (Shakespeare Head Press: Stratford-upon-Avon). It appeared in The Collected Works in Verse and Prose, vol. 7. In 1925, it was published in Early Poems and Stories (Macmillan: London and New York, 1925). See Mythologies, pp. 308-315. James Joyce wrote:

... and 'The Adoration of the Magi' (a story which one of the great Russians might have written) shows what Mr. Yeats can do when he breaks with the half-gods. (See Jeffares, W.B. Yeats - The Critical Heritage, p.114).

A.E. - George Russell, see note, p. 106. See Yeats's poem 'To a Poet, Who Would Have Me Praise Certain Bad Poets, Imitators of His and Mine', (Collected Poems, p.105). Yeats wrote this poem in his original journal. See also Memoirs, p.221.

Balzac - See note, p. 77.

p.467 'I heard Miss A— B— speak' - Ella Young is A— B— throughout 'Estrangement'. See Memoirs, p.149. A poet, mystic and disciple of A.E., Ella Young (1867-1956), was also a friend of Maud Gonne. She wrote two poems for Maud Gonne's play,

p.467

Dawn, in 1904. See Ella Young's memoirs, Flowering Dusk: Things Remembered Accurately and Inaccurately (Longmans, Green & Co., 1945).

p.468 Light on the Path - Written by Mabel Collins (Mrs. Keningale Cook), and published in 1885. Mabel Collins once co-edited the theosophical magazine, Lucifer, with Madame Blavatsky (see note, p. 212).

Bhagavad Gita - A spiritual, philosophical poem and part of the Mahabharata in Sanskrit literature, dated about 500 B.C. The Bhagavad Gita is made up of eighteen chapters. It was originally translated into English by Charles Wilkins in 1785.

p.469 'Mr. Lane's Gallery' - See note, p.372 on Hugh Lane.

'a mask' - See note, p.188.

Plutarch's Lives - Yeats wrote to Florence Farr in July 1907 that he was reading North's Plutarch. (Letters, p.490). Sir Thomas North (1535? - 1601?) published his translation of Plutarch's Lives in 1579.

Oscar Wilde, ... Walt Whitman - See notes, pp.163, 279.

p.470 'The Spectator' - See note, p. 333.

p.471

p.471 Allingham - William Allingham (1824-1889). A poet, Allingham was born in Ballyshannon in 1824. He was a customs officer at Ballyshannon early in his career. He was close to the pre-Raphaelites in London and also was a friend of Carlyle and Tennyson. He was the editor of Fraser's Magazine from 1874 to 1879. His publications include: Poems (1850), Day and Night Songs (1854, second series, 1855), Lawrence Bloomfield in Ireland (1864), Irish Songs and Poems (1887), Flower Pieces (1888), and Blackberries (1896). Yeats wrote about Allingham as early as 1888 in a review for the American Providence Sunday Journal (2 September), entitled 'The Poet of Ballyshannon':

Perhaps, also to fully understand these poems one needs to have been born and bred in one of those western Irish towns; to remember how it was the centre of your world, how the mountains and the river and the roads became a portion of your life forever; to have loved with a sense of possession even the roadside bushes where the roadside cottagers hung their clothes to dry. That sense of possession was the very centre of the matter. Elsewhere you are only a passer-by, for everything is owned by so many that it is owned by no one. Down there as you hummed over Allingham's Fairies and looked up at the mountain where they lived, it seemed to you that a portion of your life was the subject. (Reprinted in Letters to the New Island, pp. 164-5).

Davis - Thomas Davis, see note, p.126.

p.472 'roads of Sligo ... earth ... that I might kiss it' - See note, p. 34 , and see 'Reveries Over Childhood and Youth', pp. 30-31.

p.472

'Orange verses, ... my grandmother's stable boy' - See notes, pp. 43, 42.

'my mother' - See note, p. 45.

'Young Ireland' - See note, p. 131.

'Synge's' - John Millington Synge, see note, p. 246.

p.473 My sister - Lily Yeats, see note, p. 40.

'the Playboy' - See note, p. 449.

Lady Gregory - See note, p. 256.

Moore - George Moore, see note, p. 376.

'Her grandson' - Richard Gregory (b. 1909), son of Robert Gregory (see note, p. 395).

p.474 Urbino - In the Apennines, west-northwest of Ancona, Italy. Yeats visited Urbino with Lady Gregory and Robert Gregory in 1907. He wrote in his essay, 'Discoveries' :

The other day I was walking towards Urbino, where I was to spend the night, having crossed the Apennines from San Sepolcro, and had come to a level place on the mountain-top near the journey's end .... It was sunset and the stormy clouds hung upon mountain after mountain, and far off on one great summit a cloud darker than the rest glimmered with lightning. Away

p.474

south upon another mountain a mediaeval tower, with no building near nor any sign of life, rose into the clouds. I saw suddenly in the mind's eye an old man, erect and a little gaunt, standing in the door of the tower, while about him broke a windy light. He was the poet who had at last, because he had done so much for the word's sake, come to share in the dignity of the saint . . . . (See Essays and Introductions, pp. 290-1).

Yeats refers to life at Urbino as 'the grammar school of courtesies' in his poem 'To a Wealthy Man who promised a Second Subscription to the Dublin Municipal Gallery if it were proved the People wanted Pictures' (Collected Poems, p.120).

Duke Frederick - Federico da Montefeltro, Duke of Urbino (1417?-1482), soldier and scholar. He built the palace and its library, making the city an intellectual centre. He was succeeded by his son, Guidobaldo (1472-1508).

Blake - William Blake, see note, p.140.

Crabb Robinson - Henry Crabb Robinson (1775-1867). Crabb Robinson is best remembered as a diarist and for knowing Blake, Lamb, Coleridge, Wordsworth, Southey, etc. With the inheritance that Crabb Robinson received in 1798, he went abroad in 1800. In Weimar in 1801, he met Goethe and Schiller. He entered the university at Jena in 1802, and before returning home in 1805, he also met Madame de Staël. Robinson held various positions at the Times newspaper including that of Foreign Editor and special correspondent in the Peninsula in 1808. He was called to the bar in 1813. Robinson met Blake in 1825 and contributed

p.474

to Alexander Gilchrist's Life of William Blake (1863).

The Diary, Reminiscences, and Correspondence of H. Crabb Robinson was edited by Thomas Sadler in 1869.

'all that lives is holy' - Blake makes this statement in several places. In A Song of Liberty (undated), the last line is, 'For every thing that lives in Holy'. (See The Complete Writings of William Blake, edited by Geoffrey Keynes (Nonesuch Press: London, 1957), p.160). Again, in Visions of the Daughters of Albion (1793), Blake writes, 'Arise, and drink your bliss, for every thing that lives is holy!' (p.195). In America a Prophecy (1793), 'For everything that lives is holy, life delights in life' (p.199), and finally in Vala, or the Four Zoas (1795-1804), in 'Night the Second', 'For every thing that lives is holy; for the source of life' (p.289).

Another variation occurs in Annotations to Lavater's Aphorisms on Man (c.1788) :

To hell till he behaves better! mark that I do not believe there is such a thing literally, but hell is the being shut up in the possession of corporeal desires which shortly weary the man, for All Life is Holy! (p.74).

Nietzsche - Friedrich W. Nietzsche (1844-1900). German philosopher, educated at Bonn and Leipzig universities. Nietzsche held the chair of Classical Philosophy at Basel University from 1869 to 1879 when he resigned for reasons of health. His works include: Menschliches, Allzumenschliches (1878-80), Morgenröte. Gedanken über die moralischen Vorurteile (1881), Jenseits von Gut und Böse (1886), Die fröhliche Wissenschaft (1882, revised 1886), Zur Genealogie der Moral (1887),

p.474

Also sprach Zarathustra (1883-4, part IV privately published 1885, total work 1892), and Der Antichrist (1888). Nietzsche planned an encompassing work about his philosophy which he entitled, Der Wille zur Macht. Versuch einer Welt-Auslegung in 1885. However, this work was never finished. A version of what was completed was published posthumously in 1906, and another edition was published in 1960 as Aus dem Nachlaß der Achtziger Jahre.

p.475 'Superman' - Or 'Übermensch'. See Nietzsche's Also sprach Zarathustra (1883-92). John Quinn (see note, p.441) sent Yeats three volumes of Nietzsche's work in 1903. Yeats wrote to Quinn on 3 February, 1903:

I don't know how I can thank you too much for the three volumes of Nietzsche. I had never read him before, but find that I had come to the same conclusions on several cardinal matters. He is exaggerated and violent but has helped me very greatly to build up in my mind an imagination of the heroic life. (Jeanne R. Foster - William M. Murphy Collection of Irish and Anglo-Irish Miscellanea, collection of William M. Murphy. Quoted Murphy, Prodigal Father, p.596).

'the Agricultural Board' - The Irish Agricultural Organisation Society was founded in 1894 with the efforts of Sir Horace Plunkett (see note, p.416). An official Department of Agriculture followed in 1899, with Plunkett as head.

Phidias - (c.490 - 17 B.C.). Athenian sculptor. Yeats is referring to Plutarch's Lives, specifically his biography of Pericles (c.495-429 B.C.):

p.475

No young man of good breeding and high ideals feels that he must be a Pheidias or a Polycleitus after seeing the statue of Zeus at Olympia or Hera at Argos, nor does he aspire to be an Anacreon or a Philetas or an Archilochus, because of the pleasure he derives from their poems, for it does not necessarily follow that because a particular work succeeds in charming us its creator also deserves our admiration.

p.477 Newman - Cardinal Newman, see note, p. 318.

'A — C —'s illness' - Lady Gregory.

p.478 'Never be it spoken without tears, the Duchess, too is dead' - Conte Baldassare Castiglione (1478-1529), wrote Il Cortegiano (1527). It was first translated by Sir Thomas Hoby in 1561 as The Book of the Courtier. The original translation reads:

But the thinge that should not be rehersed  
wythout teares is, that the Dutchesse she is  
also dead.

In Yeats and Castiglione: Poet and Courtier (Allan Figgis: Dublin, 1965), Corinna Salvadori suggests that Lady Gregory read The Book of Courtier to Yeats at Coole in 1903. Yeats undoubtedly also knew the modern translation by L.E. Opdycke which was published in 1902. See Yeats and Castiglione, pp. 18-20.

'Sickness brought me to this' - The whole of Yeats's poem, 'A Friend's Illness' first published in The Green Helmet and Other Poems (1910). A — C —, in XXVIII and this segment, is Lady Gregory, as Yeats made clear in his diary now published in Memoirs, pp. 160-162. Drafts of the poem were also included

p.478

in the diary (p.162) and show it to have been composed in February of 1909. A. Norman Jeffares cites these entries in A Commentary on the Collected Poems of W.B. Yeats, p.113. See Collected Poems, p.109.

'I went for a walk in the woods with little E —' - 'E' is Edward Evans, who also was a member of the United Arts Club (see note, p.449). This entry is dated 7 February, 1909 in Memoirs, p.163.

'the Dublin theosophists?' - See note, p.121.

p.480 Moltke - Graf von Helmuth Moltke (1800-1891). A famous Prussian Field Marshal who began his career as a soldier in the Danish army before 1822. He served in the Turkish army from 1835 to 1839. He was made Chief of General Staff of the Prussian army in 1858, and was in large part responsible for its military successes, such as the Austro-Prussian and Franco-Prussian wars. Moltke resigned in 1888.

'So rammed with life that he can but grow in life with being' - This quotation is from Ben Jonson, The Poetaster (1601), Act V, scene i:

... so rammed with life  
That it shall gather strength of life with being  
And live hereafter more admired than now.

In the play, this is a comment on Virgil's poetry made by Horace.

p.482 Fergus - Fergus MacRoy, King of Ulster. He married Ness who was the mother of Conchubar and lost his kingship to his

p.482

stepson. In the Dordriu legend, Fergus becomes Conchubar's messenger to the exiled lovers. See Yeats's play Deirdre in Collected Plays, p.168. See also Yeats's poems, 'Fergus and the Druid' and 'Who Goes with Fergus?' in The Rose (Collected Poems), pp. 36, 48).

'of the things I dream' - See 'Fergus and the Druid' in Poems (T. Fisher Unwin: London, 1895), p.200:

No woman loves me, no man seeks my help,  
Because I be not of the things I dream.

This was later altered to read, 'No woman loved me, / no man sought my help', and the second line was deleted. See Collected Poems, p.36.

p.483 'Playboy debate' - The debate occurred on 4 February, 1907.

'A — D —' - George Russell. Yeats wrote in his journal,

'and Russell himself, who had promised to take the chair, refused by a subterfuge and joined the others in the gallery. (Memoirs, p.161).

'my own father' - See John Butler Yeats's Letters to His Son W.B. Yeats and Others, p.214, for his own account of his speech.

His son wrote further of it in 'Beautiful Lofty Things' :

My father upon the Abbey stage, before him a  
raging crowd: 'This land of Saints', and then  
as the applause died out, 'Of plaster Saints';  
his beautiful mischievous head thrown back.  
(Collected Poems, p.348)

Smith O'Brien - William Smith O'Brien (1803-1864). A member

p.483

of Young Ireland (see note, p.131) and leader of the unsuccessful rising in July 1848. O'Brien was born in Dromoland, County Clare, and educated at Harrow and the University of Cambridge. He was an M.P. for Ennis in 1825 and represented County Limerick in 1835. Smith O'Brien joined the Young Irelanders in the eighteen-forties and helped to found the Irish Confederation in 1847. After the failure of the rising in 1848, O'Brien was sentenced to death but served five years in Tasmania instead and was exiled from the United Kingdom in 1854, pardoned in 1856. He died in Wales in 1864.

'dragging down some noble stag' - See note, p.326.

Miss Allgood - Molly Allgood or Maire O'Neill (1887-1952). See note, p.478 for 'The Death of Synge'. Molly Allgood played 'Gormleith' in Lady Gregory's Kincora which was produced in a revised version on 11 February, 1909.

Kincora - This play by Lady Gregory was first produced at the Abbey on 25 March, 1905. The plot was taken from the legend of King Brian and Queen Gormlaeth (see also 'The Death of Synge', p. 505), and Lady Gregory subsequently revised the play. This new version was produced at the Abbey on 11 February, 1909.

'I dislike plays like \_\_\_\_' - Yeats's original journal reveals these plays which were produced at the Abbey to be: The Man who Missed the Tide (W.F. Casey, produced 13 February, 1908), The

p.483

Suburban Groove (W.F. Casey, 1 October, 1908), and The Country Dressmaker (George Fitzmaurice, 3 October, 1907).

See Memoirs, p.168.

p.484 Coventry Patmore - Coventry Kersey Dighton Patmore (1823-1896). A poet, born in Essex and educated privately. Coventry Patmore published Poems in 1844 and in 1846 worked in the printed book department of the British Museum. In 1849, Patmore met the artists that made up the Pre-Raphaelite brotherhood and became a contributor to the Germ. He published Tamerton Church Tower in 1853, followed by The Betrothal in 1854, The Espousals in 1856, Faithful for Ever in 1860, and Victories of Love in 1862. In 1864, Coventry Patmore was converted to Catholicism and religious subjects became part of his work. His later works include: The Unknown Eros (1877), Principle in Art (1889), Religio Poetae (1893), and Rod, Root and Flower (1895).

'The younger Hallam' - Arthur Henry Hallam (1811-1833), son of Henry Hallam (1777-1859), the historian. Arthur Henry Hallam was born in London and educated at Eton and Trinity College, Cambridge. He won the first declamation prize at Trinity College, in 1831 and also won a prize for his essay upon the philosophical works of Cicero. He developed a friendship with Tennyson at Cambridge (see 'In Memoriam', 1850). He graduated in 1832, began at the Inner Temple, but died the following year in Vienna. He had begun a translation of the 'Vita Nuova' and also had written an essay on Tennyson. His brother, Henry

p.484

Fitzmaurice Hallam (1824-1850) also distinguished himself at Trinity College, Cambridge. He won the first declamation prize in 1844 upon 'The Influence of Religion on various Forms of Art'. He was called to the Bar in 1850, but died later that year.

L — E — - Richard Le Gallienne (see note, p.203) as Memoirs makes clear. See p.171.

p.485 'Little D — F — of Hyderabad...' - Yeats identifies

D — F — in Memoirs, p. 175, as Sarojini. Yeats also mentions this poet in a letter to Dorothea Hunter, dated 1 January, 1898:

I wish you and your husband would come to my at home on Monday next. I expect Osman Edwards, a rather well known critic of French literature, Sarojini Chattopâdhyây, a charming princess of Hyderabad, who will come in Eastern costume, Mrs. Emery, Miss Alma Tadema and Arthus Symons - all people interested in mysticism. (Letters, p.293)

'Dr. F — F —' - Douglas Hyde, see note, p.129. See Memoirs, p.175.

Sinn Féin - See notes, pp 238, 409.

Edward Martyn - See note, p.365. Edward was president of the Sinn Féin party, 1905-1909.

p.486 'through Hell on the white horse' - See Yeats's poem 'On Those that Hated 'The Playboy of the Western World'', 1907 (Collected Poems, p.124)

p.486

Once, when midnight smote the air,  
 Eunuchs ran through Hell and met  
 On every crowded street to stare  
 Upon great Juan riding by:  
 Even like these to rail and sweat  
 Sharing upon his sinewy thigh.

See also Letters, p.525, for Yeats's letter to Lady Gregory,  
 8 March, 1909:

I wrote a note a couple of days ago in which  
 I compared Griffith and his life to the Eunuchs  
 in Ricketts's [Charles Ricketts, see note, p.209]  
 picture watching Don Juan riding through Hell.

'Tonight G — said' — W.A. Henderson, see note, p.449 on

'Our Abbey secretary'. See Memoirs, p.176.

'B — G — ' — Maud Gonne, see note, p.151.

p.487 Deirdre — See note, p.481.

Conchubar — A High King of Ulster in the Red Branch cycle.

See note, p.460 on Fergus. Yeats uses Conchubar in his own  
Deirdre (1906) and in On Baile's Strand (1904). The 'grotesque ...  
 new character' Synge added to the play is Owen. Owen is des-  
 cribed in the list of characters as 'Conchubar's attendant and  
 spy'. Owen was never made part of the first act as Synge had  
 planned.

p.488 MacDonagh — Thomas MacDonagh (1878–1916). A poet and leader  
 of the 1916 rising. Born in County Tipperary, Thomas MacDonagh  
 was educated at Rockwell College, Cashel and University College,  
 Dublin. In 1908, MacDonagh went to Dublin and helped Pádraig

p.488

Pearse to found the Gaelic-speaking school, St. Enda's, at Cullenswood House, Ranelagh. MacDonagh taught there but soon became a lecturer in English at University College, Dublin. His play, When the Dawn is Come was produced at the Abbey on 15 October, 1908. MacDonagh joined the Irish Volunteers in 1913 and he joined the Irish Republican Brotherhood in 1915. He was part of the latter's military council and during the 1916 rising, commanded Jacob's Biscuit Factory. MacDonagh signed the Proclamation of the Irish Republic and was executed on 3 May, 1916. He had also edited the Irish Review with Joseph Plunkett. In 1914, he helped found the Irish Theatre, Hardwicke Street, Dublin, with Joseph Plunkett and Edward Martyn. Poetry books include: Through the Ivory Gate (1903), Lyrical Poems (1913), and Poetical Works (1916).

'He had just written an article for the Leader, ...' - MacDonagh wrote four essays for the Leader at this time, the first of which appeared in the 3 April issue and was entitled, 'The Gaelic League and Politics'.

Gaelic League - See note, p.151.

'the Academy' - The Academy and Literature. The article was 'The Old and New in Ireland' and appeared in the 6 September, 1902 issue.

p.489 'the hysterica passio of Ireland' - Lear II, iv, 57. See

Rosa Alchemica' :

p.489

... I feel a great tolerance for those people with incoherent personalities, who gather in the chapels and meeting-places of certain obscure sects, because I also have felt fixed habits and principles dissolving before a power, which was hysterica passio. (Mythologies, p.278)

See also 'Parnell's Funeral' :

It had not touched our lives. But popular rage, Hysterica passio dragged this quarry down. (Collected Poems, p.319)

and 'A Bronze Head' :

And finds there nothing to make its terror less  
Hysterica passio of its own emptiness?  
(Collected Poems, p.382)

Miss E — G — ' — Beatrice Elvery (Lady Glenavy). See  
Memoirs, p.179.

'Binyon's book on Eastern Painting' — Robert Laurence Binyon (1869-1943). An English art historian and poet. Yeats refers to Painting in the Far East, (Edward Arnold & Co: London, 1908). Binyon was born in Lancaster and educated at Trinity College, Oxford. He won the Newdigate prize in 1890 for 'Persephone'. In 1893, he worked in the Department of Printed Books at the British Museum and later in Prints and Drawings. He was placed in charge of the oriental prints and drawings from 1913 to 1932. For the period 1932-3, he was Keeper of Prints and Drawings. Binyon's other works include: England and Other Poems (1909), For the Fallen (1917), Wonder of Night (1927), Collected Poems (1931), and The Burning of the Leaves (1944).

'The doctrine of what the younger Hallam called the Aesthetic School ...' — Arthur Henry Hallam, see note, p.463.

p.489

article, 'On some of the Characteristics of Modern Poetry'  
which appeared in The Englishman's Magazine, August 1831.

p.490 'hospital poems' - These first appeared in A Book of Verses,  
by W.E. Henley (David Nutt: London, 1888). Published as In  
Hospital (1903).

Raphael - See note, p. 93.

Ode to a Nightingale - John Keats, published 1819.

Ode to Duty - William Wordsworth, published 1807 in Poems in  
two volumes.

p.491 The Abbey Theatre - See note, p. 301.

'the Nation' - The paper founded by Sir Charles Gavan Duffy  
with Thomas Davis and John Dillon (see notes, pp. 234, 126, 356)  
in 1842 which promoted the nationalist ideas of the Young  
Irelanders. See note for Young Ireland, p. 131. The  
paper was suppressed after the events of 1848, but Duffy revived  
the paper upon his release in 1849. However, he emigrated  
to Australia in 1855. Alexander Martin Sullivan (1830-1884),  
owned the Nation by 1858. The paper then favoured constitutional  
means to secure Ireland's rights and for this stand, Sullivan  
was nearly executed by the Fenians. A.M. Sullivan left for  
London in 1877 and gave the paper to his brother, Timothy Daniel  
Sullivan (1827-1914).

p.491

'while H — 's plays' - W.F. Casey, see note, p.476 and see Memoirs, p.180.

p.492 'my sister Lolly' - Elizabeth Corbet Yeats (1868-1940).

Lollie was the manager and publisher of the Cuala Press.

In this capacity, she often quarrelled with her brother who took his position as editorial advisor of the press quite seriously. See Murphy, Prodigal Father, pp. 265-66, 303-07, 461-62, and 526-27 for examples of these disagreements. A letter to Lily on 3 February, 1915, shows Yeats in a more conciliatory mood but still anxious to maintain control.

As usual, Lolly has not pleased him:

Lolly's letters have been quite satisfactory, with one exception, for a long time now. The exception had come just before I wrote to you. Since then I have had a letter from her in which she gives me some details I asked for. In reply I sent an estimate of the expenses etc. of 'Reveries' made up from the figures she sent. I would be very much obliged if you asked her to show you that letter and estimate. I wish you could persuade her that I mean well by her.... I want to come to an arrangement with Lolly which will prevent all future disputes, unless that is a dream. I want to be able to say to myself, 'I can afford or I can not afford a week's extra revision of these proofs'. I think that it would be right for Lolly to allow me a fairly generous amount of proof-correcting but not such as will eat up her profits. The reason why she should allow me a fairly generous amount is that owing to the necessity of her press I have sometimes to give her a book when it is certainly finished in the ordinary understanding of the word but before I have gone over and over it, returning to it in different moods. I am very short of money just now and I am afraid I shall have to set Lolly's loss or a part of it against money which you owe to me. But first of all I must get a grip of the finance .... I hope to be able, the truth is, to get Lolly within the next six months of so, enough work to keep her busy for a long time

p.492

ahead. If you will help me I want to make a test year as to how much we can get done, I will arrange all my own time so that everything I do for the next few months will pass through the press. All this however is dependent on my getting a grip of the finance. I am afraid Lolly thinks, or may think that I want to take away her freedom. That is not true, I merely want to find how I can best arrange my work. She must let me help her more or less in my own way because I can not help her at all unless I am using all my faculties. (NLI, Yeats Papers, Microfilm P7557).

'The same night J — ' - Ruth Pollexfen, daughter of Uncle Fred Pollexfen (1852-1929). Ruth came to live with the Yeats family at Blenheim Road, Bedford Park in 1900, after her mother had left Fred Pollexfen. See Murphy, Prodigal Father, pp. 217-218. William Butler Yeats gave Ruth away at her wedding in 1911.

p.493 'There is a dying-out of national feeling...' - This following segment can also be found in Memoirs, edited by Denis Donoghue (1972), pp. 183-185. On p.185, there is an additional paragraph:

To put the matter of my note on the page before this clearly. In our age it is impossible to create, as I had dreamed, an heroic and passionate conception of life worthy of the study of men elsewhere and at other times, and to make that conception the special dream of the Irish people. The Irish people till they are better educated must dream impermanent dreams, and if they do not find them they will be ruined by the half-sirs with their squalid hates and envies. There was a time when I thought of a noble body for all eyes, a soul for subtle understandings, and, to unite these two, Eleusinian rites. Instead, the people cry out for stones and vapour, pedantry and hysteria, rhetoric and sentiment.

p.493

'Cathleen ni Houlihan' - See note, p. 438.

Wolfe Tone - See note, p.315.

King Brian (926-1014), the High King of Ireland. Born in County Clare, he was also known as 'Borumha -- of the tributes'. In 976, he was chief of Dal Cas and became King of Leinster in 984. Brian defeated the Danes at Glenmana in 1000 and was made King of Ireland at Tara in 1001. In 1014, he successfully defeated the Danes at Clontarf, but was later murdered in his tent. Also referred to as Brian Boru.

'Emmet, Owen Roe, Sarsfield' - Robert Emmet, Owen Roe O'Neill, Patrick Sarsfield. See notes, pp. 54, 255, 50.

Wanderings of Oisín - See note, p.102.

'Lionel Johnson's' - See note, p.199.

p.494 'of O'Grady' - Standish O'Grady, see note, p.235.

p.495 'a head or a heart' - In his journal, Yeats preceded this sentence with another: 'There is no wisdom with indolence'. See Memoirs, p.168.

'K -- Street haunted house' - The Baggot Street haunted house in Dublin. See Memoirs, p.185.

## THE DEATH OF SYNGE

The Death of Synge served as a continuation of Yeats's chosen diary extracts of the years 1909-1914 and was published by the Guala Press in 1928. It also appeared in the London Mercury, April 1928 and the Dial, April 1928. With 'Estrangement', it was included in the 1936 edition of Dramatis Personae. It appeared in the American Autobiography (1938) and the Autobiographies (1955).

- p.499 Nation - See note, p. <sup>p.499</sup>468.
- p.500 Parnell - Charles Stewart Parnell, see note, p. 181.
- Coole - See note, p. 369.
- 'Augustus John's' - See note, p. 384.
- p.501 Dürer - Albrecht Dürer (1471-1528). A German painter, Dürer first became apprenticed to Michael Wolgemut in his hometown of Nuremburg. He learned how to make woodcuts from Wolgemut and by 1494 started his own workshop in Nuremburg. Amongst his efforts in this direction are his series of the Apocalypes (1498), the Great Passion (1510), and also the Life of the Virgin (1510). He remained ever concerned with the problem of perfecting human proportions and his journey to Venice, 1505-6, aided him in finding solutions. Dürer was also a painter, a good example of his work being his self-portrait (1500, Munich), altar-paintings and landscape water-colours. He published A Treatise on Measurement (1525) and Four Books on Human Proportion (1528).
- 'a Botticelli, a Rossetti' - See notes, pp. 155, 73.
- p.502 Balzac - See note, p. 77.
- Patmore - Coventry Patmore, see note, p. 463.

p.502

Arundel prints - The Arundel Society was founded in 1849, and issued colour reproductions of the Old Masters to its subscribing members. In 1897, the Society came to an end. Reproductions of masterpieces in private collections were issued by the Arundel Club in 1904.

Benozzo Gozzoli - Benozzo Di Lese Gozzoli (c.1421-1497). An Italian painter who is best remembered for his work as a decorative artist. He was apprenticed as a goldsmith and worked with Ghiberti on the Baptistery doors in Florence. He worked further with Fra Angelico in Orvieto and Rome. His decoration of the Medici Palace in Florence, which he was commissioned to do in 1459, is an excellent example of his work in fresco paintings.

Giorgione - Giorgio Barbarelli or Giorgio Del Castelfranco (c.1475-1510). An Italian painter, whose contribution to art is somewhat obscured by the fact that no signed or dated works now exist. Vasari's Lives remains an important source for information about Giorgione. He is thought to have been a pupil of Bellini, and to have met Titian, a later pupil of his own, in Bellini's studio. His works include the paintings for the audience chamber of the Doge's palace and frescoes on the Fondaco dei Tedeschi. Some other paintings attributed to Giorgione include: 'Castelfranco Madonna' (S. Liberale, Castelfranco Veneto), 'Judith' (Leningrad), 'Tempesta' (Accademia Venice), 'Three Philosophers' (Vienna), and the unfinished paintings, 'Sleeping Venus' (Dresden) and 'Concert champêtre'

p.502

(Louvre). Titian is thought to have finished several of his unfinished paintings.

Mantegna - Andrea Mantegna (c.1430-1506). An Italian painter from Padua which he left in 1459 or 1460 for Mantua. At Mantua, he worked for the Gonzaga family and influenced both Bellinis, whose sister he had married in 1453. Some of his own paintings were influenced by the sculptor, Donatello. His works include: 'The Agony in the Garden' (c.1460, National Gallery, London), 'Madonna della Vittoria', 'Samson and Delilah' (National Gallery, London), and 'The Holy Family with Saint John' (National Gallery, London).

'the Van Eycks' - Hubert or Huybrecht Van Eyck (c.1366-1426), and his brother Jan Van Eyck (c.1370-1441). Flemish painters. Jan Van Eyck's painting, 'The Arnolfini Marriage' (1434, National Gallery, London), is an outstanding example of his art.

p.503 'the mask of some other self' - See notes, pp. 188, 211.

p.504 Saturnalia - An ancient Roman festival of Saturn which was observed with a completely carefree carnival atmosphere.

'F — is learning Gaelic' - Maud Gonne. In his diary, Yeats wrote, 'Maud Gonne writes that she is learning Gaelic'. See Memoirs, p.191.

p.505

p.505 'Last night at 'The Theatre of Ireland' - Yeats wrote Lady

Gregory on 21 March, 1909:

I went to the Theatre of Ireland & liked their performance. I thought it very sincere. I did not see the first piece. I have written a long detailed criticism in the Diary which may serve me for next Samhain.... I have written a great many notes in the Diary to day some very good which will do to reprint.  
(NLI, Yeats Papers, microfilm P7530)

There was not another Samhain printed. The play Yeats saw was The Turn of the Road by Rutherford Mayne. See Memoirs, pp. 192-195 for Yeats's 'long detailed criticism'.

The Suburban Groove - Written by W.F. Casey (1884-1957), this play first appeared at the Abbey on 1 October, 1908. Casey's The Man Who Missed the Tide was first performed 3 February, 1908. W.F. Casey became better known not as an Abbey playwright, however, but as editor of The Times from 1948.

'The Shadowy Waters ... Kincora' - See notes, pp. 101, 462.

King Brian - See note, p. 471.

MacDonagh - Thomas MacDonagh (1878-1916), see note, p. 465. Later in 1909, Yeats had a chance of obtaining a lectureship in Literature at University College, Dublin, where MacDonagh was an assistant in the English Department. MacDonagh apparently suggested to Yeats that he might have a better chance if he blocked a planned revival of the Playboy. The Playboy was

p.505

revived on 10 February, 1910 and Yeats did not get the post.

This was his response to MacDonagh on 5 May, 1909:

I cannot withdraw the PlayBoy, though I see of course quite well the effect it may have on my chances of that Chair. No, if they won't give it to me because I am myself I shall be well out of it. Thank you very much however for the hint. I shall not be doing the fighting this time, if fighting there is to be, for I shall not be in Dublin. Norris Connell is in charge.

(NLI, Manuscript 18474)

p.506 Bishop of Raphoe - Rath Bhoth, County Donegal. This is probably a reference to the Roman Catholic bishop, Patrick O'Donnell (1856-1927). He was born in Kilraine, County Donegal and ordained at Maynooth in 1880. He was appointed Professor of Theology at Maynooth and became Bishop of Raphoe in 1888. He was appointed co-adjutor to Armagh in 1922, became Archbishop in 1924 and a cardinal in 1925. He spoke Irish and favoured the language revival in general. Letters from the bishop were often sent in both Irish and English.

Adamnan - Adamnan McRonan, also known as Adam, Aunan, or Eunan (c.630-704), born at Drumhome, County Donegal. He became Abbot of Iona in 679 and attempted to bring in the use of Roman customs, such as the Roman observance of Easter, as opposed to Celtic customs. His own Abbey rejected these changes. He also wrote a Life of St. Columba in Latin.

'... by writing in Latin' - Yeats wrote this story in a post-script to a letter to Lady Gregory dated 24 March, 1909:

p.506

MacDonough said to me to day 'Every catholic man I know, not a priest, is an unbeliever - they conform but do not believe. It cannot last long'. He says the Bishop of Raphoe has forbidden any body in his See to contribute to the Gaelic League because it has spoken against 'St. Adamnan' what they said was 'The Bishop of Raphoe is an enemy like the the first Bishop of his See St. Adamnan who began to destroy the Gaelic tongue by writing in Latin'. A beautiful piece of controversy on both sides. (NLI, Yeats Papers, microfilm P7530)

Cardinal Logue - See note, p. 406.

Molly Allgood - or Maire O'Neill (1887-1952), younger sister of Sara Allgood. She joined the Abbey in 1905 and became engaged to Synge in 1906. In January 1907, Maire O'Neill played Pegeen Mike in The Playboy of the Western World which London critics later reviewed with great acclaim. Synge died on 24 March, 1909, and in June of 1911, Maire O'Neill married the drama critic of the Manchester Guardian, George Herbert Mair. She stayed with the Abbey until 1913 and then began appearing with the Liverpool Repertory Company. She also appeared in London with Herbert Beerbolm Tree. George Mair died in January 1926 and Maire O'Neill married the Abbey actor Arthur Sinclair later that year. Together they appeared in productions of O'Casey plays and former Abbey triumphs.

p.507 'I saw M — in the madhouse' - Arthur Symons (see note, p.205) went mad in 1908 in Italy. He did not recover for some years and initially was placed in an asylum at Clapton, London. Yeats wrote to Lady Gregory on 4 January, 1909:

p.507

I went to see Symons, a very painful experience. Miss Tobin goes almost every day. He is sane when you speak of books but in a moment wanders away into his madness. He is writing a play about 'Teig the Fool' - a mad rigmarole - and wants to go to Galway to see Teig who is, he says, God.

(Letters, p.523)

See also Memoirs, p.199.

'Synge is dead ...' - Yeats wrote another letter to Lady Gregory on 24 March, 1909 about Synge's death:

You will have had the telegram Henderson sent. In the early morning Synge said to the nurse 'It is no use fighting death any longer' and turned over & died. I have seen Mr. Stevans. [sic.] He says Synge wanted to see me to make some arrangements about his work. I think I shall be asked to edit the MSS. He said he wished that his shares in the Society should be divided between you & me. Poor Molly was here this morning before she knew to ask if I had been sent for. She was in great grief. She said, 'I cannot realize it' & then began repeating over & over, 'What shall I do, what shall I do', with the movement her body has in 'The Gaol Gate'.

(NLI, Yeats Papers, microfilm P7530)

Mr. Stephens - Synge's sister, Annie, married Harry Stephens in 1883. Stephens was a solicitor and the couple lived next to J.M. Synge for most of his life.

p.508 Lady Gregory - See note, p. 256.

'my sister Lolly' - See note, p. 469.

p.508

Tir-nan-oge - Or Thir na nóg, the 'Land of the Young'. See Yeats's 'The Wanderings of Oisín', first published as The Wanderings of Oisín and Other Poems (1889), for his own account of Oisín and his legendary experiences with Tir-nan-oge.

'I asked if I got sick and died' - This poem, entitled 'A Question' was published in Poems and Translations (Cuala Press: Dublin, 1909). It was reprinted in the Collected Works of J.M. Synge (Maunsell & Co.: Dublin, 1910):

I asked if I got sick and died, would you  
With my black funeral go walking too,  
If you'd stand close to hear them talk or pray  
While I'm let down in that steep bank of clay.

And, No, you said, for if you saw a crew,  
Of living idiots pressing round that new  
Oak coffin - they alive, I dead beneath  
That board - you'd rave and rend them with your teeth.

See part XXIX of p.519 of this section.

'A — who against all regulations ...' - W.J. Lawrence (1862-1940). William John Lawrence was born in Belfast and was educated at the Methodist College, Belfast. He became a theatrical historian and wrote his first book in 1892, (The Life of Gustavus Vaughan Brooke). He wrote lives of actors for the Dictionary of National Biography. Lawrence was granted a Civil List pension in 1922. He gave lectures on Elizabethan theatre at Harvard in 1925-26. His publications include: Barry Sullivan (1893), The Elizabethan Playhouse, and other Studies, First and Second Series (1912-13), Pre-Restoration Stage Studies (1927), The Physical Conditions of the Elizabethan

p.508

Public Playhouse (1927), Shakespeare's Workshop (1928), Johnson's England (co-author, 1933), Those Nut-cracking Elizabethans (1935), Old Theatre Days and Ways (1935), and Speeding Up Shakespeare (1937). Yeats identified 'A' as Lawrence in his journal. See Memoirs, p.200.

'the Playboy riot' - See note, pp.246-47.

'B — who has always used his considerable influence ...' -

Joseph Holloway (1861-1944). Diarist and Dublin theatre-goer, Joseph Holloway was born in Dublin and educated at St. Vincent's College, Castleknock and the School of Art, Dublin. An architect, Holloway had his own practice from 1896 until 1914. He followed the development of theatre in Dublin from about the turn of the century and his lengthy manuscript journal is now in the National Library of Ireland, called Impressions of a Dublin Playgoer. Extracts of the journal up to the year 1926 were published as Joseph Holloway's Abbey Theatre, edited by Robert Hogan and Michael J. O'Neill (Southern Illinois University Press: Carbondale, 1967). Yeats identifies 'B' as Holloway in his journal. See Memoirs, p.200.

'And there was C — whose obituary notice...' - D. J. O'Donoghue (1866-1917). See note on O'Donoghue, p.249. The obituary notice appeared in the Irish Independent, on 26 March, 1909. 'C' is identified as O'Donoghue in Yeats's journal. See Memoirs, p.201.

p.509

p.509 'There was D —' - In the journal, the name mentioned is Connolly (Memoirs, p.201). This was Séamus O Conghaile or Seamus O'Connolly, from Belfast.

Sinn Fein - See note, p. 238. See Appendix B for the obituary of John Millington Synge in Sinn Fein.

'It was, to quote E —, a funeral 'small but select'' - W.A. Henderson, appointed secretary and business manager to the National Theatre Society, The Abbey, in 1906. See note, p.447 on 'Our Abbey secretary'. Yeats identifies 'E' in his journal. See Memoirs, p.201. In a lecture Yeats gave in London on 11 March, 1910, Yeats suggested that Synge's poem 'A Question' ('I asked if I got sick and died'),

... was a very accurate description of the funeral. A funeral is a public thing in Ireland. Some of the disturbers who had done their best by their writings to stir up a riot were present too. (See Robert O'Driscoll's article, 'Yeats on Personality: Three Unpublished Lectures' in Yeats and the Theatre, edited by Robert O'Driscoll and Lorna Reynolds (Macmillan: London, 1975), p.52).

'S — had frequently attacked his work ...' - Maurice Joy (d. 1951). A member of the Arts Club, poet, journalist, who left for the United States a few years later. See Memoirs, p.202.

p.510 Sinn Fein - Sinn Féin published a front page obituary on John Lawless and J.M. Synge on 3 April, 1901. It was entitled 'The Dead' and called Synge 'a potentially great dramatist.' See Appendix B for extracts from the obituary.

p.511

p.511 Stephen Mackenna - See note, p. 267.Nietzsche - See note, p.457.

Hyacinth - Hyacinth Halvey, a play by Lady Gregory was first produced at The Abbey on 19 February, 1906 and first published in Samhain, December 1906. It was later published in Seven Short Plays (Maunsel: Dublin, 1909).

p.512 George Moore - See note, p. 376.Verlaine - Paul Verlaine, see note, p.326.'blind old man of Scio's rocky isle' -

All - save immortal dreams that could beguile  
The blind old man of Scio's rocky isle!  
(Lord Byron, The Bride of Abydos, 1813)

Time - This play was written by Conal O'Riordan (1874-1948). Also known as Norreys Connell, he became managing director of the Abbey in 1909 and undertook the revival of Synge's controversial The Playboy of the Western World. O'Riordan resigned in May 1910 when Annie F. Horniman (see note, p. created a furor over the Abbey remaining open on 7 May which was the day Edward the Seventh died.

Conal O'Riordan also wrote historical novels such as Soldier Born (1927), Soldier of Waterloo (1928), Soldier's Wife (1935) and Soldier's End (1938).

p.512

Cross-roads - The Cross Roads was written by Lennox Robinson (see note below ), and first produced at the Abbey along with Time on 1 April, 1909.

p.513 'Time is cursed or ignored and Cross-roads given great praise...' -

In a letter to Lady Gregory, 2 April, 1909:

Last night Robinson's play which gave me no pleasure was a very great success and 'Time' which gave me great pleasure went well enough but is ignored or abused by the Press. I have installed Connell but he won't come on permanently unless Miss Horniman assents. (NLI, Yeats Papers, microfilm P7530)

'Robinson's' - Lennox Robinson (1886-1958). Esmé Stuart

Lennox Robinson was born in Douglas, County Cork and educated at Bandon Grammar School. Before The Cross Roads was produced at the Abbey in 1909, Robinson had already had another play performed there entitled The Clancy Name (8 October, 1908). He was appointed manager to the Abbey in 1910 and remained in this position until 1914 when he resigned to spend more time writing. In 1915, he became the Organizing Librarian for the Carnegie Trust in Ireland. He rejoined the Abbey as manager in 1919, and, in 1923, became a director of the theatre. Lennox Robinson supplied the Abbey with a number of plays including: Harvest (1910), Patriots (1912), The Dreamers (1915), The Whiteheaded Boy (1916), The Lost Leader (1918), The Round Table (1922), Crabbed Youth and Age (1922), Never the Time and the Place (1924), Portrait (1925), The Big House (1926), The Far-off Hills (1928), Ever the Twain (1929), All's Over Then (1932), Drama at Inish (1933), Church Street (1934), Killycreggs in

p.513

Twilight (1937), Bird's Nest (1938), Forget me not (1941), and The Lucky Finger (1948). He was the editor of Further Letters of J.B. Yeats (1920), and Lady Gregory's Journals (1946). Ireland's Abbey Theatre was published in 1951.

Lady Gregory wrote of his appointment to Yeats in 1910:

... I think very well of Robinson and give you credit for discovering him. I feel he [is one?] of us and can be trusted. Of course we shall find faults. He was stupid in coming over by a Cork ten hours at sea boat route instead of the quickest, that is how he missed his first day. Shaw took him back to lunch yesterday, evidently likes him .... (New York Public Library, Berg Collection. T.L. (extracts) to W.B. Yeats. 1896-Jan. 6, 1913, 34p.)

'but what is Blake's 'naked beauty displayed' - In Vala, or the Four Zoas (1795-1804), in 'Night the Ninth', Blake wrote, 'Naked in all their beauty, dancing round the Wine Presses'. (See The Complete Writings of William Blake, edited by Geoffrey Keynes (Nonesuch Press: London, 1957), p.377). This same phrase occurs in Milton (1804-08, p.513) and also in Milton, Blake writes, 'Displaying Naked Beauty with Flute and Harp and Song' (p.484). In Jerusalem (1804-20), there is 'Art and Science cannot exist but by Naked Beauty display'd' (p.663). Finally, in Inscriptions on engraving, The Laocoön (c.1820), 'Art can never exist without Naked Beauty displayed' (p.776).

Deirdre - See note, p.431.

'... the acting would begin again' - In the same letter of 2 April, 1909 to Lady Gregory, Yeats also wrote:

p.513

I may not get off till Monday but am not sure - it is a question of getting that preface written before I go. Molly told me to day that Synge knew for a year that he was dying and tried hard to finish 'Deirdre'. Sometimes he would despond and then she would act it for him in his room and he would work again and then again despond and then more acting and so on. She says he told her he would leave her all his money and she says, 'if necessary I will spend it all on publishing his work'. I am very puzzled about the will. She says Robert Synge wrote & made an appointment and when they met told her nothing. She thought he was trying to find out how much she knew but 'he was very kind'. He is away now. She says Synge often began to speak of his will but she always stopped him, it distressed her too much. Robert Synge said he would give her all the manuscripts - I have given her the key of the drawer in the safe & told her to get them as soon as she can and lock them up there.

(NLI, Yeats Papers, microfilm P7530)

Yeats wrote the preface to Synge's Deirdre of the Sorrows (Cuala Press: Dublin, 1910). Molly Allgood was left £80 a year which, if she married, would only be £52 a year, in Synge's will. See entries 133 and 159 on pages 207-8 and 217-18 as published in Memoirs. Robert Synge was John Millington Synge's brother.

'My sister Lily' - See note, p. 40.

p.514 'like the Shadowy Waters ship on the Abbey stage' - Yeats's The Shadowy Waters was first published in the North American Review, May 1900. It was first produced on 14 January, 1904 by the Irish National Theatre Society, Molesworth Hall, Dublin. Yeats originally called it a dramatic poem but with subsequent

p.514

revisions, two definite versions evolved. Yeats published the play in the Arrow, November 1906, but he further rewrote it for an Acting Version which was published in 1907. This is the version included in Collected Plays and the Acting Version was first performed at the Abbey on 8 December, 1906. The action of the play takes place on a ship, and the scene as Yeats describes it in the Acting Version is that of:

A mast and a great sail, a large tiller, a poop rising several feet above the stage, and from the overhanging stern a lanthorn hangs. The sea or sky is represented by a semicircular cloth of which nothing can be seen except a dark abyss.

Robert Gregory designed the scenery for the 1906 production. See Variorum Plays (317ff), and Variorum Poems (220 ff) for the two main versions of the Shadowy Waters. Further, see Michael J. Sidnell, George P. Nayhew, and David R. Clark in Druid Craft: The Writing of the Shadowy Waters (University of Massachusetts Press: Amherst, 1971).

John O'Leary - See note, p. 125.

p.515 Ibsen - See note, p. 299.

Florence Farr - See note, p. 150.

'Walked home from Gurteen Dhas with D —' - As identified in Yeats's journal, 'D' is William K. Magee (1868-1961). See Memoirs, p.210. Yeats's sisters lived at Gurteen Dhas in Churchtown, Dundrum, County Dublin. Magee was also known as John Eglinton. See note, p. 275 for 'Ireland After Parnell'.

p.515

Gurteen Dhas - In Dundrum, County Dublin, where Yeats's sisters Lily (Susan Mary), and Lollie (Elizabeth) lived from 1908. The sisters began the Cuala Industries there.

p.516 Mitchel - John Mitchel, see note, p. 244.

Davis - Thomas Davis, see note, p. 126.

Mangan - Clarence Mangan, see note, p. 79.

D'Arcy Magee - Thomas D'Arcy McGee (1825-1868). A poet of Young Ireland, born in County Louth, D'Arcy McGee left for the United States in 1842 where he became editor of the Boston Pilot. He later returned to Ireland and joined the Young Irelanders, contributing a great amount of writing to the Nation (see note, p. 468). After the events of 1848, D'Arcy McGee left for New York where he founded The Nation and The American Celt. He moved to Canada and by 1857, he was an M.P. for Montreal. He helped to bring about the federation of the Canadian provinces. D'Arcy McGee came out strongly against the Fenians and was assassinated in 1868.

Fintan Lalor - James Fintan Lalor (1807-1849), a Young Irishman and involved in the movement that sought to nationalize land in Ireland. He was born at Tinakill and educated at Carlow College. In 1847-8, Lalor wrote for the Nation and Irish Felon. He proposed a tenants' association, the objective being to withhold rents and oppose landlords. After the 1848 rising,

p.516

Fintan Lalor was imprisoned in 1849 and died in Dublin.

Michael Davitt continued his ideas. A collection of his writings was edited by L. Fogarty in 1918.

O'Connell -- Daniel O'Connell, see note, p. 230.

Meagher -- Thomas Francis Meagher (1823-1867). A Young Irelander (see previous note), born in Waterford. Meagher's speech at the Repeal Association in 1846 earned him Thackeray's description of 'Meagher of the Sword'. He was arrested after the unfortunate 1848 rising and sent off to Van Diemen's Land from which he escaped in 1852. Meagher lived the rest of his life in the United States and was responsible for organizing the Irish Brigade for the North in the Civil War. He drowned in 1867.

Royal Irish Academy -- See note, p. 222.

p.517 'this book of Synge's (his poems)' -- Poems and Translations (Guala Press: Dublin, 1909).

'she, Synge and D -- ' -- Yeats identifies 'D' as Arthur Darley in his journal. See Memoirs, p.213. The Abbey toured in Great Britain from May to June of 1906 under the direction of Alfred Wareing. A pamphlet was printed, 'Irish Plays' to explain the background of the Abbey and the concerns of the tour to the British audiences. It notes the services of Arthur Darley, 'the talented Irish Violinist' :

p.517

Mr. Darley has tramped through the remotest parts of Ireland, collected from wayfaring minstrels those legendary airs that have been handed down through generations of wandering fiddlers and harpists .... The usual theatre orchestra is not required when Mr. Darley accompanies the National Theatre Company for, out of his ample budget comes music so characteristic and beautiful that the orchestra, however good, would be only 'interfering'. (p.11)

p.518 'Some weeks ago C — wrote to me ... a phase of M — 's madness' -  
 Agnes Tobin (1863-1939), and Arthur Symons (see notes, pp.205,478).

An American from San Francisco, Agnes Tobin was a poet and translator. Her translations from Petrarch include Love's Crucifix (1902), and On the Death of Madonna Laura (1906).

Yeats met her in San Francisco in 1905 and wrote to Arthur Symons about her on 3 August, 1905:

I have asked Heinemann to send you a little volume of translations from Petrarch by a Miss Tobin that I met in San Francisco. I think them very delicate, very beautiful, with a curious poignant ecstasy, and would have written about them but for my ignorance of Italian .... Of course there are bad lines, one may read through a whole poem and find very little now and then, but there is nearly always a line or a half line with true ecstasy. (Letters, p.458)

Agnes Tobin and Arthur Symons developed a friendship after this introduction. When Miss Tobin learned of Symons's mental illness in October 1908, she quickly left for England and came to see Symons frequently during this time. She was also a friend of Synge and Joseph Conrad. See Memoirs, p.214.

Swinburne - Algernon Charles Swinburne (1837-1909). See note, p.149 for 'Four Years: 1887-1891'. Swinburne died on 10 April,

p.518

1909, not the previous month as Yeats's entry suggests. The well-known quotation from Joseph Hone, W.B. Yeats 1865-1939 (Macmillan: London, 1942), must be mentioned:

On the whole, the English press gave the edition a good reception [Collected Works, 1908] and meeting his sister, in the street on the morrow of Swinburne's death (April 1909), Yeats stopped her to say: 'I am the King of the Cats'.

'Ricketts and Shannon' - Charles Ricketts and Charles Shannon, see notes, pp. 209-210.

'Hugh Lane's' - See note, p. 372.

p.519 'Went to S — 's the other night ...' - George Russell (see notes, pp. 106, 275. Yeats wrote in his journal, 'Went to Russell's Sunday night ...'. See Memoirs, p.222. Also refer to note, p.438 on James Stephens for 'Dramatis Personae'.

p.520 'His work, like that of Burns...' - In Yeats lecture in London, 11 March, 1910, on 'Contemporary Irish Theatre', was included the following:

Then came 'The Playboy'. It was like the coming of Burns into Scotland. In a country where everybody is a biased Catholic or Protestant we do not approach anything simply: we want, rather, to 'think rightly' about things. (See 'Yeats on Personality: Three Unpublished Lectures' in Yeats and the Theatre, edited by Robert O'Driscoll and Lorna Reynolds, p.51).

p.521 'I saw Hamlet on Saturday night' - On 23 October, 1909, Theatre Royal, Dublin. The Challenge by Miss W.M. Letts had opened at the Abbey on 14 October, 1909.

p.522

p.522 Dowden - Edward Dowden, see note, p. 114.

The Mask - A magazine edited by Gordon Craig (see note, p. 434).

See 'Venetian Costume, The Mask, 1 : 12 (February 1909), pp. 226, 229-30.

p.524 O'Donovan - Fred O'Donovan played 'Christy Mahon' in the revival of the Playboy in 1909. He played Naisi in Deirdre of the Sorrows, which despite Yeats's dating of this entry as December 15, was first performed on 13 January, 1910. Fred O'Donovan finally left the Abbey in February 1919.

p.525 'death of Naoise' - Deirdre of the Sorrows is based on the old legend of Derdriu. Conchubor is the high king of Ulster and wishes to make Deirdre his queen. Instead, Deirdre runs off with Naoise and his two brothers to Scotland. The high king finally sends Fergus over to promise them peace and bring them back. In the end, Conchubor has the two brothers and Naoise slain. In this version, Deirdre also takes her own life rather than living with Conchubor. See Lady Gregory's Cuchulain of Muirthemne, pp. 92-117. Yeats also wrote a version of Deirdre as did George Russell.

'At Stratford-on-Avon the Playboy' - Another British tour of the Abbey took place from May to June of 1911. On 1 May, the company began their tour at Stratford-upon-Avon.

p.526 'S.S. 'Zeeland'. - I noticed in the train, as I came to Queenstown' - The Abbey company left from Queenstown (Cóbh, County Cork) for

p.526

their American tour on 13 September, 1911. Yeats went with them, but left the tour to return to Ireland on 17 October, 1911. Lady Gregory had joined the company on 29 September and stayed with them until the end in March 1912. The company faced more rioting in America and were arrested in Philadelphia, 18 January, 1912. Lady Gregory writes of these events in Our Irish Theatre (1913), in chapter VII entitled 'The Playboy in America'.

Queenstown - In 1922, Queenstown again became known as Cóbh. Located on the coast in County Cork, Queenstown was named for Queen Victoria in 1847.

'I am watching Miss V --' - Máire Nic Shiubhlaigh (Mary Walker). Máire Nic Shiubhlaigh was in the dramatics group attached to Inghinidhe na hEireann and became the first Irish player to use an Irish name. She played 'Nora' in the first production of In the Shadow of the Glen (8 October, 1903). That same year, she became one of the first members of the Irish National Theatre Society. In the Abbey opening, 27 December, 1904, she played the title role in the revival of Cathleen Ni Houlihan. She also played 'Dectora' in Yeats's The Shadowy Waters, 14 January, 1904. Máire Nic Shiubhlaigh was the leader of the group who left the Abbey in December 1905. She opposed the new organization of the Abbey that came along with Miss Horniman's (see note, p. 512) subsidy. However, she returned in November 1910 and toured with the Abbey in both England and the United States. Before her return, she was

p.526

part of the Theatre of Ireland which had Edward Martyn  
(see note, p.365 ) as its president. Máire Nic Shiubhlaigh  
was later involved in the 1916 Easter Rising. Her remembrances  
of the Abbey are recorded in The Splendid Years (James Duffy:  
Dublin, 1955).

## THE BOUNTY OF SWEDEN

Yeats's tribute and thanks to Sweden for his Nobel Prize of 1923 was published in the London Mercury and the Dial, September 1924. His lecture, 'The Irish Dramatic Movement' which encapsulates much of the history that he had already related in Dramatis Personae, was first published in Le Prix Nobel en 1923. The Cuala Press published The Bounty of Sweden in 1925. This last instalment to Yeats's Autobiographies was included in Dramatis Personae (1936). It appeared in the American Autobiography (1938), but without the lecture on 'The Irish Dramatic Movement'. Finally, both the 'meditation' and lecture were published in the Autobiographies (1955). Yeats wrote to Olivia Shakespear, 25 August 1934:

I send the Bounty of Sweden that you should have had years ago - I wonder if you ever read it. I had a Swedish compliment the other day, that has pleased me better than [any] I have ever had. Some Swede said to my wife 'Our Royal Family liked your husband better than any other Nobel Prize winner. They said he has the manners of a Courtier'. I would like to think this true but I doubt - my kind of critical mind creates harshness and roughness. (Letters, p.827)

p.531 MacGregor Mathers - See note, p. 218.

Herr Mann - Thomas Mann (1875-1955). A German novelist and essayist, Thomas Mann was born in Lübeck. He won the Nobel Prize for literature in 1929. His numerous works include: Buddenbrooks (1901), the story 'Tonio Kröger' in Tristan (1903), Death in Venice (1913), The Magic Mountain (1924), Disorder and Early Sorrow (1926), Mario and the Magician (1930), Joseph and His Brothers (1933), Young Joseph (1935), Joseph in Egypt (1938), The Beloved Returns (1940), The Transposed Heads (1941), Joseph the Provider, Dr. Faustus, The Holy Sinner, The Black Swan, and The Confessions of Felix Krull. Thomas Mann was also involved in political controversy as a result of the Nazi era in Germany, and after the burning of the Reichstag, went to live in Zürich. He lost his German citizenship when he at last denounced the Nazis in 1936 and also lost his honorary doctorate from the University of Bonn. He settled in the United States in Princeton, New Jersey in 1938, and from 1941 to 1952, Mann lived in California. He broadcast for the B.B.C. to Germany during the second world war. His acceptance of a second Goethe prize in Weimar in 1949, which was within the Soviet zone, elicited great criticism. Thomas Mann lived in Switzerland from 1952 until his death.

Rabindranath Tagore - (1861-1941). An Indian poet, novelist and dramatist, Tagore was born in Calcutta. He left for London in 1878, but later returned home. He published his work in Bengali and his first book, Kabikāhini appeared in 1878.

p.531

Tagore received the Nobel Prize in 1913. That year, the Abbey Theatre produced his play, The Post Office on 17 May. Yeats had met Tagore at William Rothenstein's (see note, p.154) house in London on 30 June, 1912. This meeting had been arranged by Rothenstein to discuss the poems which Tagore had translated into English and subsequently published as Gitanjali (Macmillan: London, 1912). See also Yeats's introduction to this work reprinted in Essays and Introductions, pp. 387-395. Tagore was knighted in 1915 but gave up his title in 1919 to protest the British action against the Punjab riots. In 1930, he delivered the Hibbert Lectures at Oxford. His Collected Poems and Plays was published in 1936. Yeats refers to the school Tagore founded in 1901, Visva-Bharati, Bengal, to which he donated his Nobel Prize money and the proceeds of his lecture tours.

p.533 'my wife' - Yeats married George Bertha Hyde-Lees (1892-1968), on 21 October, 1917.

'comes a telegram from the Swedish Ambassador ... a letter from the Swedish Academy ...' - Yeats received a telegram from the Swedish Minister notifying him of the prize on 14 November, 1923. The Swedish Academy sent a letter to Yeats on 15 November:

It gives me great pleasure to inform you that you have been awarded the literary Nobel Prize of 1923, and to invite you, in the name of the Academy, to receive the prize in Stockholm on the 10th of December. If you should be prevented from coming, which the Academy would much regret, the medal and the diploma together with the amount - 114935 swedish crowns 20 ore - will be sent to you by the Nobel Foundation. (NLI, Yeats Papers, microfilm P7529)

p.534

'Gosse's Studies in the Literature of Northern Europe' - Sir Edmund William Gosse (1849-1928). A poet, critic, and translator, Edmund Gosse was born in Hackney and first worked in the cataloguing section of the British Museum. He published Madrigals, Songs, and Sonnets with John Blaikie in 1870. Gosse was the first to bring the work of Henrik Ibsen to England. He translated Hedda Gabler (1891), and with William Archer translated The Master-BUILDER (1893). Prior to this, his Studies in the Literature of Northern Europe (1879), had established him as an expert in this field of literature. From 1885 to 1890, Gosse was Clark lecturer in English Literature at Trinity College, Cambridge. He was appointed librarian to the House of Lords in 1904, and was a critic for the Sunday Times from 1918. He was knighted in 1925. Gosse's other publications include: On Viol and Flute (1873, verse), Life of Gray (1882), Life of William Congreve (1888), Life and Letters of Dr. John Donne (1899), Coventry Patmore (1905), Henrik Ibsen (1907), Father and Son (1907), Collected Poems (1911), Collected Essays (1913, 5 vols.), and Life of Algernon Charles Swinburne (1917).

Edmund Gosse was instrumental in Yeats's receiving a Civil List pension in 1910. Yeats was informed of this by the Prime Minister on 10 August, 1910. Before this happy conclusion, the affair had created a quarrel between Edmund Gosse and Lady Gregory. The dispute arose over an insulting letter which Gosse had sent to Lady Gregory, dated 25 July, 1910. This controversy and Yeats's response to it prior to the granting of the Civil List pension is clearly followed and documented in Memoirs (1972). See pp. 252-257 of the 'Journal' and 'Appendix E' pp. 289-291 in Memoirs.

p.535

p.535 Bishop Grundtvig - Nikolai Frederik Severin Grundtvig (1783-1872). Grundtvig was born at Udby, South Zealand, and attended the University of Copenhagen. He was both a poet and theologian. In 1807, he published On Religion and Liturgy. This was followed by a totally different subject in The Mythology of the North (1808), and an epic poem, The Decline of Heroic Life in the North. A Short Sketch of the World's Chronicle was published in 1810 and Grundtvig went to live in Copenhagen in 1813. There, he continued to publish poetry, etc., and also did translations into Danish of works like Saxo-Grammaticus and Beowulf. He moved to Praestö, where he was pastor, in 1821. A libel suit brought against him by Dr. Clausen, Professor of Theology, University of Copenhagen, for charging Dr. Clausen with heresy, resulted in Grundtvig's ecclesiastical censure and ban. This censure lasted for sixteen years, although he was allowed to preach in one church in Copenhagen, and even a sect of Grundtvigians developed. He believed in education for peasants and called the schools which Yeats mentions, Popular High Schools. His title of Bishop was strictly honorary, for Bishop Grundtvig never had a diocese.

'A.E.' - George Russell, see note, p. 106 .

Plunkett House - At 84 Merrion Square, Dublin. This house was originally a gift to Sir Horace Plunkett (see note, p. 416) in 1908 in recognition of his great work for the Irish Agricultural Organisation Society. It became the headquarters of the Irish Agricultural Organisation Society. George Russell

p.535

(A.E.), was a part of the Irish Agricultural Organisation Society, edited its Irish Homestead, and therefore had offices at 84 Merrion Square.

p.537 Strindberg - See note, p. 295.

p.538 'like 'Mr. Prufrock' he wore 'the bottoms of his trousers rolled' ' - From the poem 'Love-Song of J. Alfred Prufrock' by Thomas Stearns Eliot (1888-1965). See Eliot's first volume of poetry, Prufrock and Other Observations (The Egoist Ltd.: London, 1917), for the text.

p.539 for the philosophers' stone' - See 'The Tragic Generation', p.347.

'the King' - Gustaf V, King of Sweden (1858-1950), who reigned from 1907 to 1950.

p.540 Gainsborough - Thomas Gainsborough (1727-1788), born in Suffolk, painted portraits and landscapes. He is thought to have been apprenticed to a French engraver, Hubert Gravelot, in London from 1740 to 1746. From 1752, he was at Ipswich as a portrait painter, but went to Bath in 1760. There he painted Society, exhibited at the Society of Artists, London, and was a foundation member of the Royal Academy in 1768. He finally settled in London in 1774 and was patronised by the Royal Family. His paintings include: 'Mr. and Mrs. Andrews' (1752, National Gallery, London), 'Viscount Kilmorey'

p.540

(1768, National Gallery, London), 'The Watering Place'

(1777, National Gallery, London), 'Queen Charlotte'

(Buckingham Palace, London), and 'The Morning Walk'

(c.1785, National Gallery, London).

p.541 day-spring of her youth - See note, p. 322.

Ibsen - See note, p. 299.

'of my own studies' - See notes, pp. 121, 220.

p.542 Queen's Gate - In Kensington, London.

Sligo - See note, p. 34.

p.543 'the Crown Prince and Princess' - The Crown Prince Gustav Adolf (1882-1973), who became King Gustavus Adolphus VI and reigned from 1950 to 1973. The Crown Princess Louise reigned as Queen of Sweden beside him.

p.544 Charles XII - (1682-1718). King of Sweden from 1697 to 1718.

The Prisoner of Zenda - by Sir Anthony Hope Hawkins (1863-1933). Published in 1894, The Prisoner of Zenda was dramatized for the stage in London in 1896.

'in a Watteau or in a Fragonard' - Jean Antoine Watteau (1684-1721), French painter. The National Gallery, London, has two examples of his work, 'La Gamme d'Amour' and 'L'Accord Parfait'.

p.544

Jean-Honoré Fragonard (1732-1806), also a French painter and engraver. 'Interior Scene', the National Gallery, London, is ascribed to Fragonard. In manuscript and typescript versions of 'The Bounty of Sweden', Yeats seemed most uncertain of these names and even mentioned Pater in place of Fragonard. Pater's name was printed in the Guala Press 1925 edition.

p.545 'a friend' - Lady Gregory. See notes, pp. 256, 455 on Lady Gregory and Urbino.

'Bembo's' - Pietro Bembo (1470-1547), member of the Court circle at Urbino for six years beginning in 1506. He left for Rome in 1512 and became a papal secretary under Pope Leo X. Also a poet, Bembo's works include the Asolani (1505) and the Prose della Volgare Lingua (1525). He was made a cardinal in 1539.

p.547 Gustavus Vasa - The first of six kings of Sweden known as Gustavus (1496-1560). Gustavus Vasa reigned from 1523 to 1560.

Kanoka - Yeats means Kanaoka, a Japanese painter (ninth to tenth centuries). Lawrence Binyon writes about Kanaoka in his chapter, 'Early Painting in Japan' in Painting in the Far East (1908). The Kosé school lasted from Kanaoka in the ninth century to Hirotaka in the twelfth century.

Mr. Binyon - See note, p. 467 on Lawrence Binyon for 'Estrangement'.

p.547

'the flower of genius was being continually renewed and revived in the course of many generations' - Binyon wrote this in a footnote to page 107 of Painting in the Far East (1908, third revised edition, Edward Arnold & Co.: London, 1923):

This is the earliest example of that noticeable phenomenon in Japanese art, the continuance of a tradition of painting in a single family. Later the Tosa and Kano families were similarly eminent. Though the practice of adoption makes hereditary talent seem more common than it actually was, yet undoubtedly in some of these families the flower of genius was continually being renewed and revived in the course of many generations.

p.549 Prince Eugene - Eugen Napoleon Nicolaus (1865-1947), the 'Painter-Prince', and brother of King Gustav V.

p.550 Blake - William Blake, see note, p.140.

'Ingres in the Perseus' - Jean Auguste Dominique Ingres (1780-1867). A French painter born in Montauban, Ingres was accepted into the *École des Beaux-Arts* in 1799, and first exhibited at the Salon in 1802. After a critical reception of his painting, 'Napoleon I on the Imperial Throne' (Salon, 1806), Ingres left for Italy and remained there until 1824. In that year, the painting 'The Vow of Louis XIII' was well received at the Salon. Ingres became a Professor at the *École des Beaux Arts* in 1829 and retained that post until 1851. However, from 1834 to 1841, he was director of the French Academy in Rome. In 1853, he was commissioned to decorate the ceiling and panels of the Emperor's Salon in Hôtel de Ville. His

p.550

subject was 'The Apotheosis of Napoleon I'. Ingres exhibited at the Universal Exposition in 1855. In his painting, 'Roger Freeing Angelica' which was first exhibited at the Salon in 1819, Ingres illustrates something from Ariosto's Orlando furioso. This was originally meant to illustrate the myth of Perseus and Andromeda. There is also a sketch called 'Roger and Angelica' (Edinburgh, private collection, exhibited 1867), which has also been referred to as 'Perseus and Andromeda'. The winged figure is Perseus in the sketch, and proves that Ingres first intended the 'Roger and Angelica' painting to be a representation of Perseus freeing Andromeda. Yeats probably refers to this when he writes of 'Ingres in the Perseus'.

'Puvis de Chavannes, Rossetti ... Watts ... Gustave Moreau' -

See notes, pp. 348, 73, 183, 277.

Calvert - Edward Calvert (1799-1883). Artist and engraver, Calvert was a member of the group of artists known as the Shoreham Ancients and led by Samuel Palmer (see note, p. In 1824, William Blake met Palmer who introduced him to the rest of the group. The young men easily became Blake's disciples. Yeats included Calvert in his poem, 'Under Ben Bulbin':

Calvert and Wilson, Blake and Claude  
Prepared a rest for the people of God,  
Palmer's phrase, but after that  
Confusion fell upon our thought.  
(Collected Poems, ll.64-7, p.400)

Charles Ricketts - See note, p. 209.

p.550

The Sphinx - Charles Ricketts illustrated The Sphinx by Oscar Wilde (Elkin Mathews and John Lane: London, 1894).

p.551 Monet - See note, p. 380.

Eugene Janson - Eugène Fredrik Jansson (1862-1915), Swedish Impressionist painter. His self-portrait (1910) is in the National Museum, Stockholm.

'my brother' - Jack Yeats, see note, p. 61.

Rosses - Rosses Point, see note, p. 36.

p.552 Ernst Josephson - (1852-1906). A Swedish painter and poet. Ernst Josephson was the leader of the group of Swedish artists in Paris in the 1880s when they were reacting against the principles of the Academy in Sweden. Josephson did many portraits of these artists. A good example of his portrait painting is 'Jeanette Rubenson' (Göteborg Museum, 1883). In 1889, Ernst Josephson became mentally ill.

p.554 'the great Town Hall' - Ragnar Östberg, the architect of the Stockholm City Hall (built 1911-1923), visited Yeats at his home at 82 Merrion Square, Dublin in 1926.

Byzantium - Yeats's first encounter with Byzantine art was at Ravenna in 1907 while he was touring northern Italy with Lady Gregory and her son, Robert. He probably also read O.M. Dalton's

p.554

Byzantine Art (1911). Yeats further read W.G. Holmes, The Age of Justinian and Theodora (1905), and A. Strong, Apotheosis and the After Life (1915). See Yeats's poems, 'Sailing to Byzantium' and 'Byzantium' (Collected Poems, pp. 217, 280). He also writes of Byzantium in Book V, 'Dove or Swan', of A Vision:

I think if I could be given a month of  
Antiquity and leave to spend it where I  
chose, I would spend it in Byzantium a  
little before Justinian opened St. Sophia  
and closed the Academy of Plato. I think  
I could find in some little wine-shop some  
philosophical worker in mosaic who could  
answer all my questions, the supernatural  
descending nearer to him than to Plotinus  
even, for the pride of his delicate skill  
would make what was an instrument of power  
to princes and clerics, a murderous madness  
in the mob, show as a lovely flexible  
presence like that of a perfect human body.

I think that in early Byzantium, maybe never  
before or since in recorded history, religious,  
aesthetic and practical life were one, that  
architect and artificers - though not, it may  
be, poets, for language had been the instrument  
of controversy and must have grown abstract -  
spoke to the multitude and the few alike (p.279)

Giorgio Melchiori in his chapter 'The Dome of Many-Coloured Glass', in The Whole Mystery of Art (Routledge and Kegan Paul: London, 1960), pp. 200-234, suggests that Byzantium remains an ideal image of unity of being for Yeats. In Stockholm, Yeats first saw what Byzantium could stand for: 'an ideal state, a condition of miraculous harmony manifested through art'. (p.218)

p.556 Cathleen ni Houlihan - See note, p. 438.

p.557 She Stoops to Conquer - by Oliver Goldsmith (1730-1774). The

p.557

play was published in 1773. The Abbey first produced She Stoops to Conquer in 1923 and the initial performance was on 22 April. See two poems from The Winding Stair and Other Poems (1933), 'Blood and the Moon' and 'The Seven Sages' (Collected Poems, pp. 267, 271), for mention of Goldsmith by Yeats as one of his favoured members of the glory of the Protestant Ascendancy:

I declare this tower is my symbol; I declare  
This winding, gyring, spiring treadmill of a stair is  
my ancestral stair;  
That Goldsmith and the Dean, Berkeley and Burke have  
travelled there. (p.268)

p.559 Parnell - Charles Stewart Parnell, see note, p.181.

'Dr. Hyde ... the Gaelic League' - See notes, pp. 129, 159.

'founded certain societies' - See notes, pp. 203, 232.

p.560 'an old Galway family' - Lady Gregory was the youngest daughter of Dudley Persse. See notes, pp. 375, 369 on Roxborough and Coole Park.

p.561 'blushes on her cheeks' - See Yeats on Mary Hynes in 'Dust Hath Closed Helen's Eye', Mythologies, pp. 22-30.

'a little old tower' - Thoor Ballylee, three miles north-east of Gort, County Galway. Yeats bought Thoor Ballylee in 1917 and had the castle restored as his home. He and his wife and new-born daughter were residing at Thoor Ballylee by the summer

p.561

of 1919. The winter of that year was spent in Oxford, and they did not again return to the tower until summer of 1922. With Yeats's election to the Senate in November 1922, it was necessary to have a house in Dublin and thus more time was spent there at 82 Merrion Square than at Thoor Ballylee. Yeats did not stay at the tower for any prolonged period again until 1926 and 1927. After 1929, Yeats did not return. (See Mary Hanley and Liam Miller, Thoor Ballylee - Home of William Butler Yeats (Dolmen Press: Dublin, 1965, revised edition, 1977)).

T. Sturge Moore (1870-1944), designed the cover for Yeats's book of poems entitled The Tower (1928), based on photographs of Thoor Ballylee. As Yeats wrote to Sturge Moore, 23 May, 1927:

The book is to be called The Tower, as a number of poems were written at and about Ballylee Castle. (W.B. Yeats and T. Sturge Moore. Their Correspondence, 1901-1937, edited by Ursula Bridge, Routledge and Kegan Paul: London, 1953, p.109).

Raftery - Anthony Raftery (1784-1834), or Antoine Ó Reachtabhra, a Gaelic poet. Raftery was born near Kiltimagh, County Mayo and had been blinded by smallpox in childhood. He wandered in Mayo, playing a violin and composing verses for many in Irish. His best remembered work includes a dirge on 'Anach Cuan'. Lady Gregory was responsible for erecting a tombstone over Raftery's grave in 1900. An edition of his poems by Douglas Hyde, Abhráin atá Leagtha ar an Reachtaire was published in Dublin in 1903.

'O star of light and O sun in harvest' - This is Lady Gregory's version, entitled 'Raftery's Praise of Mary Hynes' and is

p.561

included in her The Kiltartan Poetry Book (Guala Press; Dublin, 1918), pp. 5-6.

p.562 Mr. Edward Martyn - See note, p. 365.

p.563 'a company of Irish amateurs' - The Ormonde Dramatic Society, run by W.G. and Frank Fay (see notes, pp.435-436).

'Our two best men actors' - Also W.G. and Frank Fay. Frank was secretary to an accountancy firm and his brother had toured Ireland with a production of Uncle Tom's Cabin. The company was headed by the American Negro actor, R.B. Lewis. W.G. Fay had also toured with H.E. Bailey's Comedy Company, J.W. Lacy's Company, and Lloyd's Mexican Circus.

'a little political society' - Inghinidhe na hÉireann, or the Daughters of Erin, formed in 1900 with Maud Gonne as president. The organization held classes, the most popular of which was the dramatics class. Máire nic Shiubhlaigh, (see note, p.493), Sarah Allgood (see note below) and Máire Quinn (d. 1947) attended and all were later of Abbey fame.

p.564 Miss Allgood - Sara Allgood (1883-1950). Born in Dublin, Sara Allgood first joined Maud Gonne's Inghinidhe na hÉireann. William Fay was their director and he made Sara Allgood part of the National Theatre Society in 1903. She appeared as 'Princess Buan' in Yeats's The King's Threshold, 8 October, 1903. In 1904, she was 'Cathleen' in Synge's Riders to the Sea

p.564

and played the part of 'Mrs. Fallon' in Lady Gregory's Spreading the News when the Abbey first opened. Sara Allgood played the part of the 'Widow Quinn' in the Playboy of the Western World. She joined the Liverpool Repertory Theatre in 1914 and then joined Miss Horniman's group in Manchester. She did return to the Abbey where her best performance was perhaps that of 'Juno' in Juno and the Paycock (1924). She also played 'Bessie Burgess' in The Plough and the Stars (1926). Sara Allgood gave up the stage for films in 1940, and died in Hollywood in 1950.

Miss Máire O'Neill - See note, p. 478.

'One play was violently attacked' - In the Shadow of the Glen by J.M. Synge was first produced at the Molesworth Hall, Dublin on 8 October, 1903 by the Irish National Theatre Society. There ensued a controversy over the play led by Arthur Griffith's attacks in the United Irishman. Griffith wrote on 17 October, 1903:

The play has an Irish name, but it is no more Irish than the Decameron. It is a staging of a corrupt version of the old-world libel on womankind - the 'Widow of Ephesus' ...

The play, however, was initially attacked by The Irish Independent, 8 October, 1903. Yeats was allowed his say in the United Irishman (10, 17, 24 October). He wrote three essays in defence of the play, two of which are reprinted in Explorations (pp. 114-118, pp. 119-123). His last, 'The Irish National Theatre and Three Sorts of Ignorance', is reprinted in Uncollected Prose, vol. II, pp. 306-308. The

p.564

dispute began all over again with the revival of the play on 27 December, 1904. See Yeats's letters to the United Irishman (28 January, and 4, 11 February, 1905), also reprinted in Uncollected Prose, vol. II, pp. 331-38.

p.565 'Aran folk-tale upon which it was founded' - Synge's source was Aran islander, Pat Dirane. The story was published in Synge's book, The Aran Islands (1907). See his Collected Works, vol. II, (Maunsel: Dublin, 1910).

'a little play' - Lady Gregory's Twenty-Five was produced 14 March, 1903 along with Yeats's The Hour-Glass (see note, p.514). It was first submitted to the Fays in September 1902. Frank Fay wrote to Yeats, 26 September, 1902:

Willie does not approve of card playing as a means of getting money, and he thinks the play in country districts might incite Emigration, on account of the glowing terms in which America is spoken of (quoted, Lennox Robinson, Ireland's Abbey Theatre, (Sidgwick and Jackson: London, 1951), pp. 28-9).

'her next discovered her genius' - Spreading the News was performed for the opening of the Abbey, 27 December, 1904.

Seven Short Plays - By Lady Gregory (Maunsel: Dublin, 1909). The Rising of the Moon was initially produced at the Abbey on 9 March, 1907. Other plays which appeared in the volume included: Spreading the News, Hyacinth Halvey, The Gaol Gate, The Jackdaw, The Workhouse Ward, and The Travelling Man.

p.565

The Rising of the Moon - This play was published as early as December 1904 in Samhain, and again in vol. IX of the Abbey Theatre Series (Maunsel: Dublin, 1906). It was finally produced at the Abbey on 9 March, 1907.

p.566 Dublin Castle - The seat of power in Dublin under English rule until 1922 and the Irish Free State. Located off Dame Street it was first built, 1204-28, with additions made in the fourteenth, fifteenth and eighteenth centuries.

See Lady Gregory's Our Irish Theatre, p.60 for her account of this clash with the Castle authorities:

An order had been issued by the authorities that 'no clothes were to be lent to the Abbey because The Rising of the Moon was derogatory to His Majesty's forces'.

'Countess Cathleen .... Cardinal Logue' - See notes, pp.232,406.

p.567 Miss Horniman - Annie Elizabeth Fredericka Horniman (1860-1937).

The daughter of a wealthy tea-merchant, Miss Horniman became a patron of modern theatre and a theatre manager. She was born in Forest Hill, London, and spent five years studying art at the Slade.

Like Yeats, Miss Horniman was a member of The Order of the Golden Dawn (see note, p.220), and was Yeats's secretary for five years. In 1894, it was Annie Horniman who secretly subsidized Florence Farr's (see note, p.150) productions at the Avenue Theatre which included George Bernard Shaw's Arms and the Man and Yeats's The Land of Heart's Desire.

In 1903, Miss Horniman designed costumes for the Irish National

p.567

Theatre Company's production of Yeats's The King's Threshold (8 October), and later suggested that it was his reading of the play that brought her to subsidize the Abbey, which varies somewhat with Yeats's version as told here. James Flannery in Miss Annie F. Horniman and the Abbey Theatre (Dolmen Press: Dublin, 1970), suggests that in fact her decision was in part based on positive readings of the Tarot. Whatever made Annie Horniman commit to the project, a contract was signed by the directors and the members of the company on 11 May, 1904, and Miss Horniman signed and returned the contract on 6 July. The Mechanics' Institute in Abbey Street was re-constructed and made over into the Abbey Theatre which opened on 27 December, 1904. Annie Horniman continued to subsidize the theatre until 1910 when her constant quarrels with the Abbey culminated in her attempt to cease the subsidy before the agreed date of 1 December. The theatre had stayed open on Edward VII's death and although this had occurred by accident, the explanation given was not sufficient enough for Miss Horniman. Annie Horniman left her involvement with the Abbey in the midst of unpleasantness, but in 1907 she had bought the Gaiety Theatre, Manchester. Her repertory company there flourished from 1908 to 1917, and thereafter until 1921 Annie Horniman maintained a link with the theatre. Miss Horniman presented her library of plays to the Drama League and retired after 1921. The conflicts with Annie Horniman and others in the early Abbey years caused Lady Gregory to write to Yeats:

We have certainly come across a good deal of the seamy side of human nature since we began this theatre - E. Martyn's childishness; George Moore's pirating; the Seceders [enmity?]; Miss

p.567

Horniman's malignant arrogance. I hope we may preserve our own integrity, ...  
 (New York Public Library, Berg Collection, Lady Gregory, T.L. (extracts) to W.B. Yeats. 1898 - 6 January 1913).

'I will introduce you' - See note, p. 345 and 'The Tragic Generation' p. 343.

p.570 'his Playboy' - See note, p.246.

'my Hour-Glass in its prose form' - Yeats's first version of the Hour-Glass was in prose, and was first performed on 14 March, 1903, Molesworth Hall, Dublin. It was published that year in September in the North American Review. The prose version was reprinted in 1904 and 1911, and finally appeared with some alterations in Plays in Prose and Verse (1922). It was originally founded on Lady Wilde's (see note, p.171) recording of the story, 'The Priests' Souls', Ancient Legends of Ireland (1887). See the Variorum Edition of the Plays of W.B. Yeats for variations between prose and verse versions (pp. 576ff).

p.571 'Mr. Lennox Robinson's' - See note, p.484.

White-headed Boy - Lennox Robinson's play, The White-headed Boy was first produced at the Abbey on 13 December, 1916. It subsequently played for nine months in London, and was a great success for the Abbey. Máire O'Neill (see note, p.478) returned to play 'Aunt Ellen' in the production.

APPENDICES

## - APPENDIX A -

John Quinn bought the MS of 'Reveries Over Childhood and Youth' from Yeats in 1915 to help in paying for the bills of John Butler Yeats in New York. In a letter to Yeats, dated 16 July 1915, Quinn acknowledged receipt of the MS and also included his criticisms. Yeats never responded to these remarks of Quinn. The following are the criticisms from Quinn's letter. The original is in the possession of Senator Michael Yeats and is reproduced in microfilm P7544 of the Yeats Papers, National Library of Ireland.

Your Memoirs: Yes, I got the MS. of your Memoirs. It came to my apartment with the typewritten copy three or four weeks ago. I am delighted to have the MS. Now first as to the allowance for it. It is always difficult to put a price on MSS. But it strikes me that perhaps £50 would be fair. What do you think of that? Don't hesitate to let me know frankly. If you agree with that price then also let me know whether I shall, after crediting the amount which I advanced to your father recently to make up the balance at Petitpa's, either hold the balance for his account there and pay it there in one or two payments, or send it to you. Don't hesitate to let me know.

I also agreed to pay for the typewriting of the copy of the Memoirs. So don't forget to get a memorandum of the typewriting charges and send it to me. That is in addition to the price of the MS.

I see that the book is being announced by your sister's press for the autumn.

I read the typewritten copy with great pleasure straight off, the next night after I got it. I began it about nine; read about the first half of it by eleven; then went to bed and propped myself up in bed and finished it about two in the morning. Quite recently I re-read it for style and punctuation. I did that in two evenings. In going through the typewritten copy the second time, I have made certain changes in punctuation. These explain themselves. In order that you can see just what they are I return my typewritten copy with this. Please see that this is returned to me when you have had the corrections made or transferred, if you agree to them, to your copy or to your sister's copy. I assume that you have an extra typewritten copy. I have gone through my typewritten copy and have put the punctuation in what I think is the proper form inserting commas or semi-colons here and taking them out there. All of the changes show. I don't want to give up my typewritten copy, but you might have your stenographer go through the copy that is intended for your sisters and conform that to my typewritten copy. All the changes in punctuation explain themselves. Your English copyist seemed a little over-fond of commas. I hope you won't resent my making one or two other suggestions.

On page 8, seven lines from bottom, query whether the plural of "faery" is not "faeries" instead of "faerys".

Page 9, fifth line from bottom, I think it would be a little clearer if the word "fight" or the words "a fight" were inserted after the words "I can remember one".

Page 15, sixth line from bottom, query whether the word "two-storeyed" as it is spelled in the typewritten copy should not be "two-storied". The word "story" referring to the floor of a building is spelled in the singular "story", not "storey", and the plural is "stories". And so it would seem (unless there is a different use in England or Ireland) that the correct spelling would be "two-storied". In your MS you have it spelled "storied".

Page 15, subdivision III, first line, "Ben Buban" should of course be "Ben Bulban".

Page 15, subdivision III, line 5, after the words "box borders" the words "of the beds" appear in the MS. But perhaps you struck them out yourself.

Page 15: the first two sentences of subdivision III refer to a place, and then the next sentence begins: "Micky was not her right name for she was Mary Yeats" etc. That struck me as a slightly abrupt introduction of her.

Pages 18 and 19: I have changed "18th" on both pages to "Eighteenth", which is better form in a book.

Page 21, four lines from bottom, "two-storied" is again spelled "two-storeyed".

Page 22, ninth line, "18th" should be changed in the book to "Eighteenth".

Page 23: I hope you won't be annoyed at my making a couple of suggestions regarding this. I should leave out the phrase "whose pathic he was". It sounds to me too damned medical or Edward Carpenterian, and I am getting pretty damned sick of Carpenter's stuff about the intermediate sex, and so on. So I should leave out the words "whose pathic he was - to use a term he would not have understood".

Personally also I should leave out of the sentence in the middle of page 23 this part: "I did not know enough to be shocked at his relation to the elder boy, but". The suggestion is not a pleasant one and it doesn't seem to belong in your Memoirs.

Page 27: In the typewritten copy the first line reads as follows: "When she was moved from the berth she had lain ominous a dead/man" etc. I couldn't make sense out of that and so I referred to the MS. The word "ominous" does not belong there at all. The true reading is: "When she was moved from the berth she had lain in, a dead man, whose name was never discovered" etc.

Page 27, second line from the bottom, there should be a comma after the word "knew" and the capital S in "something" should be a small s, because that is evidently part of the preceding sentence.

Page 50: I didn't understand that story about your riding among the dogs "and everybody began to shout at me".

Page 53: third line and fifth line, "18th" should of course be changed to "Eighteenth".

Page 62, fourth line in XV, "St." should of course be "Street" in the book.

Page 67, seven lines from bottom, "American" should of course be "Austrian".

Page 73, line 4, "and to be worthy of him and put away mortality" seemed a little vague on my first reading but I think I understand it now.

Page 76, about the middle of the page, "17th" should of course be changed in the book to "Seventeenth".

Page 77, four lines from the bottom, the phrase "this opinion and secret fanaticism" seemed when I read it and now seems a little vague. Query about the word "secret" anyway.

Page 79, eleven lines from top, query whether it would not make it a little plainer to insert the word "then" so that the phrase would read "was then all but incomprehensible".

Subdivision XXII, pages 83, 84 and 85: I was a little sorry not to see something more about your father's studio given here. It is a pity you did not recall what you said about that at my dinner at Delmonico's in New York. It was awfully good.

Page 87, seven lines from bottom, query as to the word "where".

Page 87, — line: I should think you would want to say "the" instead of "our Protestant Archbishop of Dublin". "Our" seems to imply that you are one of the followers of the bishop.

Page 93, about the middle of the page, you have the phrase "C.H. Oldham, now professor of political economy at our new university". On page 94, first and second lines, you have "C.H. Oldham, now a professor of political economy". That is a slight repetition but perhaps it was intended.

And now I have got a quarrel with you, and that is that you have spoiled a couple of what have come to be my favorite stories especially with Irishmen. The politician that you are referring to on page 97 is as I recall it William O'Brien. You use the phrase "who had made a great outcry because he was treated as a common felon". As I have heard it told over and over again and as I think I have heard you tell it, the politician had "went in public" and on being upbraided for that hysteria had said that he had done it to show that he and the other leaders had suffered as well as their followers. I don't think that your phrase "by showing that he did it for the cause's sake" quite brings that point out clearly. The whole point is in the weeping. The

phrase you have is "a great outcry". There is no harm in a man making a great outcry to save a nation. The point is that he wept in public and O'Leary's words undoubtedly referred to his weeping in Public and not to his "great outcry".

Page 98: Here you have somewhat spoiled another one of your good stories. You told the story much better that night after you came to my rooms with Gregg and Percy Mackays and Bliss Carman. The point of Taylor's fine finish is a repetition of "the language of the outlaw". You want to put into the Lord Chancellor's mouth the plea that those he was speaking to should become the members of the empire, devoted to its interests, and cease to be outlaws and to give up their native language "which was the language of an outlaw", and so forth. The force of the fine ending "written in the language of the outlaw" is broken if you don't have the outlaw thought given above. You can either put it in the mouth of the Lord Chancellor or you can put it in what you quote as Taylor's paraphrase of his remarks.

Page 99: I didn't know that Mill was the author of one of Wilde's good things. You may remember that Wilde attended one of Pater's lectures. After the lecture Pater asked whether he had been heard. Wilde answered: "You were overheard Mr. Pater". I didn't know that Mill had said "Oratory is heard, poetry is overheard".

Page 103: "1898" should of course be "1798".

Page 105, six lines from top, query as to the use of the phrase "good taste". I should be inclined not to use "taste" with regard to Irish politics but to use the word "discipline" or "self-discipline" or "self-control" or some such phrase as that.

Page 105, eleventh line from top, I doubt the use of the word "pose" in the phrase "European pose". I think you could get a better word.

Pages 105 and 106: I rather hoped you would say something about Standish O'Grady, but I daresay that he didn't come into the picture that early.

Page 109: I have heard your father tell that story two or three times. I think you miss the point because I think you ought to put it that shortly before he died your grandfather said to his daughter, "Bring your mother" or "Fetch your mother" though she had died some weeks before. The way I have heard your father tell it was that before his daughter could say anything the grandfather rose up instead of "lifted up" and cried out, and so forth as you have it.

You will probably think I am damned impertinent or cheeky to write all these things. But as the old sexton who attempted to administer communion in the Catholic Church one morning when the priest was ill mumbled the Latin:

"Per omnia secula secularum

If it will do you no good it will do you no harr-um"

[Added in a postscript]: The Book will be a fine one and will be valued by your friends and admirers.

## - APPENDIX B -

Extracts from Sinn Féin's obituary of John Lawless and J.M. Synge  
'The Dead', 3 April 1909:

The month of March has gone, leaving Ireland the poorer. Its heavy death-roll concludes with the names of two men as wholly unlike as two Irishmen can be in character, temperament, outlook, education, attainments - both of whom did service to Ireland, and both of whom Ireland suffers in losing, Mr. J.M. Synge and Mr. John Lawless.

[On Mr. Lawless] - In the Celtic Literary Society under Rooney's guidance, the besetting and persistent sin of Irish organisations was avoided. Each man did the work he was suited to - John Lawless was one of the members assigned by William Rooney to the section whose work it was to re-Irishise the Irish concert platform - to make the people again familiar with the songs of their land and to inspire amongst Irish boys and girls an enthusiasm for the national music of Ireland which would induce them to study the art and practice it in choral unions. He did his work faithfully and well. Beginning with no equipment beyond a love of melody and a naturally beautiful voice, in a few years he won - though it was only incidental to the purpose - no mean place for himself in musical circles .... No epitaph can be engraved over any man's tomb greater than this - According to his strength he did his work. John Lawless has earned that epitaph. Four of the members of the Celtic Literary Society are now dead - William Rooney, Michael Quinn, Thomas Fox, and John Lawless. Each did his work according to his strength. The welfare of the nation depends on the work of the individuals composing it: if the truism were generally realised and acted on the government of this country in another country's interests would be an impossibility.

[On J.M. Synge] - Ireland loses a national musician in Mr. Lawless - she loses a potentially great dramatist in the man who wrote "Riders to the Sea". The promise of that little play found no performance. To the period of comparative good health in which it was produced succeeded the long period of ill-health, now closed by death, out of which proceeded "The Playboy of the Western World" and similar works, curiosities of literature, which conceal the sufferings of a man who was brave enough to bear them without seeking sympathy from the world or even from his friends. "Riders to the Sea" will keep his name alive, even though the slush which has been written about him in English journals and republished in some of our own were written over again. In an English provincial paper, the "Manchester Guardian", quoted in two of the Irish ones, we are told that Mr. Synge's greatness "lies not in promise, but in achievement, and he will one day be recognised by the many as he has already been by the few who knew him and his plays, as one of the greatest men of our time - certainly as standing among the foremost English-writing playwrights". To what a pass has the Irish Press fallen when for their measure of an Irishman's literary stature, they go to Manchester and receive and publish such stuff as that we have quoted. Five years hence,

the one thing remembered about J.M. Synge will be that he wrote "Riders to the Sea", and the one judgement passed on his work will be that though it was not great in achievement it contained promise that - given health and length of life - Synge would have become one of the first of modern dramatists.

## - APPENDIX C -

In Yeats's first note to The Trembling of the Veil, 'The Hermetic Students' (pp. 575-6), he mentions that Moina Mathers was 'shocked' at his original account of her husband, MacGregor Mathers in the first edition (1922). Mrs. Mathers wrote three letters to Yeats on this subject in 1924 (5 Jan., 12 Jan., and 4 Feb.). Yeats did alter the picture of Mathers to an extent by his 'new passages'. Mrs. Mathers's first two letters are reprinted here. They remain in the private collection of Senator Michael Yeats and on the Yeats Papers microfilm, no. P7539, National Library of Ireland.

[5 Jan. letter] I have read your "Trembling of the Veil". I had expected some kind of shock, but not quite such a violent one as I have received.

Had you limited your caricature portrait of S.R.M.D. to the years of your connection with him I should not have cavilled greatly at your description notwithstanding many inaccuracies and misunderstandings; for instance the passage relating to our War prognostications is incorrect and there are many other passages which contain only half truths.

These inaccuracies may be due to the fact that you have reported events and impressions of so many years ago and when you had become so completely out of touch with the original of your portrait.

I take especial objection to the statements made by you which you could only have acquired through report, which from their evident nature are the pure fabrications of your former colleagues and of S.R.'s enemies in general.

Now I will quote a few of your words - "he was to die of melancholia" - what can you know of the manner of his death?

Again - "self-educated, unscholarly, though learned" - Did you not know that he received one of the best educations that England can give at the Bedford Grammar School?

You imply (I cannot remember the exact words) that S.R.'s influence on your group as well as on his entourage generally was pernicious. And yet at the same time you somewhat reluctantly admit the value of his occult teaching to yourself. As you consider this influence of a pernicious nature why did you in our recent conversations propose to send me certain of your following to be taught in S.R.'s school.

For every portion of the A.O. (G.D.) curriculum, including Rituals Lectures etc., from the O=O Grade has come to us directly or indirectly through S.R.M.D. and in more recent years through S.R. and myself.

I have noted also your study of H.P.B. another great Pioneer who has made the way easier for you and for me. - You can never have seen the soul behind those eyes, though you have so admirably described the shell of her.

Now with this awful book of yours between us I can never meet you again or be connected with you in any way save you make such reparation as may lie in your power. If you sincerely regret some of the aforesaid misrepresentations as I gather from your conversation you have done, could you not in some immediate future work refute at least some of the lying statements that must have been reported to you. You yourself may think of some other way.

\* \* \* \* \*

[12 Jan. letter] I thank you for your letter of January 8th, 1924. I think your suggestions are quite the best that could be made under the circumstances. As soon as I can, I will go through your book very carefully and will write to you again on the subject, noting the few passages that I think can be altered without disturbing your character study in any fundamental way.

I can prove to you that "melancholia" never had any part in my husband's composition and certainly none in his death. May I know the name of the friend who has caused this misunderstanding? Or if you do not care to tell me this could you give me the approximate date of the statement in question.

S.R. only had one very serious illness all the years of our married life and this was during the period of the war. This illness lasted about three months and during that time, he certainly was and looked terribly ill. But this illness in no way ever interfered with his superb mental work which reached its height on the day of his death in 1918, a few days after the Armistice.

Your book pained me so much after the pleasure I had had in meeting you again. I suppose I was so pleased to see you that the past for the moment had receded.

With good wishes and thanking you for your letter, -

## BIBLIOGRAPHY

## Manuscript Collections

Berg Collection, New York Public Library.

British Library, Additional MS, Macmillan Archives.

Firestone Library, Rare Books and Manuscripts Collection,  
Princeton University.

Houghton Library, Harvard, MS Eng 338.5.

National Library, Ireland - Manuscript Room

- Yeats Papers, microfilm  
P7529 - P7560

University of Reading - Archives.

Senator Michael B. Yeats - Private Collection,  
Dalkey, County Dublin. Lily Yeats's Scrapbook.

Trinity College, Dublin - Manuscript Room, Old Library.

## Works Written or Edited by W.B. Yeats

- Alterations in Deirdre (Bullen: London, 1908)
- Autobiographies (Macmillan: London, 1926)
- Autobiographies (Macmillan: London, 1955)
- The Autobiography (Macmillan: New York, 1938)
- Beltaine: The Organ of the Irish Literary Theatre (i-iii),  
ed. by W.B. Yeats (Unicorn Press: London, 1899-1900)
- A Book of Irish Verse, ed. by W.B. Yeats (Methuen: London, 1895)
- The Book of the Rhymers' Club, contributions by W.B. Yeats  
(Elkin Mathews: London, 1892)
- The Bounty of Sweden (Cuala Press: Dublin, 1925)
- Cathleen ni Houlihan (A.H. Bullen: London, 1902)
- The Celtic Twilight (Lawrence and Bullen: London, 1893;  
edition, 1902)
- The Collected Plays of W.B. Yeats (Macmillan: London, 1934, 1952)
- The Collected Poems of W.B. Yeats (Macmillan: London, second  
edition 1950)
- The Collected Works in Verse and Prose, 8 vols. (Shakespeare  
Head Press: Stratford-upon-Avon, 1908)
- The Countess Kathleen and Various Legends and Lyrics (T. Fisher  
Unwin: London, 1892)
- and Thomas Kinsella, Davis, Mangan, Ferguson - Tradition and  
the Irish Writer (Dolmen Press: Dublin, 1970)
- The Death of Synge (Cuala Press: Dublin, 1928)
- Deirdre (Bullen: London, 1907; Shakespeare Head Press: Stratford-  
upon-Avon, 1911)
- and George Moore, Diarmuid and Grania, Dublin Magazine (April-  
June 1951)
- Dramatis Personae (Cuala Press: Dublin, 1935)
- Dramatis Personae (Macmillan: London, 1936)

- Early Poems and Stories (Macmillan: London, 1925)
- Essays and Introductions (Macmillan: London, 1961)
- Estrangement (Cuala Press: Dublin, 1926)
- Explorations (Macmillan: London, 1962)
- Fairy and Folk Tales of the Irish Peasantry, ed. by W.B. Yeats  
(Walter Scott: London, 1888)
- Four Years (Cuala Press: Churchtown, Dundrum, 1921)
- The Hour-Glass (Heinemann: London, 1903)
- The Hour-Glass and Other Plays (Macmillan: New York; Bullen:  
London, 1904)
- In the Seven Woods (Cuala Press: Dublin, 1903)
- Irish Fairy Tales, ed. by W.B. Yeats (T. Fisher Unwin: London,  
1892)
- John Sherman and Dhoya (T. Fisher Unwin: London, 1891)
- The King's Threshold and On Baile's Strand (Bullen: London,  
1904)
- The Land of Heart's Desire (T. Fisher Unwin: London; Stone and  
Kimball: Chicago, 1894)
- Later Poems (Macmillan: London, 1922)
- The Letters of W.B. Yeats, ed. by Allan Wade (Rupert Hart-Davis:  
London, 1954)
- Letters to Katherine Tynan, ed. by Roger McHugh (Clonmore and  
Reynolds: Dublin; Burns Oates and Washbourne: London, 1953)
- Letters to the New Island, ed. by Horace Reynolds (Harvard  
University Press: Cambridge, Mass.; Oxford University Press:  
London, 1934)
- Literary Ideals in Ireland, by John Eglinton, W.B. Yeats, A.E.,  
W. Larminie (T. Fisher Unwin: London, 1899)
- Memoirs, ed. by Denis Donoghue (Macmillan: London, 1972)
- Mythologies (Macmillan: London, 1959)
- On the Boiler (Cuala Press: Dublin, 1939)
- The Oxford Book of Modern Verse, 1892-1935, ed. by W.B. Yeats  
(Clarendon Press: Oxford, 1936)

- Per Amica Silentia Lunae (Macmillan: London, 1918)
- Plays in Prose and Verse (Macmillan: London, 1922)
- Plays for an Irish Theatre (Bullen: London and Stratford-upon-Avon, 1911)
- Plays and Controversies (Macmillan: London, 1923)
- Poems (T. Fisher Unwin: London, 1895)
- Poems, 1899-1905 (Bullen: London; Maunsel: Dublin, 1906)
- Poems and Ballads of Young Ireland, contributions by W.B. Yeats (M.H. Gill and Son: Dublin, 1888)
- The Poems of William Blake, ed. by W.B. Yeats (Lawrence and Bullen: London; Charles Scribner's Sons: New York, 1893)
- Reflections, ed. by Curtis Bradford (Cuala Press: Dublin, 1970)
- Representative Irish Tales, ed. by W.B. Yeats (G.P. Putnam's Sons: London, 1891)
- Reveries Over Childhood and Youth (Cuala Press: Churchtown, Dundrum, 1915)
- Reveries Over Childhood and Youth (Macmillan: New York, 1916)
- Samhain: October 1901 - November 1908, ed. by W.B. Yeats, nos. 1-7 reprinted as one volume (Frank Cass and Co.: London, 1970)
- The Second Book of the Rhymers' Club, contributions by W.B. Yeats (Elkin Mathews and John Lane: London; Dodd Mead and Co.: New York, 1894)
- The Secret Rose (Lawrence and Bullen: London, 1897; Maunsel and Co.: Dublin, second edition, 1905)
- The Senate Speeches of W.B. Yeats (Indiana University Press: Bloomington, 1960)
- The Speckled Bird, ed. by William H. O'Donnell (McClelland and Stewart: Canada, 1976)
- Stories from Carleton, ed. by W.B. Yeats (Walter Scott: London, 1889)
- Stories of Red Hanrahan (Dun Emer Press: Dundrum, 1905)
- Stories of Ren Hanrahan : The Secret Rose : Rosa Alchemica (Bullen: London and Stratford-upon-Avon, 1913)
- Stories of Red Hanrahan and the Secret Rose (Macmillan: London, 1927)

- The Tables of the Law: The Adoration of the Magi (privately printed: London, 1897; Elkin Mathews: London, revised, 1904; Shakespeare Head Press: Stratford-upon-Avon, 1914)
- The Trembling of the Veil (T. Werner Laurie: London, 1922)
- Twenty One Poems by Lionel Johnson, ed. by W.B. Yeats (Dun Emer Press: Dundrum, 1905)
- Uncollected Prose, ed. by John P. Frayne, vol. I (Macmillan: London, 1970)
- Uncollected Prose, ed. by John P. Frayne and Colton Johnson, vol. II (Columbia University Press: New York, 1976)
- and Lady Gregory, The Unicorn from the Stars and Other Plays (Macmillan: New York, 1908)
- The Variorum Edition of the Plays of W.B. Yeats, ed. by Russell K. Alspach (Macmillan: London, 1966)
- The Variorum Edition of the Poems of W.B. Yeats, ec. by Peter Allt and Russell K. Alspach (Macmillan: New York and London, 1957)
- A Vision (Macmillan: London, 1937)
- The Wanderings of Oisín and Other Poems (Kegan Paul Trench and Co.: London, 1889)
- W.B. Yeats and T. Sturge Moore. Their Correspondence 1901-1937, ed. by Ursula Bridge (Routledge and Kegan Paul: London, 1953)
- W.B. Yeats - Selected Prose, ed. by A. Norman Jeffares (Pan Books: London, 1976)
- Where There is Nothing, supplement to The United Irishman (1 November 1902)
- William Butler Yeats's John Sherman and Dhoya, ed. by Richard J. Finneran (Wayne State University Press: Detroit, 1969)
- The Wind Among the Reeds (Elkin Mathews: London, 1899)
- The Works of William Blake, Poetic, Symbolic, and Critical, ed. by E.J. Ellis and W.B. Yeats (Bernard Quaritch: London, 1893)

## General List of Works Consulted - Books

- Adams, Hazard, Blake and Yeats: The Contrary Vision (Cornell University Press: Ithaca, 1955)
- Lady Gregory (Associated University Presses: London, 1973)
- Adlard, John, Stenbock, Yeats and the Nineties (Cecil and Amelia Woolf: London, 1969)
- Anon., Irish Plays - Yeats, Synge, Boyle, and Lady Gregory, pamphlet (Summer 1906)
- Bachchan, Harbans Rai, W.B. Yeats and Occultism (Motilal Barnarsidass: Delhi, 1965)
- Bechhofer Roberts, C.E., The Mysterious Madame - A Life of Madame H.P. Blavatsky (John Lane, The Bodley Head: London, 1931)
- Beckett, J.C., The Making of Modern Ireland 1603-1923 (Faber and Faber: London, 1966)
- Bell, Quentin, Ruskin (The Hogarth Press: London, 1978)
- Benson, A.C., Walter Pater (Macmillan: London, 1906)
- Behrman, S.N., Portrait of Max (Random House: New York, 1960)
- Binyon, Laurence, Paintings in the Far East (Edward Arnold and Co.: London, 1908; third revised edition, 1923)
- Bjersby, Birgit, The Interpretation of the Cuchulain Legend in Works of W.B. Yeats, Uppsala Irish Studies I (Lundequistiska Bokhandeln: Uppsala; Hodges, Figgis: Dublin, 1950)
- Blake, William, The Complete Writings, ed. by Geoffrey Keynes (Nonesuch Press: London, 1957)
- Concordance to the Writings, ed. by David V. Erdman (Cornell University Press: Ithaca, New York, 1967)
- Blavatsky, H.P., Isis Unveiled (J.W. Bouton: New York, 1877)
- Bourke, Marcus, John O'Leary (Anvil Books: Tralee, Ireland, 1967)
- Boyd, Ernest, Ireland's Literary Renaissance (Maunsell and Co.: London, 1916)
- Bradford, Curtis, Yeats at Work (Southern Illinois University Press: Carbondale, 1965)
- Buckley, Jerome Hamilton, William Ernest Henley (Princeton University Press: Princeton, N.J., 1945)

- Bulwer-Lytton, Sir E.L., Godolphin, A Novel (Richard Bentley: London, 1833)
- Bushrui, S.B., ed., Sunshine and the Moon's Delight - A Centenary Tribute to John Millington Synge 1871-1909 Colin Smythe: Gerrards Cross; The American University of Beirut: Lebanon, 1972)
- Cardozo, Nancy, Maud Gonne - Lucky Eyes and a High Heart (Victor Gollancz: London, 1979)
- Campbell, Joseph, The Masks of God - Occidental Mythology (The Viking Press: New York, 1964)
- Chadbourne, Richard M., Charles-Augustin Sainte-Beuve (Twayne: Boston, 1977)
- Chamot, Mary, Dennis Farr and Martin Butlin, Tate Gallery Oldbourne Press: London, 1964)
- Congreve, William, Complete Works, ed. by Montague Summers (Nonesuch Press: London, 1923)
- Cornford, L. Cope, W.E. Henley (Constable and Co.: London, 1913)
- Courtney, Sr Marie-Thérèse, Edward Martyn and the Irish Theatre (Vantage Press: New York, 1956)
- Coxhead, Elizabeth, Daughters of Erin: Five Women of the Irish Renaissance (Seeker and Warburg: London, 1965)
- Lady Gregory (Seeker and Warburg: London, 1961)
- Craig, Maurice, Dublin 1660-1860 (Allen Figgis: Dublin, 1969)
- Crookshank, Anne, and the Knight of Glin, The Painters of Ireland c.1660-1920 (Barrie and Jenkins: London, 1978)
- Curtis, Edmund, A History of Ireland (Methuen and Co.: London, 1936)
- Dante, The Convito, trans. by E.P. Sayer (George Routledge and Sons: London, 1887)
- Das Gupta, R.K., Rabindranath Tagore and William Butler Yeats: the Story of a Literary Friendship (University of Delhi: Department of Modern Indian Languages, 1965)
- Davis, Thomas, ed., The Spirit of the Nation (James Duffy: Dublin, 1845)
- Denson, Alan, ed., John Hughes - Sculptor 1865-1941 (privately printed: Kendal, England, 1969)
- Dickinson, P.L., The Dublin of Yesterday (Methuen: London, 1929)

- Donoghue, Denis, ed., The Integrity of Yeats (Mercier Press, for Radio Eireann: Cork, 1964)
- and J.R. Mulryne, eds., An Honoured Guest: New Essays on W.B. Yeats (Edward Arnold: London, 1965)
- Dowden, Edward, The Letters of Edward Dowden and His Correspondents (J.M. Dent: London, 1914)
- The Life of Percy Bysshe Shelley (Kegan Paul, Trench and Co.: London, 1886; Routledge and Kegan Paul: London, revised edition, 1969)
- Poems (Henry S. King: London, 1876)
- A Woman's Reliquary (Cuala Press: Dublin, 1913)
- Dowson, Ernest, The Poems, ed. by Mark Longaker (Oxford University Press: London, 1962)
- Poetical Works, ed. by Desmond Flower (Cassell and John Lane, The Bodley Head: London, 1934)
- Verses (Leonard Smithers: London, 1896)
- Duffy, Sir Charles Gavan, K.C.M.G., George Sigerson, and Douglas Hyde, The Revival of Irish Literature (T. Fisher Unwin: London, 1894) 35-60
- Dunboyne, Lord, Butler Family History (no publisher: Kilkenny Castle, second edition, 1966)
- Eliot, T.S., Prufrock and Other Observations (The Egoist Ltd.: London, 1917)
- Ellis, Edwin, Fate in Arcadia and Other Poems (Ward and Downey: London, 1892)
- Ellis-Fermor, Una, The Irish Dramatic Movement (Methuen: London, 1939)
- Ellmann, Richard, Eminent Domain (Oxford University Press: Oxford, 1967)
- The Identity of Yeats (Macmillan: London, 1954)
- ed., Oscar Wilde (Prentice-Hall: Englewood Cliffs, N.J., 1969)
- Yeats: The Man and the Masks (Macmillan: London and New York, 1948; Faber and Faber: London, 1961)
- Emerson, Ralph Waldo, Complete Works (Bell and Daldy: London, 1866)
- Ettlinger, L.D. and Helen S., Botticelli (Thames and Hudson: London, 1976)

- Farag, Fahmy, The Opposing Virtues (Dolmen Press: Dublin, 1978)
- Faulkner, Peter, William Morris and W.B. Yeats (Dolmen Press: Dublin, 1962)
- Fay, Frank J., Towards a National Theatre, ed. by Robert Hogan (Dolmen Press: Dublin, 1970)
- Fay, Gerald, The Abbey Theatre, Cradle of Genius (Hollis and Carter: London, 1958)
- Fay, William George, and Catherine Carswell, The Fays of the Abbey Theatre: An Autobiographical Record (Rich and Cowan: London, 1935)
- Finneran, Richard J., George Mills Harper and William M. Murphy, Letters to W.B. Yeats, 2 vols (Macmillan: London, 1977)
- The Olympian and the Leprechaun: W.B. Yeats and James Stephens (Dolmen Press: Dublin, 1978)
- The Prose Fiction of W.B. Yeats: The Search for 'Those Simple Forms' (Dolmen Press: Dublin, 1973)
- Flannery, James W., Miss Annie F. Horniman and the Abbey Theatre (Dolmen Press: Dublin, 1970)
- W.B. Yeats and the Idea of a Theatre (Yale University Press: New Haven, 1976)
- Flannery, Mary Catherine, Yeats and Magic: The Earlier Works (Colin Smythe: Gerrards Cross, 1977)
- Fletcher, Ian, ed., Romantic Mythologies (Routledge and Kegan Paul: London; Barnes and Noble: New York, 1967)
- Flower, Robin, The Irish Tradition (Clarendon Press: Oxford, 1947)
- Gallatin, A.E., Aubrey Beardsley's Drawings - A Catalogue (Elkin Mathews: London, 1902)
- Gaunt, William, A Concise History of English Painting (Thames and Hudson, London, 1964)
- Gerstenberger, Donna, John Millington Synge (Twayne: New York, 1964)
- Gibbon, Monk, The Masterpiece and the Man: Yeats as I Knew Him (Hart-Davis: London, 1959)
- Gilchrist, Alexander, Life of William Blake (Macmillan: London and Cambridge, 1863)

- Glazebrook, Mark, Artists and Architecture of Bedford Park 1875-1900 (no publisher: London, 1967)
- Goldscheider, Ludwig, and Sommerville Story, Rodin Sculptures (Phaidon Press: London, 1964)
- Gordon, D.J., ed., W.B. Yeats: Images of a Poet (Manchester University Press: Manchester; Barnes and Noble: New York, 1961)
- Gosse, Edmund, Northern Studies (Walter Scott: London, 1890)
- Greene, D.H., and E.M. Stephens, J.M. Synge, 1871-1909 (Macmillan: New York, 1959)
- Gregory, Lady Augusta, The Collected Plays (Colin Smythe: Gerrards Cross, 1970)
- Coole (Cuala Press: Dublin, 1931; ed. by Colin Smythe, Dolmen Press: Dublin, 1971)
- Cuchulain of Muirthemne (John Murray: London, 1902; Colin Smythe: Gerrards Cross, 1970)
- Gods and Fighting Men (John Murray: London, 1904; Colin Smythe: Gerrards Cross, 1970)
- ed., Ideals in Ireland (At the Unicorn: London, 1901)
- The Kiltartan Molière (Maunsel: Dublin, 1910)
- The Kiltartan Poetry Book (Cuala Press: Dublin, 1918)
- Lady Gregory's Journals, ed. by Daniel J. Murphy, vol. I (Colin Smythe: Gerrards Cross, 1978)
- ed., Mr. Gregory's Letter-Box 1813-1830 (Smith and Elder: London, 1898)
- Our Irish Theatre: A Chapter of Autobiography (Putnam: London, 1913; Colin Smythe: Gerrards Cross, third edition, 1972)
- Poets and Dreamers (John Murray: London, 1903; Colin Smythe: Gerrards Cross, 1974)
- Seven Short Plays (Maunsel: Dublin, 1909)
- Seventy Years Being the Autobiography of Lady Gregory, ed. by Colin Smythe (Colin Smythe: Gerrards Cross, 1974)
- Sir Hugh Lane: His Life and Legacy (Colin Smythe: Gerrards Cross, 1973)

Gregory, Lady Augusta, ed., Sir William Gregory, An Autobiography  
(John Murray: London, 1894)

Visions and Beliefs in the West of  
Ireland (G.P. Putnam and Sons: New York, 1920; Colin Smythe:  
Gerrards Cross, 1970)

Grylls, R. Glynn, Mary Shelley (Oxford University Press:  
Oxford, 1938)

Hanley, Mary and Liam Miller, Thoor Ballylee - Home of William  
Butler Yeats (Dolmen Press: Dublin, 1965)

Harper, George Mills, 'Go Back to Where You Belong': Yeats's  
Return From Exile (Dolmen Press: Dublin, 1973)

ed., Yeats and the Occult (Macmillan:  
London, 1976)

Yeats's Golden Dawn (Macmillan: London, 1974)

Henderson, Philip, William Morris, His Life, Work and Friends  
(Thames and Hudson: London, 1967)

Henley, W.E., A Book of Verses (David Nutt: London, 1888)

Hawthorne and Lavender - With Other Verses (Harper  
and Brothers: London, 1901)

The Song of the Sword and Other Verses (David Nutt:  
London, 1892)

The Works (David Nutt: London, 1908)

Henn, T.R., The Lonely Tower (Methuen: London, 1950)

Hilton, Timothy, The Pre-Raphaelites (Thames and Hudson: London,  
1970)

Hoare, Dorothy Mackenzie, The Works of Morris and of Yeats in  
Relation to Early Saga Literature (English University Press:  
Cambridge, 1937)

Hobhouse, Hermoine, Lost London (Macmillan: London, 1971)

Hogan, Robert and Michael J. O'Neill, eds., Joseph Holloway's  
Abbey Theatre (Southern Illinois University Press: Carbondale,  
1967)

Joseph Holloway's  
Irish Theatre, 1926-1931 (Proscenium Press: Dixon, California,  
1968)

and James Kilroy, The Irish Literary Theatre  
1899-1901 (Dolmen Press: Dublin, 1975)

Laying the Foundations 1902-1904  
(Dolmen Press: Dublin, 1976)

- Hone, Joseph, Life of George Moore (Victor Gollancz: London, 1936)
- W.B. Yeats 1865-1939 (Macmillan: London, 1942; revised edition, 1962)
- Howe, Ellic, The Magicians of the Golden Dawn: A Documentary History of a Magical Order 1887-1923 (Routledge and Kegan Paul: London, 1972)
- Hunt, Holman, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood (Macmillan: London, 1905)
- Hunt, Hugh, The Abbey - Ireland's National Theatre 1904-1979 (Columbia University Press: New York, 1979)
- Hyde, Douglas, Beside the Fire: A Collection of Irish Gaelic Folk Stories (David Nutt: London, 1890)
- Jeffares, A. Norman, The Circus Animals: Essays on W.B. Yeats (Macmillan: London, 1970)
- A Commentary on the Collected Poems of W.B. Yeats (Macmillan: London, 1968)
- ed., W.B. Yeats - The Critical Heritage (Routledge and Kegan Paul: London, 1977)
- W.B. Yeats - Man and Poet (Routledge and Kegan Paul: London, 1949; revised edition, 1962)
- and K.G.W. Cross, eds., In Excited Reverie: A Centenary Tribute to W.B. Yeats 1865-1939 (Macmillan: New York, 1965)
- and A.S. Knowland, A Commentary on the Collected Plays of W.B. Yeats (Macmillan: London, 1975)
- Jochum, K.P.S., W.B. Yeats - A Classified Bibliography of Criticism (University of Illinois Press: Urbana, Illinois; Dowson: London, 1978)
- Johnson, Josephine, Florence Farr - Bernard Shaw's 'New Woman' (Colin Smythe: Gerrards Cross, 1975)
- Johnson, Lionel, The Complete Poems, ed., by Ian Fletcher (Unicorn Press: London, 1953)
- Joyce, James, The Critical Writings, ed. by Ellsworth Mason and Richard Ellmann (Faber and Faber: London, 1959)
- Ulysses (Viking Press: New York, 1961)
- Joyce, Rev. P.J., John Healey - Archbishop of Tuam (M.H. Gill and Son: Dublin, 1931)

- Kilroy, James, The 'Playboy' Riots (Dolmen Press: Dublin, 1971)
- Kirby, Sheelah, The Yeats Country (Dolmen Press: Dublin, 1977)
- Künne, Wulf, Konzeption und Stil von Yeats' Autobiographies (Bouvier Verlag. H. Grundmann: Bonn, 1972)
- Lane, Arthur, A Guide to the Collection of Tiles (Her Majesty's Stationery Office: London, 1960)
- Leavis, F.R., New Bearings in English Poetry: A Study of the Contemporary Situation (Chatto and Windus: London, 1932)
- Levenson, Samuel, Maud Gonne (Reader's Digest Press: New York, 1976)
- Lhombread, Roger, Arthur Symons: A Critical Biography (Unicorn Press: London, 1963)
- l'Isle-Adam, Villiers de, Axël, preface by W.B. Yeats (Jarrolds: London, 1925)
- Lyons, F.S.L., Charles Stewart Parnell (Collins: London, 1977)
- Ireland Since the Famine (Fontana: London, revised edition, 1973)
- MacBride, Maud Gonne, A Servant of the Queen (Victor Gollancz: London, 1938)
- MacDonagh, Oliver, Ireland: The Union and its Aftermath (George Allen and Unwin: London, 1977)
- Mackail, J.W., The Life of William Morris (Longmans, Green and Co.: London, 1922)
- MacLeod, Fiona, Tragic Romances (Geddes: Edinburgh, 1897)
- Madden, D.O., ed., The Speeches of the Rt. Hon. Henry Grattan (Simpkin: Dublin, 1845)
- Mansergh, Nicholas, The Irish Question 1840-1921 (George Allen and Unwin: London, 1965; third edition, 1975)
- Marcus, Phillip L., Yeats and the Beginnings of the Irish Renaissance (Cornell University Press: London and Ithaca, 1970)
- Martyn, Edward, The Heather Field and Maeve (Duckworth: London, 1899)
- Maxwell, D.E.S., and S.B. Bushrui, eds., W.B. Yeats, 1865-1965: Centenary Essays on the Art of W.B. Yeats (Ibadan University Press, Nigeria; Nelson: London, 1965)
- Maxwell, William, The Dun Emer Press, The Cuala Press (privately printed: —, 1932)

- McGarry, James P., Place Names in the Writings of William Butler Yeats, ed. by Edward Malins (Colin Smyth: Gerrards Cross, 1976)
- Melchiori, Giorgio, The Whole Mystery of Art: Pattern into Poetry in the Work of W.B. Yeats (Routledge and Kegan Paul: London, 1960)
- Mikhail, E.H., ed., W.B. Yeats - Interviews and Recollections (Macmillan: London, 1977)
- Miller, Liam, ed., The Dolmen Press Yeats Centenary Papers (Dolmen Press: Dublin, 1968)
- Mix, Katherine Lyon, A Study in Yellow: The Yellow Book and its Contributors (University of Kansas Press: Lawrence; Constable: London, 1960)
- Moore, George, The Bending of the Bough (T. Fisher Unwin: London; Herbert S. Stone: Chicago, 1900)
- Hail and Farewell - Ave, Salve, Vale (Heinemann: London, 1911-14)
- Letters, introduction by John Eglinton (Sydenham and Co.: Bournemouth, England, 1942)
- Moore, Virginia, The Unicorn: William Butler Yeats' Search for Reality (Macmillan: New York, 1954)
- Morris, William, Collected Works (Longman: London, 1910-15)
- Murphy, Gerard, The Ossianic Lore and Romantic Tales (Colm O Lochlainn: Dublin, 1955)
- Murphy, William M., Prodigal Father (Cornell University Press: Ithaca and London, 1978)
- The Yeats Family and the Pollexfens of Sligo (Dolmen Press: Dublin, 1971)
- Neeson, Eoin, The Book of Irish Saints (Mercier Press: Cork, 1967)
- Nicoll, Allardyce, A History of English Drama 1660-1900: Late Nineteenth Century Drama 1850-1900, vol. V (Cambridge University Press: Cambridge, 1969)
- Nic Shiubhlaigh, Maire, The Splendid Years (James Duffy: Dublin, 1955)
- Novotny, Fritz, Painting and Sculpture in Europe 1780-1880 (Pelican History of Art Series, general ed., Nikolaus Pevsner (Penguin Books: Harmondsworth, Middlesex, 1970)
- Oakley, Stewart, The Story of Sweden (Faber and Faber: London, 1966)
- O'Conner, Frank, A Short History of Irish Literature (Capricorn Books: New York, 1968)

- O'Donnell, William Hugh, The Prose Fiction of W.B. Yeats 1887-1905 (Princeton University: Ph.D. Thesis, October 1971)
- O'Driscoll, Robert and Lorna Reynolds, eds., Yeats and the Theatre (Macmillan: London, 1975)
- O'Grady, Hugh Art, Standish James O'Grady - The Man and the Writer (Talbot: Dublin, 1929)
- Olcott, H.S., Old Diary Leaves (G.P. Putnam's Sons: London, 1895)
- O'Leary, John, Young Ireland: The Old and the New (Dollard: Dublin, 1885)
- O'Shea, Edward, Yeats as Editor (Dolmen Press: Dublin, 1975)
- O'Sullivan, Seamus, The Rose and Bottle and Other Essays (Talbot Press: Dublin, 1946)
- Ó Tuathaigh, Geóroid, Ireland Before the Famine 1798-1848 (Gill and Macmillan: Dublin, 1972)
- Paladilhe, Jean and José Pierre, Gustave Moreau (Thames and Hudson: London, 1972)
- Parrish, Stephen Maxfield, ed., A Concordance to the Poems of W.B. Yeats, programmed by James Allan Painter (Cornell University Press: Ithaca, 1963)
- Pearson, Hesketh, The Life of Oscar Wilde (Methuen: London, 1946)
- Pevsner, Nikolaus, Ian Nairn and Bridget Cherry, The Buildings of England - Surrey (Penguin Books: Harmondsworth, Middlesex, 1971)
- Plumb, J.H., England in the Eighteenth Century (Penguin Books: Harmondsworth, Middlesex, 1950)
- Potterton, Homan, The National Gallery (Thames and Hudson: London, 1977)
- Pyle, Hilary, Jack B. Yeats (Routledge and Kegan Paul: London, 1970)
- Radford, Ernest, Old and New (T. Fisher Unwin: London, 1895)
- Raine, Kathleen, William Blake (Thames and Hudson: London, 1970)
- Yeats, The Tarot, and the Golden Dawn (Dolmen Press: Dublin, 1972)
- Rheims, Maurice, Nineteenth Century Sculpture (Thames and Hudson: London, 1977)

- Rhys, Ernest, Everyman Remembers (Dent: London, 1931)
- Robinson, Lennox, Ireland's Abbey Theatre: A History 1899-1951  
(Sidgwick and Jackson: London, 1951)
- Roe, Albert S., Blake's Illustrations to the Divine Comedy  
(Princeton University Press: Princeton, N.J., 1953)
- Ronsley, Joseph, Yeats's Autobiography - Life as Symbolic Pattern  
(Harvard University Press: Cambridge; Oxford University Press: London, 1968)
- Rosenthal, T.G., Jack Yeats 1871-1957, ed. by Sir John Rothenstein  
(Purnell and Sons: Paulton, near Bristol, 1966)
- Rossetti, Dante Gabriel, The Collected Works, ed. by William  
M. Rossetti (Ellis and Elvery: London, 1890)
- Poems (F.S. Ellis: London, 1870)
- Poetical Works, ed. by William M. Rossetti  
(Ellis and Elvery: London, 1887)
- Rothenstein, Sir William, Men and Memories (Faber and Faber:  
London, 1931, 1935)
- Ruskin, John, Works, ed. by E.T. Cook and Alexander Wedderburn,  
39 vols. (George Allen: London, 1903-12)
- Russell, George William (AE), Letters from AE, ed. by Alan  
Denson (Abelard-Schuman: London, 1961)
- Some Passages from the Letters of  
AE to W.B. Yeats (Cuala Press: Dublin, 1936)
- Ryan, William Patrick, The Irish Literary Revival: Its History,  
Pioneers and Possibilities (published by the author: London,  
1894)
- Salvadori, Corinna, Yeats and Castiglione: Poet and Courtier  
(Allen Figgis: Dublin, 1965)
- Salvini, Tommaso, The Autobiography (T. Fisher Unwin: London, 1893)
- Santi, Bruno, Raphael (Constable: London, 1977)
- Sharp, Elizabeth A., William Sharp (Fiona Macleod): A Memoir  
(Heinemann: London, 1910)
- Shelley, Percy Bysshe, The Poetical Works, ed. by Harry Buxton  
Forman (Reeves and Turner: London, 1877)
- Sidnell, Michael J., George P. Mayhew and David R. Clark, Druid  
Craft: The Writing of the Shadowy Waters (University of Massa-  
chusetts Press: Amherst, 1971)

- Sinnett, Alfred Percy, Esoteric Buddhism (Trubner: London, 1883)
- Stanford, Derek, Poets of the 'Nineties (John Baker: London, 1965)
- Three Poets of the Rhymers' Club (Carcanet Press: Cheshire, England, 1974)
- Stanford, W.B., and R.B. McDowell, Mahaffy (Routledge and Kegan Paul: London, 1971)
- Stephens, James, Reincarnations (Macmillan: London, 1918)
- Stewart, J.I.M., Eight Modern Writers (Clarendon Press: Oxford, 1963)
- Storer, Edward, trans., The Facetiae of Poggio and Other Medieval Story-Tellers (George Routledge and Sons: London, 1928)
- Swinburne, Algernon Charles, The Poems (Chatto and Windus: London, 1904)
- Symons, Arthur, Aubrey Beardsley (J.M. Dent: London, 1905)
- The Café Royal and Other Essays (Beaumont Press: London, 1923)
- The Symbolist Movement in Literature (William Heinemann: London, 1899)
- Synge, J.M., The Autobiography, ed. by Alan Price (Oxford University Press: London, 1965)
- Collected Works, (Maunsel: Dublin, 1910)
- Deirdre of the Sorrows (Cuala Press: Churchtown, Dundrum, 1910)
- Poems and Translations (Cuala Press: Churchtown, Dundrum, 1909)
- Some Letters of John M. Synge to Lady Gregory and W.B. Yeats, selected by Ann Saddlemyer (Cuala Press: Dublin, 1971)
- The Well of the Saints (Bullen: London, 1906)
- Swami, Shri Purohit, The Ten Principal Upanishads (Faber and Faber: London, 1937)
- Tagore, Radindranath, Gitanjali (Chiswick Press: London, 1912)
- The Post Office (Cuala Press: Churchtown, Dundrum, 1913)
- Taylor, John P., Owen Roe O'Neill (Unwin: London, 1896)

- Thomas, E. Lloyd, Victorian Art Pottery (Guild Art: London, 1974)
- Thompson, E.P., William Morris - Romantic to Revolutionary (Lawrence and Wishart: London, 1955)
- Thompson, Francis, Poems (Appleton-Century: New York, revised edition, 1941)
- The Works (Charles Scribner's Sons: New York, 1913)
- Thomson, David, England in the Nineteenth Century (Penguin Books: Harmondsworth, Middlesex, 1950)
- Torchiana, Donald T., W.B. Yeats and Georgian Ireland (Northwestern University Press: Evanston, Illinois, 1966)
- Tynan, Katherine, Twenty-five Years: Reminiscences (Smith, Elder and Co.: London, 1913)
- Ure, Peter, Towards a Mythology: Studies in the Poetry of W.B. Yeats (Hodder and Stoughton: London, 1946)
- Yeats the Playwright: A Commentary on Character and Design in the Major Plays (Routledge and Kegan Paul: London, 1963)
- Wachmeister, Countess Constance, Reminiscences of H.P. Blavatsky and "The Secret Doctrine" (Theosophical Publishing Society: London, 1893)
- Wade, Allan, A Bibliography of the Writings of W.B. Yeats (Rupert Hart-Davis: London, 1951)
- Weintraub, Stanley, Beardsley (W.H. Allen: London, 1967)
- White, James, John Butler Yeats and the Irish Renaissance (Dolmen Press: Dublin, 1972)
- White, Terence de Vere, The Parents of Oscar Wilde (Hodder and Stoughton: London, 1967)
- Wilde, Oscar, Complete Works (Collins: London, 1948)
- Intentions (Methuen: London, 1913)
- The Sphinx (Elkin Mathews and John Lane: London, 1894)
- Wildenstein, Georges, The Paintings of J.A.D. Ingres (Phaidon Press: London, 1954)
- Wilson, Colin, Bernard Shaw (Hutchinson and Co.: London, 1969)
- Wilson, Edmund, Axel's Castle: A Study in the Imaginative Literature of 1870-1930 (Scribner's: New York and London, 1931, 1950; Collins, Fontana: London, 1961)

- Wilson, Mona, The Life of William Blake (Oxford University Press: Oxford, 1927, 1971)
- Winwar, Frances (Grebanien, F.W.), Oscar Wilde and the Yellow Nineties (Harper and Brothers: London, 1940)
- Wood-Martin, W.G., Traces of the Elder Faiths of Ireland (Kennikat Press: London, 1902, 1970)
- Yeats, John Butler, Early Memories: Some Chapters of Autobiography (Cuala Press: Churchtown, Dundrum, 1923)
- Essays Irish and American (T. Fisher Unwin: London, 1918)
- Letters to His Son, W.B. Yeats and Others, 1869-1922 ed. by Joseph Hone (E.P. Dutton: New York, 1946)
- Yeats, Susan Mary, Elizabeth Corbet Yeats (Cuala Press: Dublin, 1940)
- Young, Ella, Flowering Dusk: Thing Remembered Accurately and Inaccurately (Longmans, Green and Co.: New York, 1945)
- Young, Percy M., Elgar (Collins: London, 1955)

#### Articles

- Anon., 'Heroic Profiles', TLS, 54:2774 (1955), 201
- 'The Memories of Mr. Yeats', TLS, 21:1088 (1922), 761
- 'Mr. W.B. Yeats Looks Back: Varied Reminiscences', The Times, 22 May 1936, p.5.
- 'Mr. Yeats Explains Himself', Nation and Athenaeum, 32:13 (1922), 520-22
- 'Mr. Yeats's Reminiscences: Years of Peace and the Age of Disillusion', TLS, 35:1790 (1936), 434.
- 'Mr. Yeats's Youth - Poet and Mystic', The Times, 19 December 1922, p.15.
- 'Single-Minded', TLS, 67:3480 (1968), 124
- Atkinson, Brooks, 'W.B. Yeats, Man of Letters', New York Times, 7 June 1936, p.9.
- Beckson, Karl, 'Yeats and the Rhymers' Club', Yeats Studies, 1 (Bealtaine 1971), 20-41

- Bickley, Francis, 'Mr. Yeats and Himself', Bookman, 71:425  
(February 1927), 282-83
- Binyon, Lawrence, 'William Butler Yeats', Bookman, 63:376  
(January 1923), 196-99
- Cary, Meredith, 'Yeats and Moore - An Autobiographical Conflict',  
Fire-Ireland, 4:3 (Autumn 1969), 94-109
- Clarke, Austin, 'Mr. Yeats and His Contemporaries', London  
Mercury, 34:200 (June 1936), 169-70
- Colum, Mary M., 'The Conqueror Artist', Forum and Century,  
100:5 (November 1938), 226-27
- Colum, Padraic, 'Yeats Looks Back', Saturday Review, 16 May 1936,  
p.7
- Donoghue, Denis, and Frank Kermode, 'Jongsen', TLS, 71:3650  
(1972), 157
- Eglinton, John, 'Mr. Yeats's Autobiographies', The Dial,  
83:2 (August 1927), 94-7
- 'Yeats at the High School', The Erasmian, 30  
(June 1939), 11-12
- Elliott, Maurice, 'Yeats and the Professor', Ariel (July 1972)
- Fennelly, Lawrence W., 'W.B. Yeats and S.L. MacGregor Mathers',  
in Yeats and the Occult, ed. by George Mills Harper, Yeats  
Studies Series (Macmillan: London, 1975), pp. 285-306
- Fletcher, Ian, 'Bedford Park: Aesthete's Elysium?', in Romantic  
Mythologies, ed. by Ian Fletcher (Routledge and Kegan Paul:  
London, 1967), pp. 169-207
- 'Herbert Horne: The Earlier Phase', English  
Miscellany 21 (1970), 117-57
- 'The Image of a Poet', in W.B. Yeats: Images of  
a Poet, ed. by D.J. Gordon (Manchester University Press:  
Manchester, 1961), pp. 7-14
- 'Poet and Designer: W.B. Yeats and Althea Gyles',  
Yeats Studies, 1 (Bealtaine 1971), 42-79
- 'Rhythm and Pattern in Autobiographies', in An  
Honoured Guest, ed. by Denis Donoghue and J.R. Mulryne (Edward  
Arnold: London, 1965), pp. 165-89
- 'Yeats's Quest for Self-Transparency', TLS,  
72:3698 (1973), 53-55
- Goldman, Arnold, 'Yeats, Spiritualism, and Psychical Research',  
in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies  
Series (Macmillan: London, 1975), pp. 108-129

- Gould, Warwick, "'Lionel Johnson Comes the First to Mind": Sources for Owen Aherne', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 255-84
- Gregory, Lady Augusta, 'Synge', The English Review (March 1913)
- Gregory, Horace, 'Yeats Revisited', Poetry, 84:3 (June 1954), 153-57
- Harper, George Mills, 'Meditations upon Unknown Thought': Yeats's Break with MacGregor Mathers', Yeats Studies, 1 (Bealtaine 1971), 175-202
- 'A Subject of Investigation': Miracle at Mirebeau' in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 172-189
- Hood, Walter Kelly, 'Michael Robartes: Two Occult Manuscripts', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 204-224
- Jeffares, A. Norman, 'The Great Purple Butterfly', Sewanee Review, 82:1 (Winter 1974), 108-18
- ' "Gyres" in the Poetry of W.B. Yeats', English Studies, 27:3 (June 1946), 65-74
- 'John Butler Yeats', in In Excited Reverie, ed. by A. Norman Jeffares and K.G.W. Cross (Macmillan: London, 1965), pp. 24-47
- Macken, Mary M., 'John O'Leary, W.B. Yeats, and the Contemporary Club', Studies, 28 (March 1939), 136-42
- Macneice, Louis, 'Dramatis Personae', Criterion, 16:62 (October 1936), 120-22
- Minchin, H.C., 'Memory Harbour', Sunday Times, 21 November 1926, p.8
- Muir, Edwin, 'A High Monologue: Autobiographical Papers by Mr. W.B. Yeats', Scotsman, 28 May 1936, p.15
- Murphy, William M., 'The Ancestry of William Butler Yeats', Yeats Studies, 1 (Bealtaine 1971), 1-19
- 'Psychic Daughter, Mystic Son, Sceptic Father', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 11-26
- 'William Butler Yeats's John Sherman: An Irish Poet's Declaration of Independence', Irish University Review, 9 (Spring 1979), 92-111

- O'Donnell, William H., 'Yeats as Adept and Artist: The Speckled Bird, The Secret Rose, and The Wind among the Reeds', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 55-79
- O'Driscoll, Robert, 'Yeats on Personality: Three Unpublished Lectures', in Yeats and the Theatre, ed. by Robert O'Driscoll and Lorna Reynolds, Yeats Studies Series (Macmillan: London, 1975), pp. 4-59
- O'Faolain, Sean, 'Yeats on Synge', Irish Statesman, 11:4 (29 September 1928), 71-2
- Olney, James, 'The Esoteric Flower: Yeats and Jung', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 27-54
- Poore, Charles, 'The Autobiography of William Butler Yeats', New York Times, 12 December 1953, p.6.
- Raine, Kathleen, 'The Discipline of the Symbol', Listener, 53:1360 (24 March 1955), 540
- Rajan, Balachandra, 'Yeats, Synge and the Tragic Understanding', Yeats Studies, 2 (Bealtaine 1972), 66-79
- Robinson, Lennox, 'William Butler Yeats: Personality', in In Excited Reverie, ed. by A. Norman Jeffares and K.G.W. Cross (Macmillan: London, 1965), pp. 14-23
- Ronsley, Joseph, 'Yeats's Lecture Notes for "Friends of My Youth"', in Yeats and the Theatre, ed. by Robert O'Driscoll and Lorna Reynolds, Yeats Studies Series (Macmillan: London, 1975), pp. 60-81
- Russell, George, 'The Memories of a Poet', Irish Statesman, 4 December 1926, p.302
- Sidnell, Michael J., 'Mr. Yeats, Michael Robartes and Their Circle', in Yeats and the Occult, ed. by George Mills Harper, Yeats Studies Series (Macmillan: London, 1975), pp. 225-254
- Strong, L.A.G., 'The Aristocratic Ideal', Spectator, 156:5631 (29 May 1936), 988
- Todhunter, John, 'Frederick York Powell: a Reminiscence', supplement to The Green Sheaf, 13 (1904)
- Toynbee, Philip, 'Good Books and Bad', Observer, 24 April 1955, p.13
- Yeats, W.B., 'Costello the Proud, Oona MacDermott and the Bitter Tongue', The Pageant, 295 (1896)
- 'The Folly of Argument', The Manchester Playgoer (June 1911)
- Wade, Allan, 'A Poet Young And Old', Time and Tide, 36:13 (26 March 1955), 402-03
- Wilson, Edmund, 'Yeats's Memoirs', New Republic 50:638 (23 February 1927), 22-3