

# William Butler Yeats

An Exhibition



The University of Kansas Library

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copy Ottawa Montreal  
for W.B. Yeats Dec 21 1921

POEMS WRITTEN IN DISCOURAGE-  
MENT, BY W. B. YEATS

1912-1913

CUALA PRESS  
DUNDRUM

1913

# William Butler Yeats

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*A catalog of an exhibition from  
the P. S. O'Hegarty Collection in  
The University of Kansas Library*

by

Hester M. Black

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## Note

All the items in this exhibition, except some of the autograph letters which were acquired separately, are part of the O'Hegarty collection in the University of Kansas Library. This collection was purchased in 1955 from Mr. P. S. O'Hegarty of Dublin, Ireland.

The two autograph letters from Yeats to Ernest Rhys are from a group of thirteen such letters recently presented to the Library by Mr. Charles E. Feinberg.

Mr. T. E. Hanley of Bradford, Pennsylvania, has kindly lent us from his private collection, for this exhibition, the charcoal drawing of Yeats by Ivan Opffer (1932).

*[Yeats's] poetry is better poetry because he gave himself to so many other things. His patriotism, his public spirit, his capacity for staunch friendship and passionate love all enrich it.—G. S. FRASER.*

*No other poet writing English in our time has been able to deal with supreme artistic success with such interesting and such varied experience.—EDMUND WILSON.*

*I cry continually against my life. I have sleepless nights, thinking of the time that I must take from poetry . . . and yet, perhaps, I must do all these things that I may set myself into a life of action and express not the traditional poet but that forgotten thing, the normal active man.—W. B. YEATS.*

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# The Great Poet

THE MAN WHO DREAMED OF FAERYLAND. "My poetry . . . is almost all a flight into fairyland from the real world, and a summons to that flight . . . I hope some day to alter that and write poetry of insight and knowledge."—Letter to KATHARINE TYNAN, March 14th, 1888.

Song of the Faeries and Voices. In *The Dublin University Review*, March, 1885, Vol. I, no. 2.

Yeats's first published work. Both these poems were reprinted in *The Wanderings of Oisín*, and a rewritten version of *Voices*, entitled *The Cloak, the Boat and the Shoes*, appeared in *Poems*, 1895.

The Island of Statues, An Arcadian Faery Tale—in Two Acts. In the *Dublin University Review*, April-July, 1885, Vol. I. nos. 3-6.

The third scene of Act II was reprinted in *The Wanderings of Oisín*, but the remainder of the poem was never reprinted. In *Reveries* Yeats describes how he was "invited to read out a poem called 'The Island of Statues,' an arcadian play in imitation of Edmund Spenser, to a gathering of critics who were to decide whether it was worthy of publication in the College magazine."

Mosada. In *The Dublin University Review*, June, 1886, Vol. II, no. 6.

Mosada. A Dramatic Poem. With a frontispiece portrait of the author by J. B. Yeats. Reprinted from *The Dublin University Review*. Dublin, printed by Sealy, Bryers and Walker, 1886.

This is one of a few facsimile copies of *Mosada*, omitting p. 12, made up from photostats printed on Vandyke paper and stitched inside plain light brown kraft paper covers, which were discovered by Mr. Pádraig Ó Broin of Toronto, Canada.

This was Yeats's first published book, and copies of the original edition are exceedingly rare; unhappily, the University of Kansas Library does not yet own this cornerstone of any Yeats collection.

Autograph Letter from Miss Elizabeth Yeats to Mr. P. S. O'Hegarty concerning the first edition of *Mosada*, in which she states that it consisted of 100 copies.

Mosada. Dublin, Cuala Press, privately printed, October, 1943.

The colophon reads: Fifty copies only of this edition of *Mosada* have been privately printed from the text of 1889 published in *The Wanderings of Oisín* with the manuscript corrections made by the author on his own copy. This is number 48.

*The Wanderings of Oisín and Other Poems*. London, Kegan Paul, Trench and Co., 1889.

This copy is inscribed on the first blank leaf: "Montagu Griffin from his friend W. B. Yeats. London Feby 1889." (Montague L. Griffin was a writer who belonged to *The Irish Monthly* group.)

*The Wanderings of Oisín: Dramatic Sketches, Ballads & Lyrics*. London, T. Fisher Unwin, 1892.

This second issue, of which only 100 copies were made, consists of the original sheets with a cancel title and a frontispiece by Edwin John Ellis.

The influence of Morris and the pre-Raphaelite movement is very evident in these poems. In *Reveries* Yeats says that when he had finished he was "dissatisfied with its yellow and its dull green, with all that overcharged colour inherited from the romantic movement."

*... that sea-rider Oisín led by the nose  
Through three enchanted islands, allegorical dreams,  
Vain gaiety, vain battle, vain repose,  
Themes of the embittered heart, or so it seems,  
That might adorn old songs or courtly shows;  
But what cared I that set him on to ride,  
I, starved for the bosom of his faery bride?"*

*The Countess Kathleen and Various Legends and Lyrics*. London, T. Fisher Unwin, 1892. (Cameo series). Also a copy in Japan vellum boards, one of an edition of 30 copies each signed by the publisher.

This book shows Yeats turning more and more to Irish themes and introducing many of the ancient Irish heroes into his poems. It contains the first publication of "The Rose" poems. To Yeats the rose was "a symbol of spiritual love and supreme beauty." In later years he wrote: "I cannot have altogether failed in simplicity, for these poems, written before my seven and twentieth year, are still the most popular that I have written."

Poems. London, T. Fisher Unwin, 1895. One of an edition of twenty-five copies printed on Japan paper and signed by the author.

In this book Yeats used the titles *Crossways* and *The Rose* to distinguish between his earliest verse and that written between 1889 and 1892. He always retained these titles in subsequent collections of his poems. In the preface, referring to the *Crossways* poems, he says that in them he “tried many pathways” and in *Rosa Alchemica* Michael Robartes remarks “I have been with many and many dreamers at the same crossways.”

The Land of Heart's Desire. London, T. Fisher Unwin, 1894.

The Land of Heart's Desire. Chicago, Stone & Kimball, MDCCCXIV [*sic*] First American edition, limited to 450 copies, published in 1894.

“In my *Land of Heart's Desire*, and in some of my lyric verse of that time, there is an exaggeration of sentiment and sentimental beauty which I have come to think unmanly. The popularity of *The Land of Heart's Desire* seems to me to come not from its merits but because of this weakness.”

The Wind Among the Reeds. London, Elkin Mathews, 1899.

This volume marks the culmination of Yeats's early manner. He still dreams of Faeryland but the poems are increasingly mystical in content. In many of the titles he uses the names of his “masks,” Aedh, Hanrahan, and Michael Robartes. These were personages in *The Secret Rose*, but Yeats says, “I have used them in this book more as principles of the mind than as actual personages.” He again introduces the Rose symbol and the symbols of the hound and deer, images of desire. In *The Trembling of the Veil* he writes that Arthur Symonds's translations from Mallarmé “may have given elaborate form to my verses of those years, to the latter poems of *The Wind Among the Reeds*, to *The Shadowy Waters*,” and in his essay on *The Symbolism of Poetry* he describes the rhythms of these poems as “those wavering, meditative, organic rhythms, which are the embodiment of the imagination, that neither desires nor hates, because it has done with time, and only wishes to gaze upon some reality, some beauty.”

The Shadowy Waters. London, Hodder and Stoughton, 1900.

The Shadowy Waters. Second edition. London, Hodder and Stoughton, 1901.

This copy contains a typescript, with manuscript emendations by Yeats, of "New Passages for Shadowy Waters," accompanied by a letter from Yeats to William Fay.

The Shadowy Waters. New York, Dodd, Mead and Company, 1901.

This dramatic poem has been described by Louis MacNeice as "an extreme example of old-fashioned Romantic escapism," and by T. S. Eliot as "one of the most perfect expressions of the vague enchanted beauty of [the pre-Raphaelite] school." Yeats had worked on it since he was a boy. In *Reveries* he describes how in his boyhood he once persuaded a cousin at Rosses Point to take him out in a boat at midnight so that he might find what seabirds began to stir before dawn. "It was for the poem that became . . . 'The Shadowy Waters' that I had wanted the birds' cries, and it had been full of observation had I been able to write it when I first planned it."

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In *A Portrait of the Artist as a Young Man* Joyce wrote in mockery of Yeats: "Michael Robartes remembers forgotten beauty and, when his arms wrap her round, he presses in his arms the loveliness which has long faded from the world. Not this. Not at all. I desire to press in my arms the loveliness that has not yet come into the world." But in these words he really expressed Yeats's own feelings at the turn of the century.

". . . cold  
And passionate as the dawn."  
"I deliberately reshaped my  
style, deliberately sought out  
an impression of cold light  
and tumbling clouds."

In *The Seven Woods: Being Poems Chiefly of the Irish Heroic Age*. Dundrum, The Dun Emer Press, 1903.

The colophon reads: "Here ends *In The Seven Woods*, written by William Butler Yeats, printed, upon paper made in Ireland, and published by Elizabeth Corbet Yeats at the Dun Emer Press, in the house



of Evelyn Gleeson at Dundrum in the county of Dublin, Ireland, finished the sixteenth day of July, in the year of the big wind, 1903." Signed by the author on the title page.

"...foreshadowing... a change that may bring a less dream-burdened will into my verses." In this volume we see the beginning of Yeats's epigrammatic manner, the shaping of a severe and classical style and the use of personal and contemporary themes.

This book was the first published by the Dun Emer Press and its rather peculiar colophon was satirized by Joyce in *Ulysses*—"Printed by the weird sisters in the year of the big wind."

The Green Helmet and Other Poems. Churchtown, Dundrum, The Cuala Press, 1910.

Here "we note the completion of Yeats's first metamorphosis. He is no longer living in a land of dream; he is in waking Ireland."—David Daiches.

Poems Written in Discouragement, 1912-1913. Dundrum, Cuala Press, 1913.

Yeats has inscribed this copy in ink on the cover "Lady Ottoline Morrell from W. B. Yeats, Dec 20 1921" and on the inside cover he has written in pencil "50 copies only done for private circulation." The cover is reproduced as the frontispiece of this exhibition catalog.

These poems were inspired mainly by the Dublin Corporation's refusal of a building for Sir Hugh Lane's famous collection of pictures, but they also express Yeats's disillusionment with contemporary Ireland—

*"Romantic Ireland's dead and gone,  
It's with O'Leary in the grave."*

Responsibilities: Poems and a Play. Churchtown, Dundrum, Cuala Press, 1914.

The trend towards a greater realism and familiarity in his poetry is expressed by Yeats in the last poem in this book, "A Coat":

*"I made my song a coat  
Covered with embroideries . . .  
Song, let them take it,  
For there's more enterprise  
In walking naked."*

In 1913 Yeats wrote in a letter to his father: “. . . of recent years instead of vision, meaning by vision the intense realization of estatic emotion symbolised in a definite imagined region, I have tried for more self-portraiture, I have tried to make my work convincing with a speech so natural that the hearer would feel the presence of a man thinking and feeling. There are always the two kinds of poetry—Keats, the type of vision, Burns a very obvious type of the other, too obvious indeed. It is in dramatic lyrical expression that English poetry is most lacking as compared with French poetry. Villon always and Ronsard at times create marvellous drama out of their own lives.”

Eight Poems. Transcribed by Edward Pay. London, published by “Form” at the Morland Press Ltd., 1916. One of 70 copies printed on Japanese vellum.

Easter, 1916. Privately printed by Clement Shorter for distribution among his friends. [1916] 25 copies only.

The Rising in Dublin and Proclamation of the Irish Republic took place on Easter Monday, April 24, 1916, and between May 3 and 9, Padraic Pearse, Thomas MacDonagh, Joseph Plunkett, John MacBride, and other of the leaders were executed. On 11 May, 1916, Yeats wrote to Lady Gregory from London, where he was then living: “The Dublin tragedy has been a great sorrow and anxiety . . . I am trying to write a poem on the men executed—‘terrible beauty has been born again’ . . . I had no idea that any public event could so deeply move me—and I am very despondent about the future.” Maud Gonne said that when Yeats was staying with her in Normandy in September, 1916, he worked all one night on the poem and read it to her on the seashore the next morning. The poem is dated 25 September, 1916, but it would appear from the letter to Lady Gregory that Yeats had been working on it for some months.

The Wild Swans at Coole, Other Verses and a Play in Verse. Churchtown, Dundrum, Cuala Press, 1917.

The Wild Swans at Coole. London, Macmillan and Co., Limited, 1919. Cover design by T. Sturge Moore.

This book was described by Middleton Murry as Yeats’s swan song. “It is eloquent of final defeat; the following of a lonely path has ended in the poet’s sinking exhausted in a wilderness of grey.”

Nine Poems. London, privately printed by Clement Shorter, October 1918. 25 copies only.

Typescripts of eight of the above poems, corrected and signed by Yeats.

Michael Robartes and the Dancer. Churchtown, Dundrum, Cuala Press, 1920.

Here were published for the first time the poems inspired by the Rising of 1916. This book also contains several "metaphysical" poems which were afterwards explained in *A Vision* (1925).

SAILING TO BYZANTIUM. *"I bade, because the wick and oil are spent  
And frozen are the channels of the blood,  
My discontented heart to draw content  
From beauty that is cast out of a mould  
In bronze . . ."*

Seven Poems and a Fragment. Dundrum, The Cuala Press, 1922.

The Cat and the Moon and Certain Poems. Dublin, The Cuala Press, 1924.

October Blast. Dublin, The Cuala Press, 1927.

The Tower. London, Macmillan and Co., Limited, 1928.

This volume contains the poems previously published in *Seven Poems and a Fragment*, *The Cat and the Moon*, and *October Blast*.

Yeats's "Tower" period has been compared to the third period of Beethoven. The poems in this book and in *The Winding Stair* (1933) are the fine flower of Yeats's poetry, the highest achievement of his genius.

On April 25, 1928, Yeats wrote to Olivia Shakespear: "*The Tower* is a great success, two thousand copies in the first month, much the largest sale I have ever had . . . Re-reading *The Tower* I was astonished at its bitterness, and long to live out of Ireland that I may find some new vintage. Yet that bitterness gave the book its power and it is the best book I have written."

*The Winding Stair*. New York, The Fountain Press, 1929. One of six hundred copies, numbered and signed by the author.

In a letter to Olivia Shakespear, dated October 2 (or 4) 1927, Yeats explained: "Two or three weeks ago an American with a private press offered me £300 for six months' use of sixteen or so pages of verse. I

had about half the amount. I agreed and undertook to write a hundred and fifty lines in two months. I have already written 50 or 60 lines, and he has already paid £150. I am giving him 'The Woman Young and Old,' a poem call 'Blood and the Moon' (a Tower poem) which was written weeks ago; and I am writing a new tower poem 'Sword and Tower,' which is a choice of rebirth rather than a deliverance from birth. I make my Japanese sword and its silk covering my symbol of life. . ."

Three Things. Drawings by Gilbert Spencer. London, Faber & Faber Ltd., 1929. One of a large-paper edition limited to 500 copies. Signed by the author.

Words for Music Perhaps and Other Poems. Dublin, The Cuala Press, 1932.

Most of these poems were written at Rapallo in 1929. On March 2, 1929, Yeats wrote to Mrs. Shakespear: "I am writing *Twelve Poems for Music*—have done three of them (and two other poems)—not so much that they may be sung as that I may define their kind of emotion to myself. I want them to be all emotion and all impersonal. One of the three I have written is my best lyric for some years I think. They are the opposite of my recent work and all praise of joyous life, though in the best of them [*Three Things*] it is a dry bone on the shore that sings the praise."

The Winding Stair and Other Poems. London, Macmillan and Co., Limited, 1933.

Contains the poems published in *The Winding Stair* (1929), *Three Things*, and *Words for Music Perhaps*.

A. E. says of *The Winding Stair* that it is "the justification of the poet's intellectual adventures into philosophy, mysticism, and symbolism, into magic and spiritualism, and many ways of thought which most people regard as by-ways which lead nowhither . . . It is his habit of continual intellectual adventure which has kept his poetry fresh."

The Tower was Yeats's home at Ballylee, near Coole, which he called Thoor Ballylee. In *The Celtic Twilight* he had written of the "old square castle, Ballylee, inhabited by a farmer and his wife, and a cottage where their daughter and their son-in-law live, and a little mill with an old miller, and old ash-trees throwing green shadows upon a

little river and great stepping stones," and for years he dreamed of living in this castle. Finally, in June, 1917, he purchased the tower at Ballylee for thirty-five pounds. In *Blood and the Moon* he wrote:

*"I declare this tower is my symbol; I declare  
This winding, gyring, spiring treadmill of a stair is  
my ancestral stair."*

AN OLD MAN'S EAGLE MIND. "*... And I may dine at journey's end  
With Landor and with Donne.*"

*"We only begin to live when we conceive  
life as tragedy."*

New Poems. Dublin, The Cuala Press, 1938.

Last Poems and Two Plays. Dublin, The Cuala Press, 1939.

Last Poems & Plays. London, Macmillan & Co. Ltd., 1940.

This volume contains all the poems in *New Poems*, three poems from *On the Boiler* and the poems and plays in *Last Poems and Two Plays*.

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"Yeats's search for a complete and systematic symbolization of experience . . . finally led him to a highly abstract and artificial philosophy from which ordinary human values had almost completely disappeared. If he could not obtain adequate pattern from life, he would do so from death. The poetry of his last years becomes increasingly bloodless, though always skilful and often impressive . . ."—David Daiches.

*"Cast a cold eye  
On life, on death.  
Horseman, pass by!"*

# Theatre Business

“. . . My curse on plays  
That have to be set up in fifty ways,  
On the day's war with every knave and dolt,  
Theatre business, management of men.”

Autograph Letter from Yeats to Alice Milligan, written in 1897 from Lady Gregory's home at Coole Park, concerning a proposal to produce Celtic plays in Dublin. "Edward Martyn, Lady Gregory of Coole Park and myself are arranging to produce certain celtic plays in Dublin. We wish to begin next year . . ."

In 1897 Yeats first met Lady Gregory and first went to stay at Coole Park. In *The Trembling of the Veil* he writes: "On the sea coast at Duras, a few miles from Coole, an old French count, Florimond de Bastero, lived for certain months in every year. Lady Gregory and I talked over my project of an Irish Theatre looking out upon the lawn of his house, watching a large flock of ducks . . . I told her that I had given up my project because it was impossible to get the few pounds necessary for a start in little halls, and she promised to collect or give the money necessary."

The Countless Cathleen.

Actor's prompt copy without title-page. Bound in brown paper covers. The words "Aleel" and "Countless Cathleen" are written in ink on the front cover. There are typed passages pasted over the original printed passages and manuscript annotations which appear to be in Yeats's writing.

Program of Tableaux from "Countess Cathleen" staged at the Chief Secretary's Lodge, Phoenix Park, Dublin, in January, 1899.

Advertisement of Performances of "The Countess Cathleen" by W. B. Yeats and "The Heather Field" by Edward Martyn in the Antient Concert Rooms, Dublin, on May 8th, 9th, 10th, 12th, and 13th, 1899.

With this performance of *The Countless Cathleen* and *The Heather Field* the Irish Literary Theatre started its career. The performance is described in Yeats's *Dramatis Personae* and in George Moore's *Ave*. Max Beerbohm, critic for *The Saturday Review*, wrote of it: "I know

not when I have found in a theatre more esthetic pleasure . . . Despite the little cramped stage which was as tawdry as it should have been dim, I was from first to last conscious that a beautiful play was being enacted."

Diarmuid and Grania. A Play in Three Acts by George Moore and W. B. Yeats; now first printed with an introductory note by William Becker. [Reprinted from The Dublin Magazine, April-June, 1951]

This play was produced by the Benson Company at the Gaiety Theatre, Dublin, in October, 1901, but neither Yeats nor Moore ever wished to publish it. The play was thought to be lost until the typescript upon which this version was based was discovered.

Cathleen ni Houlihan. A Play in One Act and in Prose. London, printed at the Caradoc Press, Chiswick, for A. H. Bullen, 1902.

Yeats wrote to Lady Gregory: "One night I had a dream almost as distinct as a vision, of a cottage where there was well-being and fire-light and talk of a marriage, and into the midst of that cottage there came an old woman in a long cloak. She was Ireland herself, that Cathleen ni Houlihan for whom so many songs have been sung and about whom so many stories have been told and for whose sake so many have gone to their death . . . We turned my dream into the little play, *Cathleen ni Houlihan* . . ."

This play was first produced by W. G. Fay's Irish National Dramatic Company at St. Teresa's Hall, Clarendon Street, Dublin, on 2, 3, 4 April, 1902. Maud Gonne played the part of Cathleen and Yeats wrote that she "made Cathleen seem like a divine being fallen into our mortal infirmity."

Where There Is Nothing. A Drama in Five Acts. John Lane, 1902.

Fifteen copies of this edition were printed for copyright and of these only eight were known to be still in existence in 1908. Signed by the author on the title-page.

Where There Is Nothing. A Drama in Five Acts. 1902. American privately printed large paper edition. 30 copies printed for John Quinn. Signed by the author on the title-page.

These two editions contain a dedication to Lady Gregory, dated September 19, 1902, which does not appear in any subsequent edition. "I offer you a book which is in part your own . . . You said I might dictate to you and we worked in the mornings at Coole, and I never did anything that went so easily and quickly, for when I hesitated, you had the right thought ready, and it was always you who gave the right turn to the phrase and gave it the ring of daily life . . ." In a letter to A. H. Bullen which accompanied a revised version of *The Hour-Glass* (see below) Yeats said that Douglas Hyde also collaborated in writing *Where There Is Nothing* but had forbidden Yeats to mention his name.

Typed Letter (signed by Yeats) to A. B. Walkley about *Where There Is Nothing*, dated June 20 [1903] (Printed in *Letters*, ed. Wade, p. 405-6).

*The Hour-Glass and Other Plays*, being Volume Two of *Plays for an Irish Theatre*. New York, The Macmillan Company; London, Macmillan & Co., Ltd., 1904. "One hundred copies printed on Japanese Vellum, of which this is no. 6."

*The Hour-Glass, Cathleen ni Houlihan, The Pot of Broth*: being Volume Two of *Plays for an Irish Theatre*. London, A. H. Bullen, 1904.

*The Hour-Glass, Cathleen ni Houlihan, The Pot of Broth*. Dublin, Maunsel and Co. Ltd., 1905. (Abbey Theatre Series, vol. IV)

*The Hour-Glass: A Morality*. London, A. H. Bullen, 1907.

With Yeats's manuscript revisions, and accompanied by a typed letter from Yeats to Bullen, dated 12th February, 1908.

*The Hour Glass*. (Privately printed) Cuala Press [1914] 50 copies only.

*The Hour-Glass* was first written in prose in 1902, and was produced by the Irish National Dramatic Company at the Molesworth Hall, Dublin, on March 14, 1903, and in London on May 3, 1903. Wilfrid Scawen Blunt was present at the latter performance and recorded his impressions: "The first piece was a terrible infliction called "The Hour Glass," by Yeats . . . What Yeats can mean by putting such thin stuff on the stage I can't imagine." Yeats was ashamed of the play; he afterwards changed the ending and finally wrote a new version, which was partly in verse.

*The Pot of Broth* was first performed by the Irish National Dramatic Company at the Antient Concert Rooms, Dublin, on 30 October,



1902. Yeats considered it too slight for inclusion in his *Collected Works* (1908).

The King's Threshold: a Play in Verse. New York, Printed for Private Circulation, 1904. One hundred copies printed for John Quinn. Signed by the author on the title-page.

The King's Threshold: and On Baile's Strand: being Volume Three of Plays for an Irish Theatre. London, A. H. Bullen, 1904.

The Royalty Theatre. The Programme of the Irish National Theatre Society. Performance under the auspices of the Irish Literary Society, London, 26th March, 1904.

The plays performed were *The King's Threshold*, by W. B. Yeats, *Riders to the Sea*, by J. M. Synge, and *In the Shadow of the Glen*, by J. M. Synge.

*The King's Threshold* was first played by the Irish National Theatre Society at Molesworth Hall, Dublin, on 8 October, 1903. "It was written when our Society was beginning its fight for the recognition of pure art in a community of which one half is buried in the practical affairs of life, and the other half in politics and a propagandist patriotism."

Programme. Irish National Theatre Society, Abbey Theatre. 27th December, 1904, to 3rd January, 1905.

These were the first performances given in the newly constructed Abbey Theatre. The plays performed were *On Baile's Strand* and *Kathleen Ni Houlihan* by W. B. Yeats, *Spreading the News* by Lady Gregory, and *In the Shadow of the Glen*, by J. M. Synge.

Deirdre: being Volume Five of Plays for an Irish Theatre. London, A. H. Bullen; Dublin, Maunsell & Co. Ltd., 1907.

Alterations in 'Deirdre.'

Four page leaflet printed in November, 1908 for insertion in the published copies of the play. It was printed for Mrs. Patrick Campbell's production of the play in London on November 27, 1908.

Autograph Letter from Yeats to Bullen (undated) concerning the alterations in *Deirdre*.

*Deirdre* was first performed at the Abbey Theatre on November 26th, 1906, and aroused greater interest among the theatre-going public in Dublin than any of Yeats's verse plays since *The Countess Cathleen*. Of this play Sturge Moore wrote to Yeats: "It is very beautiful and very original; the verse in its very texture is quite an invention of your own, and the construction admirable, though I think the mood one of the most difficult to present dramatically."

The Unicorn from the Stars and Other Plays. By William B. Yeats and Lady Gregory. New York, The Macmillan Company, 1908.

*The Unicorn from the Stars* is a rewriting of *Where There is Nothing*. In the letter to A. H. Bullen which accompanied the revised version of *The Hour-Glass* (see above) Yeats wrote: "Though "The Unicorn" is almost altogether Lady Gregory's writing it has far more of my spirit in it than "Where there is nothing" . . . I planned out "The Unicorn" to carry to a more complete realization the central idea of the stories in "The Secret Rose" and I believe it has more natural affinities with those stories in their atmosphere than has "Where there is nothing"."

The Golden Helmet. New York, John Quinn, 1908. 50 copies printed, numbered in red ink. This is copy no. 7. Inscribed: To Jack B. Yeats with the Publisher's compliments. N. Y., June 10, 1908.

Programme. National Theatre Society, Ltd., Abbey Theatre. First Production, The Golden Helmet, a Heroic Farce, by W. B. Yeats. 19th, 20th, 21st March, 1908.

The Green Helmet, an Heroic Farce. Stratford-upon-Avon, Shakespeare Head Press, 1911. Signed by the author on the title-page.

*The Golden Helmet* is a prose version of the play later rewritten as *The Green Helmet* "in a kind of irregular rhymed fourteeners."

Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenollosa, Chosen and Finished by Ezra Pound, with an introduction by William Butler Yeats. Dundrum, Cuala Press, 1916.

It was Ezra Pound who introduced Yeats to the Noh plays, on which, from 1916 onwards, all his plays were based in one way or another. ". . . with the help of these plays 'translated by Ernest Fenol-

losa and finished by Ezra Pound' I have invented a form of drama, distinguished, indirect and symbolic, and having no need of mob or press to pay its way—an aristocratic form."

The Dreaming of the Bones. In *The Little Review*, January, 1919, Vol. V, no. 9. Two Plays for Dancers. [Churchtown, Dundrum] Cuala Press, 1919.

Contents: *The Dreaming of the Bones* and *The Only Jealousy of Emer*.

Four Plays for Dancers. London, Macmillan and Co., Limited, 1921.

Contents: *At the Hawk's Well*, *The Only Jealousy of Emer*, *The Dreaming of the Bones*, *Calvary*.

These plays are closer to the Noh model than are Yeats's subsequent plays. All are for performance in some drawing-room where there can be only a small audience. "Two of these plays must be opened by the unfolding and folding of a cloth . . . and all must be closed by it . . . All must be played to the accompaniment of drum and zither and flute . . . and the players must move a little stiffly and gravely like marionettes and, I think, to the accompaniment of drum taps."

The Player Queen. London, Macmillan and Co., Limited, 1922.

"It is the only play of mine which has not its scene laid in Ireland. While at work at the Abbey Theatre I had made many experiments with Mr. Gordon Craig's screens and both the tragedy I first planned, and the farce I wrote, were intended to be played in front of those screens. My *dramatis personae* have no nationality because Mr. Craig's screens, where every line must suggest some mathematical proportion, where all is phantastic, incredible, and luminous, have no nationality."

Sophocles' King Oedipus; a Version for the Modern Stage. London, Macmillan and Co., Limited, 1928.

Sophocles' King Oedipus: a Version for the Modern Stage. New York, The Macmillan Company, 1928.

For this version of *Oedipus Rex* Yeats used many translations, including the French version of Paul Masqueray.

The Words upon the Window Pane: A Play in One Act, with Notes upon the Play and its Subject. Dublin, Cuala Press, 1934.

In this play and in *Purgatory* Yeats is concerned with eighteenth century Ireland. The theme of *The Words upon the Window Pane* is the mystery of Swift's relationship with Stella and Vanessa. "Swift haunts me; he is always just round the next corner . . . Thought seems more true, emotion more deep spoken by someone who touches my pride, who seems to claim me of his kindred, who seems to make me a part of some national mythology . . ."

Wheels and Butterflies. London, Macmillan and Co., Limited, 1934.

On 2 December, 1930, Yeats wrote to Mrs. Shakespear: "I want to bring out a book of four plays called *My Wheels and Butterflies*—the wheels are the four introductions. Dublin is said to be full of little societies meeting in cellars and garrets so I shall put this rhyme on a fly-leaf:

*To cellar and garret  
A wheel I send  
But every butterfly  
To a friend*

The 'wheels' are addressed to Ireland mainly—a scheme of intellectual nationalisms."

The four plays in this volume are: *The Words upon the Window Pane, Fighting the Waves, The Resurrection, The Cat and the Moon.*

The King of the Great Clock Tower. Commentaries and Poems. Dublin, Cuala Press, 1934.

A Full Moon in March. London, Macmillan and Co., Ltd., 1935.

Contains a rewriting of *The King of the Great Clock Tower* in verse and also a new version of this play entitled *A Full Moon in March*. "I wrote the prose dialogue of *The King of the Great Clock Tower* that I might be forced to make lyrics for its imaginary people." ". . . I came to the conclusion that prose dialogue is as unpopular among my studious friends as dialogue in verse among actors and playgoers. I have therefore rewritten *The King of the Great Clock Tower* in verse . . . In *The King of the Great Clock Tower* there are three characters, King, Queen and Stroller, and that is a character too many; reduced to the

essentials, to Queen and Stroller, the fable should have greater intensity. I started afresh and called the new version *A Full Moon in March*."

The Herne's Egg; a Stage Play. London, Macmillan & Co. Ltd., 1938.

On November 28, 1935, Yeats wrote to Lady Dorothy Wellesley: "I have a three-act tragi-comedy in my head to write in Majorca, not in blank verse but in short line[s] like 'Fire' but a larger number of four stress lines—as wild a play as 'Player Queen,' as amusing but more tragedy and philosophic depth."

[Program of] The Herne's Egg, presented at the Abbey Theatre on Sunday, 29th October, and Sunday, 5th November, 1950, by the Lyric Theatre Company.

This was the first production of *The Herne's Egg*. The setting and costumes were by Miss Anne Yeats, the poet's daughter, and the cover design for the program was drawn by her.

[Program of] The Death of Cuchulain. Presented at the Abbey Theatre on Sunday 2nd, and Sunday 9th December, 1945, by the Lyric Theatre Company.

This was the first production of Yeats's last play. The settings and costumes were by Miss Anne Yeats. *The Death of Cuchulain* was published in *Last Poems and Two Plays*.

The Arrow. W. B. Yeats Commemoration Number. Dublin, published by the Abbey Theatre, Summer, 1939.

*The Arrow* was an occasional publication by the Abbey Theatre. Previous to this, five numbers had appeared, two in 1906, two in 1907, and one in 1909, all edited by Yeats. This memorial number was edited by Lennox Robinson in the summer succeeding the poet's death.

Abbey Theatre. Souvenir Programme. Memorial Performances of Works by W. B. Yeats. February 2nd, 1941.

The plays performed were *Cathleen Ni Houlihan* and *The King's Threshold*. A number of Yeats's poems were also spoken and a Tribute to W. B. Yeats was delivered by Roibeard O Farachain.

\* \* \*

"I have been busy with a single art, that of the theatre, of a small,

unpopular theatre; and this art may well seem to practical men, busy with some programme of industrial or political regeneration, of no more account than the shaping of an agate; and yet in the shaping of an agate, whether in the cutting or the making of the design, one discovers, if one have a speculative mind, thoughts that seem important and principles that may be applied to life itself, and certainly if one does not believe so, one is but a poor cutter of so hard a stone.”

# The Prose Writer

*"Yeats's prose is certainly the most valuable commentary by a poet on his own art since Coleridge's Biographia Literaria and the letters of John Keats."*—J. P. O'DONNELL.

## FICTION

Ganconagh [pseud.] John Sherman and Dhoya. London, T. Fisher Unwin, 1891. (No. 10 of the Pseudonym Library.)

*John Sherman* is Yeats's only published novel. The scene is laid in Sligo (here called Ballah) and London, and the hero was drawn from Yeats's cousin, Henry Middleton. It is largely autobiographical and the prose in the longer descriptive passages is very reminiscent of Pater's. On p. 122 is a passage describing the experience which led Yeats to write *The Lake Isle of Innisfree*.

On October 8, 1888, Yeats wrote to John O'Leary: "My novel or novelette draws to a close. The first draft is complete. It is all about a curate and a young man from the country. The difficulty is to keep the characters from turning into eastern symbolic monsters of some sort which would be a curious thing to happen to a curate and a young man from the country."

*Dhoya* is a wonder story, also set in "Ballah."

A "Ganconagh" was defined by Yeats as "a love-talker, another diminutive being of the same tribe as the lepracaun, but, unlike him, he personated love and idleness."

*The Secret Rose*: with illustrations by J. B. Yeats. London, Lawrence & Bullen, 1897.

This book of "phantastic stories" was described by Yeats as "an honest attempt towards that aristocratic esoteric Irish literature, which has been my chief ambition." George Moore's comment on it was: "Yeats is thinner in his writings than in his talk; very little of himself gets into his literature—very little of it can get in, owing to the restrictions of his style; and these seemed to have crept closer in *Rosa Alchemica* [one of the stories in *The Secret Rose*] inspiring me to

prophesy one day to Symons that Yeats would lose himself in Mallarmé, whom he had never read.”

The Tables of the Law. The Adoration of the Magi. Privately printed, 1897.

On verso of title-page: These stories were originally intended to follow ‘Rosa Alchemica’ in ‘The Secret Rose.’

The Tables of the Law and The Adoration of the Magi. London, Elkin Mathews, 1904. (Vigo Cabinet series, no. 17)

Prefatory Note on verso of title-page: These two stories were privately printed some years ago. I do not think I should have reprinted them had I not met a young man in Ireland the other day [James Joyce], who liked them very much and nothing else that I have written.

Joyce had picked up a copy of the privately printed edition on a bookstall on the Dublin quays. He admired *The Tables of the Law* so much that he learned it by heart.

Stories of Red Hanrahan. Dundrum, The Dun Emer Press, 1904.

Most of these stories are rewritten versions of stories from *The Secret Rose*. “A friend [Lady Gregory] has helped me to remake these stories nearer to the mind of the country places where Hanrahan and his like wandered and are remembered.”

Stories of Red Hanrahan: The Secret Rose: Rosa Alchemica. London & Stratford-upon-Avon, 1913.

On verso of title-page: First edition 1897 (under the general title *The Secret Rose*). In the present volume the revised version (from Vol. VII of W. B. Yeats’ Collected Works, 1908) has been followed.

Stories of Red Hanrahan and The Secret Rose. Illustrated and decorated by Norah McGuinness. London, Macmillan and Co., Limited, 1927.

On fly-title: *Stories of Red Hanrahan* (1897, rewritten in 1907 with Lady Gregory’s help).

Contains as a dedication the poem *Sailing to Byzantium* (Dedicated to Norah McGuinness).



The Speckled Bird: [part of the concluding chapter of Book I; selected with a note by J. M. Hone]. In *The Bell, March*, 1941, Vol. I. no. 6.

Early in 1896 Yeats undertook to write a novel for Lawrence & Bullen and he accepted an advance of £50 to be charged against eventual royalties. In 1901, as Yeats had failed to write the novel, though he had struggled with it for years, Bullen agreed to take a book of essays instead. In *The Trembling of the Veil* Yeats writes of how when he first visited Coole he was struggling with this novel which he “could neither write nor cease to write”. “My chief person was to see all the modern visionary sects pass before his bewildered eyes . . . and I was as helpless to create artistic, as my chief person to create philosophic, order.”

#### ESSAYS

*The Celtic Twilight. Men and Women, Dhouls and Faeries.* With a frontispiece by J. B. Yeats. London, Lawrence and Bullen, 1893.

“I have desired to show in a vision something of the face of Ireland to any of my people who care for things of this kind. I have therefore written down accurately and candidly much that I have heard and seen, and, except by way of commentary, nothing that I have merely imagined.”

*Ideas of Good and Evil.* 2nd ed. Dublin, Maunsel and Co., Ltd., 1905. Sheets of the second English edition with the title pasted in. The first edition was published in 1903.

On May 14th, 1903, Yeats wrote to George Russell about this book: “The book is only one half of the orange for I only got a grip on the other half very lately. I am no longer in much sympathy with an essay like ‘The Autumn of the Body,’ not that I think that essay untrue. But I think I mistook for a permanent phase of the world what was only a preparation. The close of the last century was full of a strange desire to get out of form, to get to some kind of disembodied beauty, and now it seems to me the contrary impulse has come. I feel about me and in me an impulse to create form, to carry the realization of beauty as far as possible.”

Discoveries: a Volume of Essays. Dundrum, Dun Emer Press, 1907.

The impression made upon Yeats by Synge is evident in these essays. "The more I tried to make my art deliberately beautiful, the more did I follow the opposite of myself . . . Presently I found that I entered into myself and pictured myself and not some essence when I was not seeking beauty at all, but merely to lighten the mind of some burden of love or bitterness thrown upon it by the events of life . . . We should ascend out of common interests . . . but only so far as we can carry the normal, passionate, reasoning self, the personality as a whole."

The Cutting of an Agate. New York, The Macmillan Company, 1912.

The Cutting of an Agate. London, Macmillan and Co., Limited, 1919.

In the English edition *Certain Noble Plays of Japan* is included instead of *Thoughts on Lady Gregory's Translations*. In the Preface Yeats says: "I wrote the greater number of these essays during the ten years after 1902. During those years I wrote little verse and no prose that did not arise out of some need of the Irish players, or from some thought suggested by their work . . ."

Essays 1931 to 1936. Dublin, Cuala Press, 1937.

"Nothing in this book is journalism; nothing was written to please a friend or satisfy an editor, or even to earn money. When I introduced a book it was some book I had awaited with excitement; nor was anything written out of the fullness of knowledge; why should I write what I knew? I wrote always that when I laid down my pen I might be less ignorant than when I took it up. I think my head has grown clearer."

On the Boiler. Dublin, Cuala Press, 1939.

This book was given its title because a mad ship's carpenter named McCoy used occasionally to make speeches from the top of an old boiler on Sligo quay. Only this one number was published, after Yeats's death. He was preparing a second but did not live to complete it.

On 11 November, 1937, Yeats wrote to Lady Wellesley: "I shall be busy writing a Fors Clavigera of sorts—my advice to the youthful mind on all manner of things, and poems. After going into accounts I find

that I can make Cuala prosperous if I write this periodical and publish it bi-annually. It will be an amusing thing to do—I shall curse my enemies and bless my friends. My enemies will hit back, and that will give me the joy of answering them.”

*If I Were Four-and-Twenty*. Dublin, Cuala Press, 1940.

Contains two essays, *If I Were Four-and-Twenty*, first published in *The Irish Statesman* in 1919, and *Swedenborg, Mediums and the Desolate Places*, first published in *Visions and Beliefs in the West of Ireland* by Lady Gregory. At the beginning of the first essay Yeats says: “One day when I was twenty-three or twenty-four this sentence seemed to form in my head . . . “Hammer your thoughts into unity”. For days I could think of nothing else, and for years I tested all I did by that sentence,” and he ends by saying “. . . if I were not four-and-fifty, with no settled habit but the writing of verse, rheumatic, indolent, discouraged, and about to move to the Far East, I would begin another epoch by recommending to the Nation a new doctrine, that of unity of being.”

AUTOBIOGRAPHIES AND DIARIES. *“The life of a man of genius, because of his greater sincerity, is often an experiment that needs analysis and record.”*

*Reveries Over Childhood and Youth*. Churchtown, Dundrum, The Cuala Press, 1915.

*Reveries Over Childhood & Youth*. London, Macmillan and Co., Limited, 1916.

Yeats finished writing *Reveries* at Coole during the closing days of 1914, and on December 29th he wrote to his sister Lily: “Lady Gregory praises the memoir very much, and indeed the few friends who have seen it foretell even a popular success. You and Lolly come in only slightly, Jack a little more definitely, but our father and mother occur again and again. I have written it as some sort of an “apologia” for the Yeats family and to lead up to a selection of our father’s letters . . . As Dowden and O’Leary were dealt with in some detail it should interest Dublin.”

*Four Years*. Churchtown, Dundrum, Cuala Press, 1921.

This book, which deals with the years 1887-1891, afterwards formed Book I of *The Trembling of the Veil*.

The Trembling of the Veil. London, privately printed for subscribers only by T. Werner Laurie, Ltd., 1922.

In the preface Yeats writes: "I have found in an old diary a quotation from Stephane Mallarmé, saying that his epoch was troubled by the trembling of the veil of the Temple. As those words were still true, during the years of my life described in this book, I have chosen The Trembling of the Veil for its title."

Dramatis Personae. Dublin, Cuala Press, 1935.

Yeats wrote this as a rejoinder to George Moore's *Hail and Farewell*, but he could not publish it until after Moore was dead. Originally Yeats called the book *Lady Gregory* and on February 27, 1934, he wrote to Mrs. Shakespear: "I do nothing all day long but think of the drama I am building up in my *Lady Gregory*. 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 this preposterous person. These first chapters are sensations and exciting . . ."

Estrangement: Being Some Fifty Thoughts from a Diary Kept by William Butler Yeats in the Year Nineteen Hundred and Nine. Dublin, The Cuala Press, 1926.

The Death of Synge, and Other Passages from an Old Diary. Dublin, Cuala Press, 1928.

*Estrangement* and *The Death of Synge* are made up of excerpts, in revised form, from a journal which Yeats kept between 1905 and 1913. Here he jotted down his thoughts and impressions, interesting remarks which he heard, drafts for poems. Hone says that he kept it as "an aid to the new understanding of himself . . ."

Pages from a Diary Written in Nineteen Hundred and Thirty. Dublin, Cuala Press, 1944.

This diary contains many of the thoughts which were later incorporated in the second version of *A Vision*.

# The Search For A Myth

*"Those masterful images because complete  
Grew in pure mind, but out of what began?"*

*"...our little memories are but a part of  
some great memory, that renews the world  
and men's thoughts age after age, and our  
thoughts are not, as we suppose, the deep  
but a little foam upon the deep."*

Is the Order of R.R. & A.C. to Remain a Magical Order? Written in March, 1901, and given to the Adepti of the Order of R.R. & A.C. in April, 1901.

A Postscript to Essay Called "Is the Order of R.R. & A.C. to Remain a Magical Order?" Written on May 4th, 1901.

The essay is signed, on p. 30, D.E.D.I. *In the Mountain of Abiegnos* and the *Postscript* is signed, on p. 7, D.E.D.I. The Order Rubidae Rosae & Aureae Crucis was apparently a section of the Order of the Golden Dawn, the mystical society to which Yeats belonged. Each member adopted a motto, usually in Latin, and was known in the order by the initials of the motto; Yeats's was *Daemon Est Deus Inversus*.

Yeats never acknowledged the authorship of these pamphlets and they are amongst the rarest of his writings. They are described by Virginia Moore as "an unmined gold deposit of information as to Yeats's occult convictions".

Per *Amica Silentia Lunae*. London, Macmillan and Co., Limited, 1918.

Per *Amica Silentia Lunae*. New York, The Macmillan Company, 1918. On verso of half title: Special Limited Edition.

Yeats originally intended to call this book *An Alphabet*. On 12 May, 1917, he wrote to his father: "I have just finished a little philosophical book . . . a kind of prose backing to my poetry," and on 14 June, 1917: "Much of your thought resembles mine in *An Alphabet* but mine is part of a religious system more or less logically worked out, a system which will I hope interest you as a form of poetry. I find the setting it all in order has helped my verse, has given me a new framework and new patterns."

Yeats here develops the theory that the poet in the act of creation is not seeking his self, but a mask which is his anti-self, the antithesis

of all that he is in life. He sees the mask as the creative principle: "out of the quarrel with the world we make rhetoric, out of the quarrel with the self we make poetry." All creative activity depends on the energy to assume a mask, to be deliberately reborn as something not oneself.

*A Vision: an Explanation of Life Founded upon the Writings of Giraldus and upon Certain Doctrines Attributed to Kusta Ben Luka.* London, privately printed for subscribers only by T. Werner Laurie Ltd., 1925.

In *A Vision* Yeats sets forth his "system" or "myth," which is the key to much of the symbolism in his later poetry. "Much of this book is abstract, because it has not yet been lived, for no man can dip into life more than a moiety of any system. When a child, I went out with herring fishers one dark night, and the dropping of their nets into the luminous sea and the drawing of them up has remained with me as a dominant image. Have I found a good net for a herring fisher?"

*Stories of Michael Robartes and his Friends: An Extract from a Record Made by his Pupils: and a Play in Prose.* Dublin, Cuala Press, 1931.

These stories were a metamorphosis of material published in *A Vision*, 1925, and were later incorporated in *A Vision*, 1937. On 13 September 1929, Yeats wrote to Mrs. Shakespear: "I shall begin I hope the new version of the Robartes stories. Having proved, by undescribed process, the immortality of the soul to a little group of typical followers, he will discuss the deductions with an energy and a dogmatism and a cruelty I am not capable of in my own person."

*A Vision.* London, Macmillan & Co., Ltd., 1937.

On February 9, 1931, Yeats wrote to Mrs. Shakespear: "I have really finished *A Vision* . . . I write very much for young men between twenty and thirty, as at that age, and younger, I wanted to feel that any poet I cared for . . . saw more than he told of, had in some sense seen into the mystery . . . The young men I write for may not read my *Vision*—they may care too much for poetry—but they will be pleased that it exists. Even my simplest poems will be the better for it . . . I have constructed a myth, but then one can believe in a myth—one only assents to a philosophy."

# The Public Man

*"A sixty year old smiling public man."*

Seanad Éireann Díosbóireachtaí Páirliminte (Parliamentary Debates) Tuairisc Oifigiúil (Official Report). Baile Átha Cliath (Dublin), 1923-1928. Vols. I-X.

Yeats was nominated a member of the Senate of The Irish Free State in 1922 and he remained a member until 1928. His most famous speech was that on divorce with which he opened the debate on June 11th, 1925. In it he defended the rights of the Protestant minority: "We against whom you have done this thing are no petty people. We are one of the great stocks of Europe; we are the people of Grattan; we are the people of Swift, the people of Parnell. We have created the most of the modern literature of this country. We have created the best of its political intelligence."

Autograph Letter from Yeats to Ernest Rhys (undated) in which he apologizes for his absence when Rhys came to visit him—"I have [been] called away to a meeting of my group of the Senate—the summons says my presence 'is of the utmost importance.'"

Ezra Pound wrote to Yeats: "President of the Howly Synod; William by the grace of God; Butler by descent uterine; on the male side Yeats . . . Can you be persuaded to stop reviving the ancient art of oratory—long enough to revive the ancient and more respectable art of lithery correspondence?"

Coinage of Saorstát Éireann, 1928. Dublin, Published by the Stationery Office [1928]

Yeats contributed: What we did or tried to do. Pp. 1-7.

Yeats had been appointed Chairman of the Committee set up in 1926 to advise the Department of Finance on the new coinage. Carl Milles was his candidate for the designs on the coinage, but the designs chosen were by an artist from Yorkshire, Mr. Percy Metcalfe.

The Bounty of Sweden: a Meditation, and a Lecture Delivered before the Royal Swedish Academy and Certain Notes. Dublin, Cuala Press, 1925.

Yeats was awarded the Nobel Prize in 1923. A few days after the award of the medal in Stockholm in December, 1923, he gave his official

lecture to the Royal Swedish Academy and he chose the Irish Theatre as his subject. “When your King gave me medal and diploma, two forms should have stood, one at either side of me, an old woman sinking into the infirmity of age, and a young man’s ghost. I think when Lady Gregory’s and John Synge’s names are spoken by future generations, my name, if remembered, will come up in the talk, and that if my name is spoken first their names will come in their turn because of the years we worked together . . .”



# Yeats And The United States

Some Critical Appreciations of William Butler Yeats as Poet, Orator and Dramatist. [1903]

This pamphlet was compiled by John Quinn prior to Yeats's first lecture tour in the United States in 1903. Having read about an exhibition of paintings by J. B. Yeats and Nathaniel Hone in Dublin in 1901, Quinn, the most important of Irish-American patrons of Irish art and literature, decided to make his first visit to Europe. In London he met J. B. Yeats and Jack Yeats, and then he travelled to Ireland where he met W. B. Yeats, Lady Gregory, Edward Martyn and Douglas Hyde. In 1903 he arranged a lecture tour in America for W. B. Yeats. Yeats set out in November, 1903, and was away from three to four months. He spoke before dozens of societies, mostly Irish, and before more than thirty schools and universities.

Nine Poems Chosen from the Works of William Butler Yeats. Privately printed for John Quinn and his friends, 1914.

25 copies were printed by Mitchell Kennerley for presentation at a farewell dinner to Yeats given by John Quinn at the end of Yeats's second lecture tour in America.

The Lake Isle of Innisfree, with a Facsimile of the Poem in the Poet's Handwriting, also an Appreciative Note by George Sterling. The manuscript is in the Bender Collection at Mills College. The printing was finished in the month of May, mcmxxiv. San Francisco, John Henry Nash, 1924.

The manuscript of the poem reproduced as a frontispiece was specially written by Yeats for this edition. Copies were presented by John Henry Nash to the graduating class of 1924 at Mills College. A few additional copies were made for his friends.

In *Reveries* Yeats wrote: "I still had the ambition, formed in Sligo in my teens, of living in imitation of Thoreau on Innisfree, a little island in Lough Gill, and when walking through Fleet Street very homesick I heard a little tinkle of water and saw a fountain in a shop-window which balanced a little ball upon its jet, and began to remember lake water. From the sudden remembrance came my poem Innisfree, my first lyric with anything in its rhythm of my own music."

A Packet for Ezra Pound. Dublin, Cuala Press, 1929.

Pound had come to England in 1908, convinced that Yeats was the best poet writing in English, but that his manner was out of date. He and Yeats got along well from the first, and Pound set himself to convert Yeats to the modern movement. During the winters of 1913-14, 1914-15, and 1915-16, Pound acted as Yeats's secretary at a small cottage in Ashdown Forest in Sussex, reading to him, writing from his dictation and discussing many topics. Their friendship continued and when Yeats spent the winters of 1928-29 and 1929-30 at Rapallo, where Pound was then living, they were constantly together. It was at Rapallo that Yeats wrote *A Packet for Ezra Pound*. On November 23, 1928, Yeats wrote to Mrs. Shakespear about this book: "It contains first a covering letter to Ezra saying that I offer him the contents, urging him not to be elected to the Senate of his country and telling him why. Then comes a long essay already finished, the introduction to the new edition of *A Vision* and telling all about its origin, and then I shall wind up with a description of Ezra feeding the cats ('some of them are so ungrateful' T. S. Eliot says), of Rapallo and Ezra's poetry—some of which I greatly admire, indeed his collected edition is a great excitement to me."

Letters to the New Island. Edited with an introduction by Horace Reynolds. Cambridge, Massachusetts, Harvard University Press, 1934.

Between 1888 and 1892 Yeats contributed articles and poems to two Irish-American papers, *The Providence Sunday Journal* and *The Boston Pilot*. In 1933 he gave Horace Reynolds permission to publish the prose contributions (not the poems) in this volume.

A Speech and Two Poems. Colophon: "Printed for W. B. Yeats at the Sign of the Three Candles, Ltd., Dublin, December, 1937. Edition limited to 70 copies, of which this is no. 5." Issued for presentation, not for sale.

In New York early in 1937 a Testimonial Committee was formed under the direction of Mr. James A. Farrell, retired President of the United Steel Corporation, for the purpose of expressing in a practical manner the admiration and affection felt for Yeats by his American friends of Irish ancestry or birth. The Committee underwrote a fund

which assured Yeats a moderate income for his declining years. He was so touched that he insisted on making the matter public at a banquet of the Irish Academy of Letters on 7 August 1937 and also on having this pamphlet published for presentation to the members of the Testimonial Committee.

# Yeats And His Friends

“ . . . say my glory was I had such friends.”

My Study Windows, by James Russell Lowell. London, 1871. Inscribed on first blank leaf: W. B. Yeats from John O'Leary 1886.

“John O'Leary, the Fenian, the handsomest old man I had ever seen” was one of the chief stimulating influences on Yeats's early life. Yeats met him first at the Contemporary Club and soon became one of his most devoted disciples. It was O'Leary who first introduced him to Irish patriot poetry, at O'Leary's house he used to meet Katharine Tynan and Douglas Hyde, and he joined a Young Ireland Society and took part in its debates on Irish history and literature because O'Leary was its president. “From these debates, from O'Leary's conversation, and from the Irish books he lent or gave me has come all I have set my hand to since.” In a poem published less than a year before his death, Yeats thought first of John O'Leary as his memory brought to mind all the Olympians he had known: “Beautiful lofty things: O'Leary's noble head . . .”

W. B. Yeats. Letters to Katharine Tynan. Edited by Roger McHugh. Dublin, Clonmore and Reynolds Ltd.; London, Burns Oates and Washbourne Ltd., [1953]

Katharine Tynan, later to become Katharine Tynan Hinkson, novelist and poet, was introduced to Yeats in 1885 by Professor Oldham of Trinity College, who was then editing *The Dublin University Review*. Later they met at John O'Leary's house and became friends. In 1887 Yeats went to London and Katharine Tynan became his main personal contact with Ireland. The correspondence continued until 1892.

In *Twenty-five Years* Katharine Tynan describes how Yeats “lived, breathed, ate, drank and slept poetry . . . In those days we all bullied Willie Yeats, I myself not excepted. I believe it was because *we* did not want to live, breathe, drink, eat and sleep poetry; and he would have you do all these things if you allowed him. But then always I knew that he was that precious thing to the race and to the world, a genius. Driving Willie Yeats to and fro I used to say to myself ‘And did you once see Shelley plain?’”

Poems and Ballads of Young Ireland, 1888. Dublin, M. H. Gill and Son, 1888. Presentation copy from Count Plunkett to his wife.

It has been stated that this book was edited by Yeats, but it seems probable that the editing was informal, under the general direction of O'Leary. In an article in *The Boston Pilot* Yeats refers to the books and says: "It was planned out by a number of us, including Miss Rose Kavanagh, Miss Katharine Tynan, Miss Ellen O'Leary, Dr. Todhunter and Dr. Douglas Hyde, the Gaelic scholar, with the aim, I hope not altogether unfulfilled, of adding another link, however small, to the long chain of Irish song that unites decade to decade." The cost of production was shared among the contributors, and the work of dealing with the publisher undertaken by Katharine Tynan. Yeats sent poems and suggestions from London; 275 copies were sold of the first issue and Yeats's share of the loss came to less than ten shillings.

The Book of the Rhymers' Club. London, Elkin Mathews, 1892.

The Second Book of the Rhymers' Club. London, Elkin Mathews and John Lane; New York, Dodd, Mead and Company, 1894.

The Rhymers' Club was founded in 1891 by Yeats, Ernest Rhys and T. W. Rolleston. "Between us we founded The Rhymers' Club, which for some years was to meet every night in an upper room with a sanded floor in an ancient eating-house in Fleet Street called the Cheshire Cheese. Lionel Johnson, Ernest Dowson, Victor Plarr, Ernest Radford, John Davidson, Richard Le Gallienne, T. W. Rolleston, Selwyn Image, Edwin Ellis, and John Todhunter came constantly for a time, Arthur Symons and Herbert Horne, less constantly . . . We read our poems to one another and talked criticism and drank a little wine."

*"Poets with whom I learned my trade  
Companions of the 'Cheshire Cheese'"*

Autograph Letter from Yeats to Ernest Rhys, dated September 8th [1888?]

In a letter to Katharine Tynan, dated May 18th, 1887, Yeats wrote: "I have met some literary men over here with the usual number of *bons mots* and absence of convictions that characterises their type. One, however, has no *bons mots* and several convictions—a Welshman, Ernest Rhys, editor of the Camelot Classics. I rather like him." In 1888 Yeats

edited *Fairy and Folk Tales of the Irish Peasantry* for the Camelot Series and in 1889 he contributed an introduction to *Stories from Carleton* for the same series. The friendship continued for many years and in Rhys' autobiography, *Everyman Remembers*, there is an interesting account of a literary evening at his home, at which Yeats, Ezra Pound, D. H. Lawrence, Ford Madox Ford, Ernest Radford, John Davidson, and Winifred Emery were present, and Yeats recited some of his own poems, while Winifred Emery intoned to the psaltery *The Man who Dreamed of Faeryland*.

A Book of Irish Verse. Selected from Modern Writers with an Introduction and Notes by W. B. Yeats. London, Methuen & Co., 1895. Inscribed on first blank leaf: Miss Maud Gonne from W. B. Yeats. March 15th, 1896.

Yeats first met Maud Gonne in January, 1889, when she called at his father's house in London with an introduction from John O'Leary.

*"For she had fiery blood  
When I was young,  
And trod so sweetly proud  
As 'twere upon a cloud,  
A woman Homer sung,  
That life and letters seem  
But an heroic dream."*

Florence Farr, Bernard Shaw and W. B. Yeats. Edited by Clifford Bax. Dublin, Cuala Press, 1941.

Florence Farr (later Mrs. Emery) was an actress and journalist. Yeats first saw her as an actress during rehearsal of Todhunter's *Sicilian Idyll* in 1890. He wrote *The Land of Heart's Desire* for her and in 1899 she came to Dublin to play 'Aeel' in *The Countess Cathleen*. These letters show what an influence she had upon the writing of Yeats' early plays. Their correspondence continued until her death in 1917. "She had three great gifts, a tranquil beauty . . . and an incomparable sense of rhythm and a beautiful voice . . . If she read out some poem in English or in French all was passion, all a traditional splendour, but she spoke of actual things with a cold wit or under the strain of paradox . . . I formed with her an enduring friendship that was an enduring exasperation."

Some Passages from the Letters of AE to W. B. Yeats. Dublin, The Cuala Press, 1936.

Yeats first met George Russell ('AE'), the poet and mystic, when they were fellow-students at the School of Art in Dublin in 1883. Though they frequently quarreled, their friendship continued until Russell's death in 1935.

Synge and the Ireland of his Time by William Butler Yeats: with a Note Concerning a Walk through Connemara with him by Jack Butler Yeats. Churchtown, Dundrum, Cuala Press, 1911.

Yeats first met Synge in Paris in 1896. It was on his advice that Synge left France and went to the Aran Islands to seek material for his writings.

*"And that enquiring man John Synge comes next  
That dying chose the living world for text  
And never could have rested in the tomb  
But that, long travelling, he had come  
Towards nightfall upon certain set apart  
In a most desolate stony place,  
Towards nightfall upon a race  
Passionate and simple like his heart."*

Lady Gregory's Journals, 1916-1930. Edited by Lennox Robinson. [London] Putnam & Company Ltd. [1946]

Yeats's friendship with Lady Gregory continued from his first meeting with her in 1897 until her death. In 1909, when she was seriously ill, he wrote: "She has been to me mother, friend, sister and brother. I cannot realise the world without her—she brought to my wavering thoughts steadfast nobility. All the day the thought of losing her is like a conflagration in the rafters. Friendship is all the house I have," and after her death in 1932 he wrote "I have lost one who has been to me for nearly forty years my strength and my conscience."

*"... where is the brush that could show anything  
Of all that pride and that humility?  
And I am in despair that time may bring  
Approved patterns of women or of men  
But not that selfsame excellence again."*

W. B. Yeats and T. Sturge Moore; their Correspondence, 1901-1937. Edited by Ursula Bridge. London, Routledge & Kegan Paul Ltd., 1953.

Yeats and Sturge Moore were introduced to each other by Laurence Binyon in 1898 and their friendship lasted until Yeats's death. Yeats

first asked Sturge Moore to design a cover for one of his books at the end of 1915. Between then and 1940 Sturge Moore designed the covers for twelve of Yeats's books, and he also designed bookplates for Yeats and Mrs. Yeats.

Some Memories of W. B. Yeats, by John Masefield. Dublin, The Cuala Press, 1940.

Masefield describes his first meeting with Yeats, when they dined together on November 5th, 1900, and "talked about the writers most read by the young men in revolt against the times of their fathers." Masefield wrote of Yeats:

*"No man in all this time has given more hope  
Or set alight such energy in souls.  
There was no rush-wick in an earthen saucer  
Half-filled with tallow, but he made it burn  
With something of a light for somebody."*

Autograph Letter from Yeats to Richard Aldington, dated July 7 [1931]

Aldington, the leader of the Imagist school of English verse writing, was introduced to Yeats by Ezra Pound in 1912.

Two Autograph Letters from Yeats to Iseult Gonne (whom he calls "Maurice"), one dated February 9th [1918] and the other April 10th [1921]

Yeats knew Iseult Gonne, Maud Gonne's daughter, throughout her childhood and girlhood and wrote for her several poems, including "To a child dancing in the wind" and "To a young girl." In 1916, when he stayed with her and her mother at Calvados, Iseult Gonne acted as his secretary and studied with him the new French Catholic poets. Yeats refers to this time in the prologue to *Per Amica Silentia Lunae*, which is addressed to "Maurice," and says that the book is the result of conversations he had with her "upon certain thoughts so long habitual that I may be permitted to call them my convictions."

Letters on Poetry from W. B. Yeats to Dorothy Wellesley. London, Oxford University Press, 1940.

Yeats made the acquaintance of Lady Gerald Wellesley in 1935, when he was compiling *The Oxford Book of Modern Verse*. He became interested in her poetry and asked Lady Ottoline Morrell to in-



roduce her to him. He paid a visit to Lady Wellesley's home in Sussex, Penns in the Rocks, in August, 1935, the first of many visits, and from this time until his death they corresponded frequently. These *Letters* are indispensable for the study of Yeats's *Last Poems*.

# Yeats And His Family

Passages from the Letters of John Butler Yeats [to W. B. Yeats]: Selected by Ezra Pound. Churchtown, Dundrum, The Cuala Press, 1917.

Further Letters of John Butler Yeats [to W. B. Yeats]: Selected by Lennox Robinson. Churchtown, Dundrum, The Cuala Press, 1920.

J. B. Yeats. Letters to His Son W. B. Yeats and Others, 1869-1922, edited with a memoir by Joseph Hone and a preface by Oliver Elton. London, Faber and Faber [1944]

John Butler Yeats, the poet's father, was a remarkable man, a portrait painter, writer and philosopher. In addition to J. B. Yeats's own brilliant letters, this book contains eleven letters written to his father by W. B. Yeats and one from Lily Yeats.

The Poetical Works of John Greenleaf Whittier. London, 1886. Inscribed on first blank leaf: Lolly from Willy. Xmas 1886. With book-plate of Elizabeth Corbet Yeats.

Poems, Narrative, Elegiac & Lyric, by Matthew Arnold, London, 1900. Inscribed on first blank leaf: Lolly Yeats from W. B. Yeats. Xmas. 1900. With book-plate of Elizabeth Corbet Yeats.

Elizabeth Corbet Yeats (Lolly), the poet's younger sister, founded the Dun Emer Press at Dundrum, Co. Dublin, in 1903. She had studied at the Women's Printing Society and received instruction from Sir Emery Walker, the chief typographer of the Kelmscott Press. In 1908 the press was moved to Churchtown, Co. Dublin, and the name was changed to Cuala. Though the premises have been changed several times since then, the press has continued under that name, and Elizabeth Yeats directed it until her death in 1940. Yeats acted as editor to the Press from its founding until his death and it published many of his books.

Miracle plays . . . by Katharine Tynan Hinkson. London, 1895. Inscribed on first blank leaf: Lily Yeats from W. B. Yeats. Xmas /95. Hyères. With book-plate of Lily Yeats, designed by Jack B. Yeats. (This book-plate shows the "metal man" at Rosses Point, Co. Sligo.)

Susan Mary Yeats (Lily), the elder sister, studied embroidery with May Morris, William Morris's daughter, and later became her assistant.

When Elizabeth Yeats founded the Dun Emer Press as part of the Dun Emer Guild, which was devoted to the production of handwoven carpets, embroideries, and hand-printed books, Lily Yeats took charge of the embroidery section. When the Press was moved to Dundrum, she continued to produce her embroidered pictures and their joint enterprise was called Cuala Industries. She accompanied her father to New York in 1908 to exhibit her embroidery and had considerable success there, and in the volume of J. B. Yeats's letters there is an amusing letter from her, dated June 18th, 1913, in which she gives an account of an exhibition of her work (and also apparently of the work of the Press) at Londonderry House in London.

Autograph Letter from Elizabeth Yeats to Mr. P. S. O'Hegarty, dated February 11, 1939, concerning Yeats's death.

Autograph Letter from Jack B. Yeats to Joseph Hone, dated February 2nd, 1939, concerning Yeats's death.

“About two years ago he was talking about some one, I forgot who, and he said “what will history say about him.” And then, it came to my lips without a conscious thought, I said, “Men of genius are not in history” and I immediately knew I meant himself.”

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