A COMMENTARY ON THE AUTOBIOGRAPHIES OF W.B. YEATS

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All page references for the annotations in this commentary are to the text of Yeats's Autobiographies (Macmillan: London, 1955).

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YEATS AS AUTOBIOGRAPHER

I

It was no business of mine, and that was precisely why
I could not keep out of it. Every enterprise that offered,
allured just in so far as it was not my business.... Nor did
I understand as yet how little that Unity, however wisely
sought, is possible without a Unity of Culture in class or
people that is no longer possible at all.

The fascination of what's difficult
Has dried the sap out of my veins, and rent
Spontaneous joy and natural content
Out of my heart.[1]

On Friday we visit the great Town Hall, which is the greatest
work of Swedish art, ...all that has not come out of the
necessities of site and material, no matter in what school
the artist studied, carries the mind backward to Byzantium.
(Autobiographies, p.554)

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.
(Collected Poems, p.217)

... Although my wits have gone
On a fantastic ride, my horse's flanks are spurred
By childish memories of an old cross Pollexfen,
Or of a Middleton, whose name you never heard,
And of a red-haired Yeats whose looks, although he died
Before my time, seem like a vivid memory ....
I am thinking of a child's vow sworn in vain
Never to leave that valley his fathers called their home.
(Collected Poems, p.202)

William Butler Yeats published the first section of the Autobiographies in 1915 with the appearance of Reveries Over Childhood and Youth and published the last contribution to the

final volume of 1955 with Dramatis Personae in 1935.[2] For a period of twenty years, Yeats was formulating this official version of his life. The constant building and selecting for this version created a volume that, for the most part, carefully edited out too personal reflections and also served to present an incomplete and disjointed autobiography. The former characteristic caused George Russell to complain:

> What I regard as the chief defect in these autobiographies will, I think, be considered by others as their main virtue. The poet tells us but little about his internal life, but much about the people he has met ...[3]

Yeats's internal, private life is not on view in the Autobiographies, but there is the compensating factor which Russell does not mention, of much of Yeats's internal thought being openly discussed. A dialogue with self runs through the book as well as the relation of stories about Yeats's contemporaries. Here is Yeats reviewing the ideas of his youth - 'Yet I was in all things Pre-Raphaelite .... I had made a new religion, almost an infallible Church of poetic tradition' (Autobiographies, pp. 114-15) - as well as discussing concerns that marked his later years:

> I know now that revelation is from the self, but from that age-long memoried self, that shapes the elaborate shell of the mollusc and the child in the womb, that teaches the birds to make their nest; and that genius is a crisis that joins that buried self for certain moments to our trivial daily mind. There are, indeed, personifying spirits that we had best call but Gates and Gate-keepers, because through their dramatic power they bring our souls to crisis, to Mask and Image ... (Autobiographies, p.272)

What makes this dialogue even more revealing is that whether Yeats is dreaming of a new Byzantium, remembering 'an

old cross Pollexfen', or musing over Mask and Image, the resultant prose often anticipates the poetry or the poetry anticipates the prose-writer:

> ILLE
> By the help of an image
> I call to my own opposite, summon all
> That I have handled least, least looked upon.
>
> HIC
> And I would find myself and not an image.
> (Collected Poems, p.180)

Indeed, in contrast to the high-minded rhetoric of the prose obviously related to the poetry, Yeats is also agreeably full of information and anecdotes about the personalities of William Morris, W.E. Henley, Oscar Wilde, Arthur Symons, Lionel Johnson and many others. He develops this fascinating line of recollections into one of pure gossip particularly when he depicts George Moore in Dramatis Personae:

> ... I told Martyn that Moore had good points, he replied: 'I know Moore a great deal longer than you do. He has no good points'.
> (Autobiographies, p.401)

However, though Yeats reveals little of a personal nature and concentrates great effort on studies of his friends and enemies, this is not the autobiography of a man concerned solely with the precise relating of factual events, nor is it the autobiography of a man concerned with the cleansing and opening of his soul through the catharsis of writing. Yeats does involve himself with a contemplation of his thought about his poetry, its development and philosophic content. What effect has this involvement with ideas had on the Autobiographies?

The autobiography of Sir Edmund Gosse, Father and Son (1907), provides a good example of an autobiography with a very different emphasis. Gosse leads the reader year by year through his strict childhood with parents and friends of the Plymouth Brethren. It is a book painfully straightforward in its severe factual accounting and also one painfully accurate in describing the emotional conflict between father and son. Gosse wrote in his preface of September 1907:

> ... the following narrative in all its parts, and so far as the punctilious attention of the writer has been able to keep it so, is scrupulously true. If it were not true, in this strict sense, to publish it would be to trifle with all those who may be induced to read it. It is offered to them as a document, as a record of educational and religious conditions which, having passed away, will never return.

How very different this is from the Yeats of the Autobiographies, who gives the reader an endless collection of stories and speculations ranging from Mary Battle's psychic experiences with a blood-stained shirt to Lionel Johnson's totally imagined encounters with Cardinal Newman. (Autobiographies, pp. 70, 305). Yeats entertains and records but not with the solemn eye of the biographer. He deletes names, misspells others, and shows a general lack of concern for dates, delighting in his one great exception about the latter:

> I am certain of one date, for I have gone to much trouble to get it right. I met John Synge for the first time in the autumn of 1896 ...
> (Autobiographies, p.343)

It was actually 27 December, 1896.

As to misspelled names 'Slievoughter range' does not exist, there is not a painter by the name of Jongsen, and the Japanese painter Kanoka is correctly Kanaoka (Autobiographies, pp. 392, 292, 547). Yeats's casualness about these fine points is endless, but what about the casual way in which he put together the Autobiographies? Reveries Over Childhood and Youth covers his early years and brings the reader to the young Yeats's apprenticeship with old John O'Leary, whom he met in Dublin in 1885. The Trembling of the Veil continues the story back in Bedford Park and London at the close of the eighties, and finishes with the 1898 centenary celebrations in Dublin. Dramatis Personae presents the overlapping development of the early Irish dramatic movement from 1896 to 1902 and looks ahead to the contributions of Synge and Lady Gregory. With the diary notes of Estrangement and The Death of Synge, the reader is abruptly brought forward to the year 1909 and given glimpses of the next few years. The Bounty of Sweden, including the lecture on the 'Irish Dramatic Movement', is both a backward commentary on the Abbey's difficulties and achievements and Yeats's celebration of the Nobel Prize award of 1923. There is no more:

> My new Autobiography - 1900 to 1926 - may be the final test of my intellect, my last great effort, and I keep putting it off.[4]

Dramatis Personae, begun in 1934 and first published in 1935, was obviously the beginning of that planned autobiography. In the 1936 edition, Yeats must have thought to lessen the gap by adding the previously published sections of Estrangement (1926), The Death of Synge (1928), and The Bounty of Sweden (1925).

The fact remains that, unlike most autobiographies, it was never written as a cohesive unit and most certainly never finished.

Even the prose style varies from one book to the next, from what Edmund Wilson referred to as that 'combination of grandeur with a certain pungency and homeliness'[5] of The Trembling of the Veil to the bitter, spare snatches of impressions[6] and reflections recorded in Estrangement and The Death of Synge: 'The soul of Ireland has become a vapour and her body a stone'. (Autobiographies, p.488). The prose style of The Bounty of Sweden also evokes a sense of grandeur suitable as a celebration of the event of Yeats's receiving the Nobel Prize:

> and the face of the Princess Margaretha, full of subtle beauty, emotional and precise, and impassive with a still intensity suggesting that final consummate strength which rounds the spiral of a shell.
>
> (Autobiographies, p.540)

Yeats easily mingles the majestic with the chronicling of simple tales:

> A young American poet comes to our room and introduces himself. 'I was in the South of France,' he says, 'and I could not get a room warm enough to work in, and if I cannot get a warm room here I will go to Lapland'.
>
> (Autobiographies, p.558)

Indeed, Yeats's prose style does seem to vary with, and to reflect an awareness of, what is appropriate for the occasion. Yeats is concerned with grandly enumerating the ideas of his system in The Trembling of the Veil and the added strength and colour of his language highlights their importance:

> What afterwards showed for rifts and cracks were there already, but imperious impulse held all together. Then the scattering came, the seeding of the poppy, bursting of pea-pod, and for a time personality seemed but the stronger for it .... The men that Titian painted, the men that Jongsen painted, even the men of Van Dyck ... like great hawks at rest.
> (Autobiographies, p.292)

In contrast, when Yeats is most concerned with practically revenging himself on George Moore and chronicling the early years of the Irish theatre, he reverts to copious quotations from his own letters and endless stories of gossip to discredit his adversary:

> I met a man who hated Moore because Moore told some audience that he had selected a Parisian street-boy, for one day dressed him in good clothes, housed him in an expensive hotel, gave him all that he wanted, then put him back into rags and turned him out to discover what would happen:

and Yeats cannot help but add the final insult, 'a plagiarism from a well-known French author'. Grandeur is not necessary to immortalize Moore; instead a great deal of pungency from Yeats as avid story-teller will do. Written at different times and for different purposes, the prose style attests in its changes to the various moods of its author and the individuality of his book.

Thus the Autobiographies become an example of a rather distinctive approach to the genre. The different sections do not reflect Yeats feeling any strict need for recounting his life factually year by year, nor do these sections reveal much of a personal nature. Yet, especially in The Trembling of the Veil, they reveal much that was the intellect of the poet. This remains, above all, a poet's autobiography, not essentially

concerned with revealing himself but with working through his own ideas and thereby showing the basis for his craft:

> I have described what image - always opposite to the natural self or the natural world - Wilde, Henley, Morris copied or tried to copy, but I have not said if I found an image for myself. I know very little about myself and much less of that anti-self: probably the woman who cooks my dinner or the woman who sweeps out my study knows more than I.
> (Autobiographies, p.171)

Yeats makes this claim to lack of self-knowledge in 'Four Years', but it becomes apparent that the writing of his autobiographies served as a way in which he could learn about himself, his art, and his mythology or system.[7] The prose came out of themes of the poems and the poems developed out of concepts begun in the prose. Yeats often makes such connexions clear not only with his evolving philosophical system, but also with the early mentions of Innisfree in Reveries Over Childhood and Youth, and reflections on Maud Gonne which mirror metaphors used in poems:

> Her complexion was luminous, like that of apple-blossom through which the light falls ...
> (Autobiographies, p.123)

> Tall and noble but with face and bosom
> Delicate in colour as apple blossom.
> (Collected Poems, p.85)

Yeats also purposefully mixes into the prose direct quotations from the poems. They suit his thought and match the expression:

> One thing I did not foresee, not having the courage of my own thought: the growing murderousness of the world.

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things fall apart; the centre cannot hold;
> Mere anarchy is loosed upon the world ...
> (Autobiographies, p.192; Collected Poems, p.210)

Yeats's developing system, of which the fullest expression was published as A Vision (1925, 1937), is further woven into The Trembling of the Veil:

> The bright part of the moon's disk, to adopt the symbolism of a certain poem is subjective mind, and the dark, objective mind, and we have eight-and-twenty Phases for our classification of mankind, and of the movement of its thought.
> (Autobiographies, p.292)

Of cours, there is also the poem, 'The Phases of the Moon' :

> Robartes
> Twenty-and-eight the phases of the moon,
> The full and the moon's dark and all the
> crescents,
> Twenty-and-eight ...
> (Collected Poems, p.183)

Of the intellectual link between the Autobiographies and the poems, Lawrence Binyon wrote: 'If anyone wants a commentary to the Poems, here it is'.[8] Conversely, F.R. Leavis wrote in New Bearings in English Poetry (1932):

> His poetry is little more than a marginal comment on the main activities of his life. No one can read his Autobiographies and his Essays without being struck by the magnificent qualities of intelligence and character he exhibits.[9]

No matter whether it is the prose or the poetry which more aptly expresses the ideas of Yeats, which should take precedence over the other, or which one began in the thoughts and words of the other, the prose of the Autobiographies remains strongly tied to the developing poet. Yeats learns from his review of his experiences in childhood, his friendships with the members of the Rhymers' Club and all the literary figures of the 1890s, his work with the Irish Literary Society and the traditions it inherited, his political activism, his mystical explorations, and even the embattled man of theatre in Ireland:

... but this much at any rate is certain -
the dream of my early manhood, that a modern
nation can return to Unity of Culture, is false;
though it may be we can achieve it for some
small circle of men and women, and there leave
it till the moon bring round its century.

... Does Minnaloushe know that his pupils
Will pass from change to change,
And that from round to crescent,
From crescent to round they range?
Minnaloushe creeps through the grass
Alone, important and wise,
and lifts to the changing moon
His changing eyes.

(Autobiographies, p.295;
Collected Poems, p.188)

On the different sections that comprise the Autobiographies, The Trembling of the Veil does most clearly show the thematic connexions with the poems. Dramatis Personae becomes Yeats's defence and celebration of aspects of the earlier theatre movement, or 'The fascination of what's difficult' in practical application. It has the more specific goals of remembering Lady Gregory with praise and George Moore with scorn. Estrangement and The Death of Synge carry through Yeats's sense of bitterness with Ireland, where Unity of Culture is not possible. What is interesting is that The Bounty of Sweden succeeds in once more bringing up the idea of Unity of Culture and allowing Yeats to think it a possible reality. The constant working and reworking through of ideas is what makes the Autobiographies a valuable contribution to Yeats's total achievement and to its genre in modern literature as an extraordinary example of the poet in prose.

II

Having assessed the possible value of the Autobiographies and decided on what were Yeats's greatest aims in writing the work, the

question arises of how Yeats set about achieving them? Certainly, he revised his poems frequently and that leads to a consideration of how much revision was involved in the prose of the Autobiographies. With so many separate editions of the sections prior to 1955, it is rewarding to trace how they came together and what changes of text occurred during this process.

On 30 September, 1926, W.B. Yeats wrote to his publisher, Sir Frederick Macmillan:

> I return the proof of title page and contents of my new book. I think it is a mistake to give the book no title except that of the two volumes contained in it, especially as you will have to call it for short by the name of the first which happens to be the least successful .... I have therefore called the book 'Autobiographies' and put the names of the two volumes as sub-title.[1]

Reveries Over Childhood and Youth (1915) and The Trembling of the Veil (1922), comprised the first edition of Yeats's autobiographical writings referred to as the Autobiographies (1926). The volume would pass through several more changes and additions before it again appeared as the Autobiographies in March 1955.

Quite apart from the published editions, all began in manuscript which was, especially in the earlier efforts, subject to Yeats's constant revisions. There is an excellent discussion of manuscript material for the Autobiographies by Curtis Bradford in Yeats at Work.[2]

Reveries Over Childhood and Youth, first begun in January 1914 was heavily revised before publication by the Cuala Press in March 1916, as can be seen by studying a surviving typescript.[3] Yeats seems not only to be concerned with style in these changes but also acts as his own censor. 'Reveries', which is as much a family history as an account of the youthful Yeats,

was originally more frank in its comments about that family. In discussing the Middletons, Yeats's maternal grandmother's family, the 1955 edition reads:

> They were liked but had not the pride and reserve, the sense of decorum and order, the instinctive playing before themselves that belongs to those who strike the popular imagination.
>
> (Autobiographies, p.17)

The typescript had originally continued:

> I have never heard that they have peasant blood, but they are like some that I have known whose avenues change to grassy ruts while the damp comes through their walls and the plaster cracks in the generation after a peasant marriage. [4]

This sentence, an early echo of his acid comment on George Moore in Dramatis Personae (1935) - 'Lady Gregory once told me what marriage coarsened the Moore blood, but I have forgotten'. (Autobiographies, p.402) - was sensibly deleted. Yeats had concerned himself over his father's views of this book and had been most worried about John Butler Yeats's reaction to his portrait of Edward Dowden, but it was Lily Yeats who was responsible for convincing her brother that he should delete another unfortunate reference to family.[5] In this case, it was W.B. Yeats's account of Elizabeth Pollexfen Orr:[6]

> Another picture is at Bedford Park where we now lived. My sister had opened the door one morning before breakfast and found upon the doorstep a relation who had escaped after being shut up for some temporary fit of madness. When we looked at her, we were ashamed, for we knew that we must telegraph to her keeper and send her away for her madness made her refuse all food. She had put her trust in us, and we were going to betray her.[7]

As to his enemies, a sense of caution was probably the motivation for Yeats's excluding this sentence on J.F. Taylor: 'Rumour made him out to be the illegitimate son of a great Dublin lawyer'.[8] He spared Taylor little else in a segment which with slight changes did appear in the 1915 edition:

> He had been in a linen draperie shop for a while, had educated himself and put himself to college, and was now as a lawyer, famous for hopeless cases where unsure judgement could not make things worse and eloquence and power of cross-examination might amend all. Conversation with him was always argument, and for an obstinate opponent he had such phrases as 'Have you your head in a bag, sir?' And I seemed his particular aversion. Like many of the self-made men of the generation, Carlyle was his chief literary enthusiasm, supporting him as he believed in his contempt for the complexities and refinements he had not found in his hard life, and I belonged to a generation that had begun to call Carlyle rhetorician and demagogue. I had once seen what I believed to be an enraged bull in a field and had walked up to it as a test of courage, to discover just as panic fell upon me that it was merely a somewhat irritable cow ...[9]

Obviously, some of Yeats's revisions were concerned with limiting his candour about others. After some initial changes from the 1915 'Reveries', the first book of Yeats's Autobiographies remained the same through successive editions. Characterized by one Times Literary Supplement reviewer as 'a minor classic among autobiographies of childhood',[10] it was quickly overshadowed by the depth and scope of the reminiscences included in The Trembling of the Veil (1922).

The first section of what became The Trembling of the Veil was Four Years 1887-1891, published by the Cuala Press in 1921.

This also appeared in The London Mercury and The Dial in June, July and August of 1921. Yeats wrote to Olivia Shakespear:

> I send Four Years which is the first third of the complete memoirs. As they go on they will grow less personal, or at least less adequate as personal representation, for the most vehement part of youth must be left out, the only part that one well remembers and lives over again in memory when one is in old age, the paramount part. I think this will give all the more sense of inadequateness from the fact that I study every man I meet at some moment of crisis - I alone have no crisis.[11]

Posthumous publication of Yeats's first draft of the autobiography which had had finished during 1916 and 1917, as Memoirs in 1972, showed that Yeats had written a far more personal account of 'the most vehement part of youth'.[12] In writing 'Four Years' he determined to eliminate material which might record crises of his own and instead set up a framework for recording the crises of Oscar Wilde, William Henley, Lionel Johnson, and the curious MacGregor Mathers. Notably, he excluded Maud Gonne from close scrutiny, as that would too easily mirror a crisis of his own.[13]

There are two manuscript versions of 'Four Years' on microfilm in the National Library of Ireland.[14] One is extremely close to the 1921 Cuala Press edition, but the earlier of the two has some marked differences. Yeats obviously looked closely at his first draft of 1916-17 for both a study of Maud Gonne and his fellow Blake scholar, Edwin Ellis.[15] Yeats had written all of the basic manuscript and marked an extra section on Maud Gonne for inclusion:

> I was twenty three years old when Maud Gonne got out of the hansom at our door at Bedford Park with an introduction to my father from John O'Leary the old Fenian leader .... I had never thought to see in living woman so great beauty, a beauty belonging to great poets, and famous pictures of some legendary past. A complexion like the blossom of an apple and yet a form that had the beauty and linaments which Blake calls the highest beauty because it is changeless from youth and age, and a stature so great she seemed to have walked down from Olympus. Her movements matched her form and I understood at last why the poets of antiquity, where we would praise smile and eyes say rather that she walked like a goddess.[16]

Yeats continued to echo his earlier draft but with some further variation:

> Then as she was now returning to Paris where she had made her home and be near Millevoye her lover as I found years afterward. I think I dined with her every night for all eight of her days of her stay in London and it seemed natural that she should give her attention, her friendship in overflowing abundance. There was no flirtation unless it is flirtation to expound every secret ambition and to exchange with wordless approval a philosophy of life .... From then on and for many years, before I fell deeply in love, and even after love had changed into friendship, I was some kind of father confessor teller's of art and thence to the whirlwind; and I made 'The Countess Cathleen' latent in allegory ... day after day would find her and leave her in absorbed discourse. And then of a sudden, she would be along to either hurry to some form of political activity that seemed to my mind without direction like the movement of a squirrel on a tree.[17]

By the time the manuscript reached publication, the lengthy and revealing discourse on Maud Gonne was discarded for one compact paragraph (Autobiographies, p.123). At least it shows more clearly that Yeats had carefully consulted what he originally wrote in 1916-17. This was also true in the case of Edwin Ellis.[18] In the manuscript, as in Memoirs, Yeats discusses the 'half-mad

foreign wife' of Edwin Ellis whom he tactfully leaves out of his picture of Ellis in the published 'Four Years' (Autobiographies, pp. 159-164). This manuscript version is still more candid than what appears in Memoirs:

> Ellis had married twice and his second wife seemed always upon the verge or over the edge of madness, and this madness was always rage or raging suspicions and was certainly in her good moments a kind and a very generous woman. I once in those days when I was a very poor man I received anonymously a postal order for two pounds, I think that she must have sent it - ... she took great care of her husband, and into last days inpoverished herself to do so. In her bad days one could only and this was always, go our way, our way silently or brave a flood of conflagration. For weeks we tried to do our work at Aerated bread shops because she had convinced herself that I was making spells on the table I was always beating with my fingers while I repeated verse to myself - and then we were both great friends again and she would give me very rich cake covered with sugar which I hated because someone had told her that I liked rich cake, and she could not believe me when I explained it must have been in my childhood. She was I think part Austrian, part Italian, part English and had no mother tongue, and because she knew her habit of saying the most shocking things in her ignorance she would call her husband with anxious eyes that many people think her best feature when there were visitors as she could say things but in ignorance that meant a weekly change of servants, or no servant at all, nor did anybody wonder when the cook flung a plate at her head.[19]

The commentary on Ellis's personal life continues with a discussion of his first wife:

> Ellis's first wife had suffered also from some kind of madness or hysteria. I once spoke to Ellis of a novel called Mrs. Brown by Vernon Lee, in which Rossetti was the chief character, and half villain and Ellis himself a whole vision of surprise said he had heard of it and was greatly distressed and got me to tell him the details of the plot. He then told me the story of his first marriage. He had got in the habit of discussing Blake with the wife

of an American in Rome and found that he could talk away her headaches by suggestion. She began continuously to send for him, and sometimes her husband would come for him in the middle of the night saying that she had attempted suicide and nobody else could quiet her . She attempted suicide six times and if she had heard of Ellis being seen with any other woman there would be a violent crisis. Ellis assured me that there had been no love making between them, nor had he ever any intention of it but at last life became so intolerable that he said to the womans husband 'take her back to America, and she must not write to me from there, nor shall I write to her, and if at the end of six months she cannot get me out of her head send her back to me and get a divorce and I will marry her' - Her husband said 'You are the most unselfish man I ever met and the greatest fool'. At the end of six months Ellis married his first wife who lived but a few months longer. 'Never', he said to me, 'use the tale in my defence. I do not care what people say. She said the last few months of her life were the happiest and I am satisfied with that'. He then spoke of the madness again. His second wife had been a guest in the house where his first wife died and had nursed her. I used to say to myself 'Why did Ellis, who is almost mad with abstraction - wed mad - marry two women who were both mad, their existence being mad?' [20]

Yeats's reflections on this more personal side of Ellis conclude:

> His conversation was more full of sex than that of any man I have ever known and one of his jokes was that he wanted to edit an encyclopedia of all the obscene anecdotes in circulation and to have it printed by the pressure of mercenary beds; - as his brother tole me that it Edwin's unmarried youth a month's chastity drove him out of his mind giving him one persistent delusion - that his head was growing out at the back. 'If I was in grief', he said to me, 'I always went with a harlot' as he described how at his mothers death he found his grief too great for the remedy and to get out of it without giving offence took his harlot to supper, and told her such dreadful imaginary stories of the deaths of harlots that she insisted on going home alone. After marriage he was faithful, patient beyond belief and in the ordering of affairs of life elaborately reasonable. Do women in whom the instincts run wild seek, in choosing a man, a reflection of themselves and the contrary of themselves and so prefer a man in whom the one is blended with the other; or do they seek merely their unblended contrary not knowing that, if they find it, they may find themselves also?[21]

Yeats decided against including these references to crises in Edwin Ellis's life and the reader is left with eccentric anecdotes about Ellis and the stories he would tell Yeats: 'one of an Italian conspirator flying barefoot', or of Ellis's ability to go into a trance; 'he had just seen the same explanation in a series of symbolic visions. 'In another moment,' he said, 'I should have been off'.' (Autobiographies, pp. 162, 164).

With the exception of a few other comments on Madame Blavatsky, other manuscript variations are more minor and by the 1921 printing, 'Four Years' is essentially edited in a form which it would maintain up to the 1955 edition of Autobiographies. A few paragraphs were altered after the 1922 Trembling of the Veil. His father, whom he described as a Pre-Raphaelite painter, 'now painted portraits of the first comer, children selling newspapers or a consumptive girl with a basket of fish upon her head', was simply deleted in favour of saying that 'he would soon weary and leave it unfinished'.[22] (Autobiographies, p.115). 'Mathers had learning but no scholarship' became 'Mathers had much learning but little scholarship (Autobiographies, p.187), and that alteration by Yeats was merely a concession to Moina Mathers's objections.[23]

In writing the other four sections of The Trembling of the Veil, Yeats seems to have altered 'Ireland After Parnell' the most while he was working on it in manuscript form. What seems to be the final manuscript of 'Ireland After Parnell' is quite similar to the published text.[24] However, Yeats apparently went through one enormously revised version before coming to

write that final manuscript. Again, revisions reflect an unwillingness or at least some caution about being too frank. These revisions are discussed in detail, section by section, by Curtis Bradford in Yeats at Work.[25]

'Ireland After Parnell' began the rest of The Trembling of the Veil which was first published in The London Mercury, May - August 1922 and The Dial, May - October 1922.[26] The other three sections, 'Hodos Chameliontos', 'The Tragic Generation' and 'The Stirring of the Bones', were altered little from the manuscript form to this first publication. The complete book serves as Yeats's tribute to his friends of the 1890s, but also shows the development of his occult philosophy, his system, and his political activism in Ireland. The latter is where Yeats begins with 'Ireland After Parnell' .

The London Mercury actually printed an edited version of what appears in the 1922 edition, or as Yeats wrote to Olivia Shakespear:

> The Mercury has had to shorten everything, to leave out everything mystical or startling to their readers for they have only space for 16,000 words of the 30,000 I sent them, so do not judge the memoirs as a whole till you get the book. It needs the wild mystical part to life it out of gossip, and that mystical part will not be as clear as it should be for lack of diagrams and the like.[27]

Indeed it is not, and certainly Yeats's mystical concerns were not clear to the reader in 1922, for the first version of A Vision did not appear until 1925. As to any subsequent changes after the 1922 text, there were few. 'A Biographical Fragment', which was a new opening to section VI of 'The Stirring of the Bones' was first published in The Dial and The Criterion,

July 1923. It then appeared with the text of the 1926 Autobiographies. The notes on 'The Hermetic Students' and 'The Vision of an Archer' were also added at this time and these were earlier seen in The Dial and The Criterion, July 1923. Footnotes were added for the 1926 edition. However, one of the greatest differences was Yeats's revised account of MacGregor Mathers, especially in 'The Tragic Generation'. Moina Mathers had written to Yeats on 5 January, 1924 and emphatically objected to his characterization of her husband.[28] Mrs. Mathers took great exception to Yeats's use of the phrase, 'he was to die of melancholia', and wrote in a second letter on 12 January:

> I can prove to you that 'melancholia' never had any part in my husband's composition and certainly none in his death .... 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 ...

The result of these protestations from 'Vestigia',[29] for it was to Moina Mathers that Yeats dedicated A Vision, was that one paragraph was changed from this version:

> He was to die of melancholia, and was perhaps already mad at certain moments or upon certain topics, though he did not make upon me that impression in those early days, being generous, gay, and affable.[30]

to this:

> He had lost the small income he had lived on when I first knew him, and had sunk into great poverty, but to set the balance right remembered a title Louis XV had conferred upon a Jacobite ancestor who had fought at Pondicherry and called himself Comte de Glentrae, and gathered about him Frenchmen and Spaniards whose titles were more shadowy perhaps,

> an obscure claimant to the French throne among the rest, the most as poor as he and some less honest, and in that dream-Court cracked innumerable mechanical jokes - to hide discouragement - and yet remained to the end courageous in thought and kind in act. (p.337)

Undoubtedly, Yeats thought that Mrs. Mathers could not object to accurate stories about her husband which would in a less obvious way lead one to the same conclusions about MacGregor Mathers that Yeats had bluntly drawn in the 1922 edition. Yeats included other subtle changes and published the explanatory note, 'The Hermetic Students' for the 1926 Autobiographies. After the appearance of The Trembling of the Veil in this volume, it did not alter further. Certainly, the greatest changes had occurred in this part of the Autobiographies after Yeats's initial attempt at writing an autobiography - the 1916-17 first draft as published in Memoirs.

Yeat's account of the development of the early Irish Theatre and his involvement with that development made up the next segment of Autobiographies, although Cuala Press editions of both Estrangement (1926) and The Death of Synge (1928) came out years before this text. Dramatis Personae, however, chronicled the prelude to bitterness that found its expression in those late diary notes of 1909-1914. The book is itself tinged with bitterness as it looks back to the time of 1896-1902. It is also Yeats's answer to George Moore's unerring and cruel wit of Hail and Farewell, or Ave (1911), Salve (1912), and Vale (1914):

> I have written the first fifty pages of the book we talked over about the Irish Literary movement. It will be a considerable book and contain

> a great deal that is new. I deal with the foundation of the Irish Theatre and with the personalities of our movement. I have just finished what I think a very vivid and surprising account of George Moore.[31]

Thus Yeats wrote to his publisher, Macmillan, on 9 March, 1934. In as much as Dramatis Personae sought to villify George Moore, it also sought to praise Lady Gregory. Yeats wrote to Olivia Shakespear on 27 February, 1934:

> I come out of my reveries to write to you. I do nothing all day long but think of the drama I am building up in my Lady Gregory.[32]

Indeed, calling the book 'Lady Gregory' would not have been inappropriate - 'her literary style became in my ears the best written by woman'[33] (Autobiographies, p.395) - had it not been for the abundant, albeit unflattering attention that was also given to the drawing of the character of George Moore: 'a man carved out of a turnip .... Moore's body was insinuating, up-flowing, circulative, curvicular, pop-eyed' (Autobiographies, pp. 405, 422). As to the final character in this theatre drama, Edward Martyn, Yeats relegated him to an absurd and amusing minor role, and used him to show further unflattering sides of George Moore:

> Yet nature had denied to him the final touch: he had a coarse palate. Edward Martyn alone suspected it. When Moore abused the waiter or the cook, he had thought, 'I know what he is hiding'. In a London restaurant on a night when the soup was particularly good, just when Moore had the spoon at his lip, he said: 'Do you mean to say you are going to drink that?' Moore tasted the soup, then called the waiter, and ran through the usual performance. Martyn did not undeceive him, content to chuckle in solitude.
> (Autobiographies, p.443)

Dramatis Personae first appeared, minus some paragraphs, in The London Mercury, November, December 1935 and January 1936. It was also published in The New Republic, 26 February, 11, 25 March, and 8, 22 April 1936. The Cuala Press published it in 1935, and with few changes it was published by Macmillan in 1936. This was the text subsequently used for the American 1938 Autobiography and the 1955 Autobiographies. A manuscript version of Dramatis Personae survives in the Houghton Library, Harvard and there is a typescript version at the Morris Library, Southern Illinois University, Carbondale, Illinois. The manuscript at the Houghton Library shows some rearrangement of paragraphs and rephrasing of sentences but no major revisions. Again, Curtis Bradford aptly shows the kind of revision Yeats did undertake in the typescript.[34] The material covered is certainly the same as published editions.

Lady Gregory's Our Irish Theatre, which had been published in 1913, may have helped Yeats to decide just what still needed to be done on the subject. Lady Gregory mentioned George Moore as little as possible. 'Mr. George Moore gave excellent help in finding actors', was the most complimentary statement she made about the man.[35] Other than that passing reference, she mentioned him as author of The Bending of the Bough, or with Yeats as author of Diarmuid and Grania. It was left to Yeats to deal with Moore appropriately and the manuscript version does reveal a few more blows which Yeats discarded from the published version.

'Moore always incapable of more than one idea delighted to think of himself as the detached observer', Yeats wrote in speaking

of Moore's account in Ave of the dinner given for himself and Edward Martyn by T.P. Gill. (See Autobiographies, pp. 421-22). Again, he added about his advocacy of George Moore as a member of the Irish Literary Society (see Autobiographies, p.433):

'My Dublin friends denounced me for bringing there a man so wicked as George Moore'. Finally, on Moore's story-telling, Yeats recounts one story further:

> He told me once on his return from the south of France, of a beautiful, delightful mistress there acquired. 'Why should I not show you a photograph - you will never meet her' - He went upstairs and brought back a photograph of a woman dressed in the fashion of her youth, yellowed with age.[36]

If Dramatis Personae was written with the intent of venting some of Yeats's anger about Moore, the diary that he began to keep in December 1908 served to express his bitterness over events at the Abbey and the more personal tragedy of Synge. The first collection of extracts from the diary were published as Estrangement in The London Mercury, October, November 1926, and The Dial, November 1926.[37] The Cuala Press published Estrangement: Being some Fifty Thoughts From a Diary in August 1926. This was followed by The Death of Synge and other Passages from an Old Diary, published by Cuala in June 1928. The Death of Synge also appeared in both The London Mercury and The Dial, April 1928.[38] In 1936, the two collections were published with the Macmillan edition of Dramatis Personae and incorporated into the 1938 Autobiography. The text rarely varied at all with the exception of obvious corrections. Yeats had fully edited the notes from his diary and made them more anonymous by the deletion of names. However, in 1970, Curtis Bradford published Reflections which first made

available more of the 1908-14 diary.[39] With the publication of Memoirs in 1972, the diary or journal was complete. The mysterious figures were also identified. In this way, the journal transcribed in Memoirs has acted as an invaluable commentary for Yeats's own chosen version. The only item of further interest to be found in the Yeats Papers in Dublin was a proposed preface for Estrangement:

> This little book contains entries from a diary of mine that first was written early in 1909 and the last on my way to America in the autumn of 1911. It was a time of bitterness. Synge was dead or dying - and his death had been hastened as we all believed at this time by the attacks upon his work; our manager and stage manager had gone and half our audiences were hostel people and press who gave at best but grudging admiration and we had some patient lying enemies. I could seldom write poetry or anything that required a deliberate shift, for my head was full of theatrical business, theatrical quarrels and I wrote, that I might keep the constancy of my thoughts, and rather misleading publications their stray paragraphs and many others too private for publication even after these years or too trivial ...[40]

For Yeats, Estrangement and The Death of Synge were his official private thoughts. Only in terms of the editing involved were these segments deliberate autobiography.

The Bounty of Sweden was published with the Dramatis Personae edition of 1936. Included as the last addition to his autobiographical writings, it brought the reader from the discouraged and bitter Yeats of those intense Abbey years, to the accomplished man of letters and the triumphant Nobel Prize winner. Yeats referred to it as his 'bread and butter' letter to Sweden and began to write it upon his return from that country after receiving the Nobel Prize in December of 1923.[41] Prior

to its inclusion in the Dramatis Personae collection of writings, it was published in The London Mercury and The Dial in September 1924. Separately, Yeats's lecture from Stockholm, 'The Irish Dramatic Movement', was also published in Le Prix Nobel en 1923.[42] The Cuala Press edition came out in 1925. Yeats's 'meditation' as he first referred to it in manuscript form, changed little after its initial publication. The lecture, however, which he delivered to the Royal Swedish Academy and attached to his 'meditation', did alter after 1925. Yeats wrote in his preface to the 1925 edition that he had 'dictated to a friend as many of my words as I could remember -', which may explain the greater revision of the lecture. In the 1925 version, Yeats recalls in further detail about the involvement of Edward Martyn in the Irish dramatic movement and once more reviews the controversy over the 'Countess Cathleen'. Of Martyn himself, Yeats wrote:

> He died a couple of months ago and with him died a family founded in the twelfth century. An unhappy, childless, unfinished, laborious man, typical of an Ireland that is passing away.[43]

Yeats also wrote on the recent Abbey Theatre, the successful Abbey that produced Sean O'Casey's Juno and the Paycock. He characterizes O'Casey:

> ... a mind not unlike that of Dostoevsky looks upon the violence and tragedy of civil war... a working bricklayer who was taken out to be shot by English soldiers in mistake for somebody else, but escaped in a moment of confusion. He knows thoroughly the life which he describes.[44]

Yeats barely revised any sentence in his 'bread and butter' letter which prefaced the lecture and was used as a

final chapter of autobiography. Once more, he would seem to have possessed a clear idea of his aims from the beginning. Simply, he wished to thank Sweden for the honour he received, but also found in Sweden the Unity of Culture which he had sought to build in Ireland without success:

> In England and Ireland public opinion compels the employment of the worst artists, while here the authority of a Prince and the wisdom of a Socialist Minister of culture, and the approval of the most educated of all nations, have made possible the employment of the best ... all that suggestion of novelty of all an immeasurable past; all that multitude and unity, could hardly have been possible, had not love of Stockholm and belief in its future so filled men of different minds, classes and occupations that they almost attained the supreme miracle, the dream that has haunted all religions, and loved one another.
>
> (Autobiographies, p.555)

Sweden had achieved and in essence, justified one of Yeats's dreams and his efforts to try to bring it into reality.

An idea that Yeats previously disowned comes to fruition in The Bounty of Sweden:

> In other words, I would have Ireland re-create the ancient art, the arts as they were understood in Judaea, in India, in Scandinavia, in Greece and Rome, in every ancient land; as they were understood when they moved a whole people and not a few people who have grown up in a leisured class and made this understanding their business.[45]

Amidst a variety of revisions, and a lengthy publishing history which culminated in bringing together a volume seemingly without unity, there was some unity. The whole created another beginning. In the Autobiographies, Yeats succeded not so much in creating a complete, totally accurate or personal record of his life, as in creating for himself a personal record of his struggle to develop concepts that focused his

life and also found expression in his poems. It is not a complete testament 'Of what is past, or passing, or to come', but it does succeed in underlining major developments in that saga. It is a working testament of an artist, now throwing himself into the activities of the day, now drawing back into the security of a philosophical system that can reconstruct his words and his world. 'I am thinking of a child's vow sworn in vain / Never to leave that valley his fathers called their home'. The Autobiographies expresses mich of the impact that departure had upon W.B. Yeats. In his diary notes, published as Estrangement, he wrote:

> A great lady is as simple as a good poet.
> Neither possesses anything that is not
> ancient and their own, and both are full
> of uncertainty about everything but them-
> selves, about everything that can be changed,
> about all they merely think.
> (Autobiographies, p.462)

The Autobiographies served as Yeats's dialogue with himself to help to lessen his uncertainty about what he thought and it links that thought with his poetry. A purging of the poet's ideas and ideals had taken place, if not a purging of his private life. In terms of a more modest appraisal, there existed the slightest glimmer of a positive future: 'and now I am old and rheumatic, and nothing to look at, but my Muse is young' (Autobiographies, p.541).

NOTES

I

1. W.B. Yeats, Autobiographies (Macmillan: London, 1955), pp. 354-55. See also The Collected Poems of W.B. Yeats, second edition (Macmillan: London, 1950), p.104. Further references to these editions are given after quotations in the text.

2. See general bibliography. The Autobiography (Macmillan: New York, 1938), preceded the 1955 edition with all sections but the lecture, 'The Irish Dramatic Movement'.

3. George Russell, 'The Memories of a Poet', Irish Statesman, 4 December 1926, p.302.

4. The Letters of W.B. Yeats, edited by Allan Wade (Rupert Hart-Davis: London, 1954), p.721 (6 December 1926).

5. Edmund Wilson, Axel's Castle (Charles Scribner's Sons: New York, 1931), p.43.

6. Both Estrangement and The Death of Synge are edited selections from Yeats's diary of 1909-1914.

7. See Joseph Ronsley, Yeats's Autobiography - Life as Symbolic Pattern (Harvard University Press: Cambridge, Massachusetts, 1968), for a full analysis of Yeats's philosophical system within his Autobiographies.

8. Lawrence Binyon, 'William Butler Yeats', The Bookman, 63:376 (1923), 196-99 (p.197).

9. p.47. See general bibliography.

II

1. The British Library (hereafter BL) Additional MS Macmillan Archive 55003, vol. CCXVIII, f. 93.

2. Yeats at Work (Southern Illinois University Press: Carbondale, Illinois, 1965), pp. 337-377. For examples in Reveries of Yeats's primary concerns in revisions, it has been necessary to quote two or three passages first uncovered by Professor Bradford. See pp. 346-47. Any other material quoted from manuscript in this paper has not been previously quoted to my knowledge.

3. National Library, Ireland (hereafter NLI) Yeats Papers, microfilm P7530. The original papers are in the private collection of Senator Michael B. Yeats, Dalkey, County Dublin. Reveries Over Childhood and Youth was actually published March 1916, although the Cuala Press edition is dated 1915.

4. Typescript, p.13. Quoted Bradford, p.346.

5. See The Letters of W.B. Yeats, pp. 602-3 and pp. 605-6. Yeats wrote to his father, J.B. Yeats: 'I am afraid you will very much dislike my chapter on Dowden, it is the only chapter which is a little harsh, not, I think, really so, but as compared to the rest, which is very amiable, and what is worse I have used, as I warned you I would, conversations of yours'. (p.602 (circa November-December, 1915).

6. See the account of this dispute in William M. Murphy, Prodigal Father (Cornell University Press: Ithaca and London, 1978), p.436.

7. Typescript, p.35. Quoted Bradford, p.347.

8. p.96. Bradford, p.347.

9. p.96. Reveries Over Childhood and Youth (Cuala: Dublin, 1915), p.113.

10. Anon., 'Heroic Profiles', TLS, 54:2774 (1955), 201.

11. The Letters of W.B. Yeats, p.675 (22 December, 1921).

12. W.B. Yeats, Memoirs, edited by Denis Donoghue (Macmillan: London, 1972).

13. See also what has been described as Yeats's spiritual autobiography, The Speckled Bird, now fully annotated and edited by William H. O'Donnell (McClelland and Stewart: Canada, 1976). The novel was written by Yeats between 1896-1902 and the major characters are modelled on Maud Gonne, MacGregor Mathers, Olivia Shakespear, Yeats and his father, John Butler Yeats. The novel, of which there are four versions all included in O'Donnell's edition, was never finished, and never published during Yeats's lifetime. Yeats refers to his abandoned novel's theme as Hodos Chameliontos in 'The Stirring of the Bones', p.376.

14. NLI, Yeats Papers, microfilm P7552. See Bradford's comparison of the two manuscripts, pp. 354-6.

15. See Memoirs, pp. 40-43.

16. Manuscript, p.56.a.

17. pp. 56. c-56.e.

18. Memoirs, pp. 28-30.

19. Manuscript, pp. 79 (1)-79(2).

20. pp. 79 (2)-79 (4).

21. pp. 79 (4)-79 (5).

22. The Trembling of the Veil (T. Werner Laurie: London, 1922), p.5.

23. p.73. See Appendix C.

24. NLI, Yeats Papers, microfilm P7549.

25. See Bradford, pp. 356-368.

26. See W.B. Yeats, 'Verlaine in 1894', The Savoy (April 1896). This article became part of The Tragic Generation. See W.B. Yeats, Uncollected Prose, edited by John P. Frayne (Macmillan: London, 1970-), I (1970), 397-99.

27. The Letters of W.B. Yeats, p.684 (7 June 1922).

28. See Appendix C.

29. Moina Mathers's name in the Order of the Golden Dawn was Vestigia Nulla Retrorsum. See annotations.

30. The Trembling of the Veil, p.212.

31. BL, Additional MS Macmillan Archive 55003, vol. CCXVIII, f.161.

32. The Letters of W.B. Yeats, p.820.

33. See Elizabeth Coxhead's biography of Lady Gregory: A Literary Portrait (Macmillan: London, 1961), in which she puts forth the case for Lady Gregory's more significant literary influence over W.B. Yeats than had previously been suggested.

34. See Bradford, pp. 373-77.

35. p.25. See general bibliography.

36. Houghton Library, Harvard, MS Eng 338.5, pp. 45, 65, 72.

37. See W.B. Yeats, 'The Folly of Argument', The Manchester Playgoer (June 1911), Sections I, II, V, were printed in this article as II, I, III. See W.B. Yeats, Uncollected Prose, edited by John P. Frayne and Colton Johnson (New York, 1976), II, 394-96.

38. See Lady Gregory, 'Synge', The English Review (March 1913). Section XVIII had already been published in this essay.

39. See general bibliography.

40. NLI, Yeats Papers, microfilm P7549.

41. The Letters of W.B. Yeats, pp. 701, 703 (13 January, 1924, 28 January, 1924).

42. (Imprimerie Royale, P.A. Norstedt and Fils: Stockholm, 1924).

43. The Bounty of Sweden, p.52.

44. p.53.

45. W.B. Yeats, Essays and Introductions (Macmillan: London, 1961), p.206. The essay 'Ireland and the Arts' first appeared in the United Irishman (31 August, 1904).

REVERIES OVER CHILDHOOD AND YOUTH

The first book of the Autobiographies was published by the Cuala Press in March 1916, although the date printed is 1915. A New York edition was published by Macmillan in 1916. Reveries Over Childhood and Youth was included in Autobiographies (1926), in the American edition of the Autobiography (1938), and finally in the Autobiographies (1955). Yeats wrote to prepare his father about the book on 26 December, 1914:

> Yesterday I finished my memoirs; I have brought them down to our return to London in 1886 or 1887. After that there would be too many living people to consider and they would have besides to be written in a different way. While I was immature I was a different person and I can stand apart and judge. Later on, I should always, I feel, write of other people. I dare say I shall return to the subject but only in fragments. Some one to whom I read the book said to me the other day: 'If Gosse had not taken the title you could call it Father and Son'.... The book is however less an objective history than a reverie over such things as the first effect upon me of Bedford Park and all it meant in decoration. Everybody to whom I have shown the work has praised it and foretold a great success for it. You need not fear that I am not amiable.
> (Letters, p.589)

p.5 Fitzroy Road - Yeats's father, John Butler Yeats, found a semi-detached three-storey house for the family at 23 Fitzroy Road, near Regent's Park. He took a six-year lease beginning 1 July 1867. On 23 July 1872, the family left for Sligo and did not return to the house on Fitzroy Road. Only John Butler Yeats returned. He stayed until the expiration of the lease in July 1873. (See William M. Murphy, Prodigal Father, Cornell University Press: Ithaca and London, 1978, pp. 53, 85).

Sligo - Also Sligeach, meaning the 'shelly river'. Sligo town is located in County Sligo which is part of Connaught. The town is the capital, and is situated on the coast in the northwest of the Republic of Ireland. The town came into existence in the twelfth century when the castle was built by Maurice Fitzgerald. Always considered strategically important, Sligo later emerged as a prosperous seaport. Both the Yeats and Pollexfen families are associated with this region. Yeats spent many childhood summers here at his grand-parents' home, Merville, from 1867 to 1880. He was continuously at Sligo from July 1872 to October 1874. This was simply a money-saving measure for his father, but it was to instil in Yeats a great love of the region. Sligo and its surroundings figure prominently in Yeats's stories such as those found in The Celtic Twilight (Lawrence and Bullen: London, 1893), or The Secret Rose (Lawrence and Bullen: London, 1897). His early

novelette, 'John Sherman' (John Sherman and Dhoya, T. Fisher Unwin: London, 1891), focuses on the split between the world of London and the world of Sligo. In the end, the hero chooses Sligo.

'my grandparents' - Yeats stayed in Sligo with his Pollexfen grandparents, William Pollexfen (1811-1892), and Elizabeth Middleton Pollexfen (1819-1892). John Butler Yeats had married their daughter Susan in 1863. (See notes, pp.36,39).

'my great-uncle, William Middleton' (1820-1882) - brother of Elizabeth Middleton Pollexfen and partner in the firm with William Pollexfen, his brother-in-law, of Middleton and Pollexfen. His home was Elsinore, located at Rosses Point, although he lived at Ballysodare in the winter. Lily Yeats describes him as having:

> a handsome nose, blue eyes, and very thick white hair, the blue white of black hair. It went in a big thick sweep across his head. He was tall and had an ambling walk.

He married Eliza Irwin when he was twenty-one and had a large family. He died at sixty-one, at which point the name of the family company changed to W. and G.T. Pollexfen and the Middleton family was completely excluded. Lily writes further: 'He was kind and friendly and interested in our doings'. (Lily Yeats's Scrapbook, 'Grandmama Pollexfen's Brothers and Sister', quoted in William M. Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, Irish University Press: Shannon, No. 1, (1971), 1-19 (p.16)).

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p.6 'William Pollexfen, my grandfather' - (1811-1892). William Pollexfen was born at Berry Head, near the port of Brixham, Devonshire, son of Anthony Pollexfen (1781-1833), and Mary Stephens (1771-1830), of County Wexford. He ran away to sea at the age of twelve and, at twenty-six, owned his own ship, the 'Dasher'. He came to Sligo to see if he could help Elizabeth Pollexfen Middleton, then widowed, and married her daughter, Elizabeth Middleton, in 1837. He became a partner in his brother-in-law William Middleton's firm. Lily describes him as:

> ... broad built but not stout his complexion was fresh, his eyes very blue, his hair and beard white when we knew him, but had been dark. He held himself very upright and walked stiffly creaking a little as he went. He always looked the sea-captain .... Grandpapa Pollexfen we liked, admired and avoided, he never talked to anyone, he grumbled, complained, and ejaculated all day long, the past the future held no interest for him at all, he was in such a state of irritation with the present moment that he could think of nothing else. (Lily Yeats's Scrapbook, 'Grandfather William Pollexfen'. Quoted, Murphy, Prodigal Father, pp. 86-7).

For references to Yeats's grandfather in his poetry, see 'Introductory Rhymes' (Collected Poems, p. 113), 'Under Saturn' (Collected Poems, p.202), 'In Memory of Alfred Pollexfen' (Collected Poems, p.175).

p.7 Rosses Point - or Ros Ceide. A village outside of Sligo on the seacoast. Yeats would go to visit great-uncle William Middleton there and all his cousins at their home, Elsinore. (See note, p. 35). One cousin, Henry Middleton, lived alone at Elsinore after his father's death. Lily wrote in her scrapbook in 1922: 'Henry the original

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of Willy's "John Sherman" lives alone in Elsinore at the Rosses Point, a solitary eccentric man'. (See J.M. Hone, W.B. Yeats 1865-1939, Macmillan: London, 1942, revised edition 1962, p.21).

Campbell of Islay - John Francis Campbell (1822-1885). He compiled and wrote Popular Tales of the West Highlands (1860). Yeats refers to the industrious accuracy of Campbell of Islay. (See Uncollected Prose, Volume 1, edited by John P. Frayne, (Macmillan: London, 1970) p.372).

'William Middleton, whose father' - Great-uncle William's father was also William Middleton of Sligo (c.1770-1832). He married Elizabeth Pollexfen from the Isle of Jersey (1798-1853), daughter of Rev. Charles Pollexfen and Agnes Cummins Pollexfen, around 1813. In Sligo, he was a ship-owner and merchant in the company of Middleton and Mills. He and his new bride lived in Wine Street, Sligo. Lily Yeats confirms Yeats's account of his death in 1832 in her Scrapbook, 'Charles Pollexfen'. (See William M. Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, No. 1, (1971), 1-19 (p.14)).

p.9 Falconer's Shipwreck - (1762). 'The Shipwreck', a poem by William Falconer (1732-1769). Falconer also wrote 'The Demagogue' (1764).

'he belonged to some younger branch of an old Cornish family' - William Pollexfen kept a picture of Kitley Manor, Yealmpton,

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Devon, on his bedroom wall all his life. He regarded himself as the rightful heir to the estate. The Pollexfens were a Cornish and Devonshire family who felt they were descended from the Phoenicians. The family had always owned Kitley Manor, but as the last Pollexfen male heir died in 1710, some ancestral daughter married a man with the name of Bastard and the Kitley Manor family is now known as the Pollexfen Bastards. (see Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, p.14, and also see Murphy, The Yeats Family and the Pollexfens of Sligo, Dolman Press: Dublin, 1971, p.25).

Lily wrote: 'Grandpapa had nothing belonging to his parents but a few silver spoons with Mary and Anthony Pollexfen on them and a print of Kitley Manor Devon the place our family sprang from'. (Lily Yeats's Scrapbook, 'Grandfather William Pollexfen'. This scrapbook is in the private collection of Senator William B. Yeats).

'His father had been in the Army' - Anthony Pollexfen (c.1781-1833). He was Barrack Master and keeper of the forts on Berry Head, Torquay. Anthony Pollexfen later owned sailing vessels and engaged in trade. He died at Brixham, Devonshire. (Lily Yeats's Scrapbook).

'His mother had been a Wexford woman' - Mary Stephens (1771-1830). She married Anthony Pollexfen in Wexford in 1809 or 1810.

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'his wife - a Middleton' - Elizabeth Middleton Pollexfen (1819-1892). Married 1837. Lily recalls her as dressed every day in 'black silk dress, real lace cap, collar and cuffs, quilted black satin petticoat, thin cream-coloured stockings, and thin black shoes'. She 'looked about her all the time for people to whom she could give a gift'. (Lily Yeats's Scrapbook, 'Grandfather William Pollexfen,' quoted Murphy, The Yeats Family and the Pollexfens of Sligo, p.24, and Murphy, Prodigal Father, p.89).

p.10 'The youngest of my uncles' - Alfred Pollexfen (1854-1916). Worked for years as a clerk in Liverpool. When George Pollexfen died in 1910, he returned to Sligo to take a place in the family business. For a Pollexfen, he was unusually cheerful. J.B. Yeats wrote:

> .... He was an extremely modest man, and very docile, so that he always accepted the world's estimate as to who was superior, who inferior. He paid respect where the world paid respect and not because he expected to get anything by it .... His joys were a little pallid, like weak tea.

Yeats wrote a poem, 'In Memory of Alfred Pollexfen' (Collected Poems, p.189), upon his death. (Letter to Lily Yeats, 30 August, 1916. Quoted, Murphy, The Yeats Family and the Pollexfens of Sligo, p.31).

'another ... designed the Sligo quays' - William Middleton Pollexfen (1847-1913). He was an engineer. He went mad and was placed in a mental institution in Northampton, England, until his death at sixty-six in 1913.

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'my sister' - Susan Mary Yeats (1866-1949), called Lily. Lily was born at Enniscrone, Sligo, 25 August 1866. Lily is best remembered, as well as for her copious accounts of the family, for her work with her sister Lollie (Elizabeth Corbet), in the Dun Emer, later Cuala, industries. In 1902, Miss Evelyn Gleeson approached the sisters in London about the idea of opening a shop in Ireland where young women could be employed to make artistic works. Miss Gleeson would head the carpet section. She asked Lily to run the embroidery department because of her six years of 'training' under May Morris, William Morris's daughter. Lollie would run a printing press. The business opened in 1903 in a house in Dundrum, Ireland. The sisters later broke with Miss Gleeson in 1908 and began their own Cuala Industries. Lily was close to her father and really the only Yeats child to get along well with W.B. Yeats. She virtually brought up one Pollexfen cousin. In a letter to her father, dated 29 August 1911, Lily states her feelings about her life:

> I have a birthday this week and have been thinking back and come to the conclusion that the mistake with my life has been that I have not had a woman's life but an uncomfortable, unsatisfying mixture of a man's and a woman's, gone out all day earning my living, working like a man for a woman's pay, then kept house, the most difficult housekeeping on nothing certain a year, brought up Ruth, saw to Hilda, education, clothes and holidays, tried to see that Maria did her share of the work and did not leave all to Rose, and yet kept peace in the house - and above all never lived at home except when ill. Next incarnation I hope I will be all woman and have a woman's life. (Quoted, Murphy, Prodigal Father, p.382).

'George Pollexfen' - (1839-1910). George Pollexfen was John Butler Yeats's friend in youth. They met while both

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the Atholl Academy on the Isle of Man. J.B. Yeats wrote of

George Pollexfen:

> George Pollexfen was not popular at school nor was he popular as a man. He never talked except on some subject which long meditation had made his very own, and though a good listener, it was with a perfectly impassive face. Yet though never popular he came to be loved by a few, and as the years went by these few who had discovered him for themselves talked about him to others. There are people who come to us and there are people to whom we go: he was one of the latter kind. (Early Memories, Cuala Press: Churchtown, Dundrum, 1923,p.16)

It was in travelling to Sligo to see George in 1862, that he met his future wife and George's sister, Susan Mary. Racing and mysticism were most important to George. In Ballina, where he lived, he raced under an assumed name, Paul Hamilton, so as not to disgrace the family. When William Middleton died in 1882, George returned from Ballina to take his place in the family business. He became closer to Yeats in the early 1890s and their interest in occult matters brought them together despite their opposing political views. Yeats stayed with his uncle at Thornhill in Sligo in late 1894 and early 1895. The friendship grew when Yeats cured George of an illness from a smallpox vacine through magic. George Pollexfen cast horoscopes including one accurately predicting York Powell's death. Lily heard the wail of the banshee the day before he died and was with him at the end. Yeats wrote to Lady Gregory, 28 September, 1910:

> Lily heard the banshee as well as the nurse. He died the night after at the same hour the Banshee had cried at. (Letters of W.B. Yeats, edited by Allan Wade, Rupert and Hart-Davis: London, 1954, p.553).

For more information on Lily's psychic experiences, see Murphy, 'Psychic Daughter, Mystic Son, Sceptic Father', Yeats and the Occult, edited by George Mills Harper, Macmillan: London, 1975, pp.11-26.

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Ballina - Bel-atha-an-fheadha. The name means the ford of the mouth of the wood. Ballina is located in County Mayo by the river Moy. It is a seaport and also a market town. See previous note on George Pollexfen.

'that younger uncle' - Possibly Frederick Pollexfen (1852-1929), although J.B. Yeats states in a letter to Lily, 23 June, 1915, that he was his father's favourite. (See Murphy, The Yeats Family and the Pollexfens of Sligo, p.38). In 1882, he married a girl from County Cavan and had nine children. She later left him and his family felt her to be justified, for Fred proved to be no good. He was excluded from the family company after William's death in 1892. He became a coal merchant in Limerick but was not successful. He was divorced in 1901 and two of his daughters lived in J.B. Yeats's house for some years with Lily and Lollie raising the girls.

p.13 'the shipwreck of Saint Paul' - a biblical reference. See Acts: 27.

p.14 'the stable-boy' - Johnny Healy. Yeats and his sister Lily were invited to lunch with Alexander Ellis (Edwin Ellis's father: see note, p.192), and he managed to get them to imitate an accent such as they had heard from people like Johnny for his own benefit. The two children were not aware of Ellis's reasons until later. (See Murphy, Prodigal Father, p.105). Lily wrote: 'Then there was

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the stable boy, Willy and I were so much with him that we talked exactly like him'. (Lily Yeats's Scrapbook).

'Orange rhymes .... Orangemen' - On 21 September 1795, differences between Protestants and Catholics in Ulster culminated in the Battle of the Diamond in Armagh. The specific parties involved were the Peep o'day boys and the Defenders. The Defenders were beaten and the Protestant Peep o'day boys founded an 'Orange Society' that evening. Essentially, what was to be later called the Orange Order, declared its purpose to be that of supporting Protestant Ascendancy and the laws and government that benefitted them. The Orangemen launched a campaign of violence in support of their views. The Orange Order was broken up in 1837, but reborn in 1845. In the 1880s, it was a strong Protestant force against Home Rule. The order even has a special holiday on 12 July, which commemorates the victory of the Battle of the Boyne. An example of an Orange rhyme from a ballad about the Wexford rising in 1798:

> Hundreds they've burned of each sex, young and old,
> From heaven the order; - by priests they were told;
> No longer we'll trust them, no more to betray,
> But chase from our bosoms these vipers away.
> Derry down, down, croppies lie down.

'a Fenian rising ... the Fenians' - The Fenian Brotherhood was established in Dublin in 1858 by James Stephens. (see note, p. 252). John O'Mahony (1816-1877) worked in the movement in New York City. The name came from the famous 'Fianna' who in legend were a fighting force led by Finn MacCool or Fionn

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MacCuchail. The Fenians were also known as the Irish Republican Brotherhood (IRB). See J.C. Beckett, The Making of Modern Ireland 1603-1923, Faber and Faber: London, 1966, p.359. They believed that they had to free Ireland of English rule as soon as possible and that this could not be achieved in a legal, constitutional sense. They were prepared to use force and violent action became their method. The weekly paper, the Irish People was founded by Stephens in Dublin in 1863. Involved with the paper were John O'Leary (see note, p.125), Thomas Clark Luby (1821-1901), and the novelist, Charles Kickham (see note, p.353). Meanwhile, the American Civil War ended in 1865. Many Irishmen had pledged to return to fight for Ireland after the war was over and did as they had promised. The government took action by suppressing the paper in September 1865 and arresting the leaders. The first Fenian rising was belatedly planned for March 1867 and was a quick failure. The movement, however, in one form or another continued to survive.

p.15 Ben Bulben - Or Ben-Bulban, Beann Ghulban, Binn Gulbain. Also Gulban's Peak, this mountain is located in north County Sligo and acquired its name through association with Conall Gulban, son of Nial of the Nine Hostages, who was fostered in its vicinity. Conall Gulban was the ancestor of the O'Donnells from Tirconnell. Here occurred Diarmuid's legendary death in the wild boar hunt and therefore the setting for 'The Pursuit of Diarmuid and Grainne'. Yeats's

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body was transferred from Roquebrunne, France, and buried nearby in Drumcliffe churchyard in 1948. Ben Bulben is perhaps the most famous Yeatsian landmark with 'Under Ben Bulben' being its most obvious poetic tribute.

Ballisodare - also Ballysadare, County Sligo. Originally, it was known as Eas Dara and then Baile-Eas-Dara. It means 'the town of the cataract of the oak'. However, a Formorian druid called 'Dara' was supposedly killed there and the Formorians landed in Ballysadare Bay. Yeats refers (1891) to this in the story 'Dhoya': 'One evening Formorian galleys had entered the Bay of the Red Cataract, now the Bay of Ballagh'. (Ballagh was Sligo. Quoted, Sheelah Kirby, The Yeats Country, Dolman Press: Dublin, 1962, new edition 1969, p.51). Yeats's great-uncle William Middleton lived at Avena House here and the flour mills were nearby on either side of the Owenmore river.

George Middleton (b.1847) - A son of great-uncle William Middleton. Lily records in her scrapbook that in 1922, five of great-uncle William Middleton's children are alive. She lists George as the youngest son, living in California and married with one daughter. Lucy Middleton and George used to send notes via great-uncle William to the Yeats children. (see Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, p.16).

p.16 'my mother' - Susan Mary Pollexfen Yeats (1841-1900). Susan married John Butler Yeats on 10 September 1863.

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She was the daughter of William Pollexfen and Elizabeth Middleton Pollexfen. Susan led a life of disappointment after her marriage for she had thought she was marrying a barrister (and an Irish landlord), with great potential. Instead, J.B. Yeats proved to be a penniless, unsuccessful artist. In 1868, she was still fighting the idea and registered Elizabeth Corbet Yeats's birth in April 1868 listing her husband's profession as 'Barrister'. Susan was never fully to accept J.B. Yeats's bohemian life, only enjoying her return visits to her parents' home in Sligo and a period of living at Howth (1881-1883). She suffered a stroke in 1887 while the family was living at Eardley Crescent, Earls Court, London. Susan Yeats had a second stroke and also fell down a staircase while at her sister's (Elizabeth Orr), in Denby, near Huddersfield. Susan never regained her health and died 3 January 1900, after twelve years of illness and mental deterioration. Lily characterizes her thus:

> She was prim and austere, suffered all in silence. She asked no sympathy and gave none .... When we were children and were ill she always said, "Grin and bear it", and so she did. She endured and made no moan. (Lily Yeats's Scrapbook, 'Mama's Health and Other Things' - quoted, Murphy, <u>The Yeats Family and the Pollexfens of Sligo</u>, p.53).

p.17 <u>'but one among them at any rate had the second sight'</u> - Lucy Middleton. Lily Yeats referred to her as Mrs. Davies, still living in 1922, in her scrapbook. (See Murphy, <u>Prodigal Father</u>, pp. 173, 193).

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p.18 Merville - The Pollexfen grandparents had originally lived in a house on Union Place (c.1875). This house was near the family stores, but they moved to Merville in the early 1860s outside the town. Merville was far more spacious and eighteenth century in style. Around 1886-7, they sold Merville and moved to Charlemont, a house overlooking Sligo harbour.

p.19 Mary Yeats - (1821-1891). Great-aunt Micky also lived in the Sligo area, on a farm off the main road. Her house looked out on Knocknarea and towards Sligo to one side, with Ben Bulben on the other side. She is described as tall, thin, brown eyes and red hair. She had 'arms so long that she could cross her arms behind her back and meet her hands in front'. Lily wrote: 'I never felt lonely with her, - she was strict but always kind and had the same gay spirit Papa had'. (Lily Yeats, Draft Scrapbook, 'Mary (Aunt Micky) Yeats'. See Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, p.12).

'John Yeats... Rector of Drumcliff' - 'Parson John' (1774-1846). He married Jane Taylor, daughter of William Taylor of Dublin Castle in 1805. He also became Rector of Drumcliffe in 1805 and remained Rector until his death. His son, the Rev. William Butler Yeats was born in Dublin Castle. John Yeats was apparently known to be kind-hearted and gentle. His only vice was liquor. In the Drumcliffe Rectory, there was a secret drawer where he hid his drink so that his wife would not discover it. At his death, he left a liquor bill of four

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hundred pounds. (Lily Yeats's Scrapbook, 'Grandfather Yeats'. See Murphy, Prodigal Father, p.19).

'my great-great-grandfather' - Benjamin Yeats (1750-1795). He married Mary Butler in 1773. Benjamin was a wholesale dealer in linens in Dublin, and the son of Benjamin and Hannah Yeates, 15 William Street, Linen Draper (NLI, Dixon Papers, MS 8522, p.23). His grandfather was Jervis Yeats (d. 1712), who had also been a wholesale linen merchant. Lily Yeats notes in her Scrapbook that Benjamin Yeats 'according to Dublin directory of 1793 was linen merchant wholesale and as such was free of the six and ten per cent in the Custom House Dublin ...' Yeats refers to him as that 'Old Dublin merchant free of the ten and four'. (See 'Introductory Rhymes', Collected Poems, p. 113). See A. Norman Jeffares, W.B. Yeats: Man and Poet, Routledge and Kegan Paul: London and Henley, 1949, revised edition 1962, pp. 1-3, for a more detailed account.

p.20 Mary Butler - (1751-1834). Daughter of John Butler of Dublin Castle, she married Benjamin Yeats, 22 August 1773 at the house of Gideon Tabuteau, Tullamore. Through her the family does have a claim to a connection with the old Irish Ormondes, the Butler family that settled in Ireland in the twelfth century. Via an inheritance that also stems from Mary Butler, Parson John Yeats became landlord of the County Kildare property and a house in Dorset Street, Dublin.

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These properties remained in the family until John Butler Yeats lost them through financial ineptitude. However, as William Murphy points out, the Thomastown lands in County Kildare were heavily mortgaged when John Butler Yeats's father, Rev. William Butler Yeats, inherited them in 1846. J.B. Yeats inherited in 1862 when mortgages against Thomastown amounted to £2,200 (See Prodigal Father, pp. 33-34, 38).

'family of Yeats, a widow and her two children' - Not far from Seaview, great-aunt Micky's home, lived the widow and children of John Yeats (1808 - ?) a great-uncle. John Yeats was the brother closest to the Rev. William Butler Yeats in age. He had been a county surveyor for Kildare.

'my great-uncle, Mat Yeats' - Matthew Yeats (1819-1885). As land agent, Matthew Yeats was involved in the 'striping' (dividing land into strips or plots), of the Rosses in 1860. He was not well liked by the tenants. He also handled the Kildare property for J.B. Yeats after the death of Robert Corbet (see note, 'an old man', p.55), until his own death in 1885. He lived in the Sligo area in a house called 'Fort Louis' on the site reputedly of an old fairy rath. Yeats went there with his sisters to play with Uncle Mat's children.

'a King's County soldier, one of Marlborough's generals' - Through John Butler Yeats's mother, Jane Grace Corbet, the

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Yeats children were descended from John Armstrong (d.1742), who was one of Marlborough's generals. The general's great-great-granddaughter, Grace Armstrong, married William Corbet in 1791, their daughter being Jane Grace who married the Reverend William Butler Yeats in 1835.

'his nephew' - possibly Colonel Arthur Young. Mrs. Jane Armstrong Clendenin, sister of great-grandmother Grace Armstrong Corbet and known as 'Sis', lived for years with her uncle, Colonel Young. She told the family that the general had his nephew made colonel in command of the militia at Dublin. (see Murphy, 'The Ancestry of William Butler Yeats', Yeats Studies, p. 4).

'We have the General's portrait' - Lily Yeats identifies this picture as an 'engraving of portrait of Sir John Armstrong in breast plate 1745.' He was also chief engineer of England from 9 December 1714 to 27 July 1742. Lily records that he was buried in the Tower of London. (Lily Yeats's Scrapbook).

p.21 'Sarsfield at the battle of Sedgemoor' - Patrick Sarsfield (1645-1693). He was Earl of Lucan and a soldier. Sarsfield was educated at a French military school. In 1685, as a member of the English Life Guards, he fought for James II against Monmouth at Sedgemoor. He went to Ireland with James II in 1689, where he was made brigadier-general. He drove the Williamites out of Connaught. Sarsfield commanded the cavalry at the Battle of the Boyne, 1690.

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He was second-in-command under Boisileau at the defence of Limerick. He destroyed a Williamite convoy of guns, near Limerick in August, 1690. The siege ended in September. In February, 1691, he was created Earl of Lucan. Sarsfield continued to defend Limerick until the treaty in September, 1691. 12,000 troops subsequently followed Sarsfield to France and joined the Irish Brigade in the French army. At the Battle of Landen, Sarsfield was fatally wounded, and died 23 July, 1693.

'roused the gentlemen of Meath against some local Jacquerie' - Rev. Thomas Butler was killed in 1793. Lily had typed out the obituary notice from the Dublin Evening Post, 26 October, 1793, and included it in her scrapbook:

> Thursday night as the Rev. Thomas Butler, a magistrate of the County Meath was returning to the Lord Bishop of Meath's seat at Ardbraccan in that county he was fired at by a villain unknown who had purposely concealed himself behind the gate of his lordship's demesne .... Mr. Butler's activity in suppressing the late disturbances in the county Meath, and his exertions to bring the authors of those disturbances to the tribunal of Justice were the considerations which probably raised the assasins hand against his life.

Meath - also Mide, middle, Coicid Mide. Known now as County Meath. It is located on the east coast of Ireland, north of County Kildare and County Dublin. It used also to include Longford, Westmeath and Offaly. The Hill of Tara in Meath was the capital until being cursed by St. Ruadan in the sixth century.

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United Irishmen - This was founded as the Society of United Irishmen in October, 1791. The first headquarters was at Belfast and the society was founded primarily by Wolfe Tone (see note, p.315), Thomas Russell (1767-1803) and Napper Tandy (1740-1803). Its aim was to unite Irishmen against English domination. Tone wanted equality for Catholics and a truly representative government, as opposed to the Protestant Ascendancy parliament in Dublin. It started as a peaceful group only to develop into a revolutionary organisation. What is called the 'Fitzwilliam episode' was a major factor in this. Fitzwilliam was appointed Lord Lieutenant in January, 1795, only to be recalled in February because of his goal of attaining Catholic emancipation. In 1795, the United Irishmen became a society with a new, secret oath of revolution. In 1796 and 1797, they built a military organization. Wolfe Tone was to enlist the aid of the French, but the majority of the ships sent to Ireland as an expeditionary force in December, 1796 never succeeded in landing troops. However, a rising broke out on 23 May, 1798. Leaders had already been arrested and the rebellion was a failure. Instead, it led to internal struggle between Protestants and Catholics. It was hardly the united effort Wolfe Tone had envisioned. The French came again, landing on 22 August in Killala Bay but surrendered on 8 September at Ballinamuck. Another French force sailed from Brest with Wolfe Tone shortly after this surrender. The British met this force off the coast of Donegal and most French ships were captured. Wolfe Tone was also captured and took his own life rather than be hung, dying on 19 November, 1798.

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Major Sirr - Henry Charles Sirr (1764-1841). Sirr was an Irish official and was born in Dublin Castle on 25 November, 1764. He served in the army from 1778 to 1791. The Yeomanry was formed in Dublin in 1796. Sirr volunteered help and was appointed acting town-major or head of police. He was known as the chief agent of the castle authorities. He was promoted to town-major in 1798. During the period of unrest from 1798 to Emmet's rising, Major Sirr was concerned in most of the arrests. His life was threatened by United Irishmen. He captured and wounded Lord Edward Fitzgerald on 19 May, 1798. (see note below-'Fitzgerald'). Major Sirr was also involved with the arrest of Robert Emmet in 1803. He retired in 1826.

Lord Edward Fitzgerald - (1763-1798). An Irish rebel and a member of the United Irishmen which he joined in 1796. He had previously been an M.P. for Kildare and an enthusiastic supporter of the French revolution. He visited Paris in 1792, where he was present at the disaster of the Convention and was a guest at the residence of Thomas Paine. He married Pamela, possibly the illegitimate daughter of the Duke of Orleans and the ward of Madame de Genlis, in December, 1792. He decided not to run for re-election in Kildare in 1797, informing the voters that he hoped to soon represent them in a free parliament. Fitzgerald was alluding to plans for a rising which was finally set for 23 May 1798. With or without the co-operation of the French, it was going to occur. (See notes on United Irishmen and Wolfe Tone, pp. 52, 315).

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However, the Leinster provincial committee was informed upon by Thomas Reynolds before the rising and arrested. Fitzgerald escaped arrest and continued preparations, hiding in or near Dublin. Authorities learned where he would be on 19 May, and Fitzgerald was wounded in the capture by Major Sirr. He died on 4 June at Newgate in confinement.

'my great-grandfather had been Robert Emmet's friend' - In the poem, 'Introductory Rhymes' (Collected Poems, p.113), Yeats refers to his great-grandfather John Yeats (see note, p.47), as that 'Old country scholar, Robert Emmet's friend'. He knew Emmet while they were both at Trinity College, Dublin.

Robert Emmet - (1778-1803). A member of the United Irishmen, born in Dublin in 1778. Emmet matriculated at Trinity College, Dublin on 7 October, 1793. In 1800, he discussed the necessity of a rising in Ireland with his brother, Thomas Emmet, then a prisoner at Fort St. George. In 1802, Emmet had interviews with Napoleon and Tallyrand. Emmet decided to lead a rising of his own. The rising, also known as the Dublin Rebellion of 1803, took place on 23 July. It was disorganized and ineffective. The rioters were dispersed and Emmet fled, only to be arrested by Major Sirr on 25 August. He was tried on the 19 September and condemned to death. His oratory in court and on the scaffold is well remembered. As to the rising, 'its importance lay in the legacy its leader left to later generations of republicans - a stirring oration, and the inspiring,

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romantic image of a young hero'. (Georóid Ó Tuathaigh, Ireland Before the Famine 1798-1848, Gill and Macmillan: Dublin, 1972), p.35.

'one great-uncle fell at New Orleans in 1813' - Alexander Armstrong was killed at the siege of New Orleans in 1813. He was the son of Robert Armstrong who was also the father of Grace Armstrong who married William Corbet. Their daughter, Jane Grace, married Rev. William Butler Yeats in 1835.

'another ... Governor of Penang' - Patrick Corbet, (d.1840), brother of Jane Grace Yeats (1811-1876). The Yeats children heard of his legend from their father who wrote:

> In and about Sandymount Castle were various relics of departed worthies, among them a wicked looking sword with a very long handle which my uncle Pat had wrested from an enemy when leading the Forlorn Hope at the taking of Rangoon. This uncle became Governor of Penang. (Early Memories, p.55).

Major Patrick Corbet died in June 1840 on his voyage home.

'An old man' - Yeats with his sense of family privacy, does not identify this man who is his great-uncle Robert Corbet (d.1872). He was in the army during the Peninsular Wars and was later appointed stockbroker to the Court of Chancery. He made enough money to buy Sandymount Castle where J.B. Yeats lived when a student from 1857-1862. Both J.B. Yeats's maternal grandmother, Grace Armstrong Corbet (1774-1861) and her sister, Mrs. Jane Armstrong Clendenin also lived with uncle Robert. After J.B. Yeats left Dublin in 1867, Robert

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Corbett apparently had some money troubles and had to give up Sandymount. He also suffered creeping paralysis towards the end which undoubtedly may have been why he committed suicide by drowning in the Irish Sea.

Horace Walpole - (1717-1797). The home that was responsible for 'the influence of Horace Walpole' was bought by him in 1747. It was a villa at Strawberry Hill, Twickenham which Walpole enthusiastically remodelled into a small Gothic castle. It did inspire a trend and still stands today.

p.23 'a Yeats who spoke - We have ideas and no passions, but by marriage with a Pollexfen we have given a tongue to the sea cliffs'. - John Butler Yeats, in reference to his son.

A similar statement to this was made in 1884, when J.B. Yeats had sent the manuscript of a play by his son to Edward Dowden who praised it. J.B. Yeats's reaction was as follows:

> I am glad you are so pleased with Willie. It is curious that long ago I was struck by finding in his mother's people all the marks of imagination - the continual absorption in an idea - and that idea never one of the intellectual or reasoning faculty, but of the affections and desires and the senses .... To give them a voice is like giving a voice to the sea-cliffs, when what wild babblings must break forth. (Unpublished letter, quoted, Murphy, Prodigal Father, p.134).

In Early Memories, J.B. Yeats writes:

> I myself am eagerly communicative and when my son first revealed to me his gift of verse 'Ah!' I said, 'Behold I have given a tongue to the sea-cliffs'. (p.20).

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'my great-grandmother Corbet' - Grace Armstrong Corbet (1774-1861), who lived in Sandymount Castle with Robert Corbet as did her sister. J.B. Yeats writes:

> In that drawing room would sit two old sisters, my grandmother who was verging on 94, and her sister, almost as old. I can see now what I ought to have done. I should have abandoned the examination [in Trinity College, Dublin], and got out a large ream of foolscap and interrogated these two old ladies. Their memory was good, the best possible, and like all Irishwomen and Irishmen, though they had read little except the novels of Fielding, they had the gift of conversation. It would have delighted these two idle but active-minded old ladies to travel back, taking me along, into the stirring times of '98, and of Emmet's rebellion and the French Wars and the O'Connell agitation and all the tragedies and comedies which they had witnessed with their sharp eyes, and into which they and their friends had entered with partisanship on one side or the other.
> (J.B.Yeats's unpublished Memoirs, quoted, Murphy, Prodigal Father, pp. 472-73).

'Uncle Beattie' - Rev. Thomas Beatty married Letitia Armstrong on 14 May, 1797. She was the daughter of Robert and Dorothea Young Armstrong who were also the parents of Grace Armstrong who married William Corbet in 1791. Their daughter, Jane Grace Corbet, married Rev. W.B. Yeats in 1835. Therefore, Rev. Beatty was an uncle by married to grandmother Jane Grace Corbet Yeats. Lily Yeats wrote in her Scrapbook:

> ... he was a terrific old character son of the Beatty who was Goldsmith's friend at Trinity College, Dublin. It was said of him that at one time he and the then Bishop of Down were the only two members of a certain hunt club who had not been hung or transported and Papa has told me that he once asked his grandmother Corbet about Uncle Beatty and she had covered her old face with her hands and shaking with laughter had said, "It was impossible to frame any question in such a way that he could not find an improper answer to it."

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Lily also records that Rev. Beatty retired in favour of their grandfather so that he could be appointed to the living of Tullylish, County Down. Murphy states in Prodigal Father that a Dr. Thomas Beatty, the attending physician at Yeats's birth, was a relation of Rev. Beatty (see Murphy, pp. 45, 554).

'My father' - John Butler Yeats (1839-1922). Painter.

John Butler Yeats was born in his father's parish of Tullylish, County Down, on 16 March, 1839. He was educated at the Atholl Academy, Isle of Man and entered Trinity College, Dublin, in December 1857. Graduating in 1862, he enrolled at the King's Inns to study law. He married Susan Pollexfen of Sligo on 10 September 1863. He had also inherited the Kildare property in the previous year. His future looked quite secure but to the dismay of his wife and her family, J.B. Yeats decided to give up law and went to London to study painting in 1867. He enrolled in Heatherley's Art School where he met several of his early friends (see notes, pp. 72-73), to whom Yeats refers in 'Reveries': Nettleship, Potter, Wilson. The elder Yeats was to remain continually in financial difficulties due to his lack of success in his chosen career. This resulted in the Yeats children growing up as much in Sligo as anywhere. J.B. Yeats received his first commission in March, 1870, which was for a drawing of 'Pippa'. This was a commission from John Todhunter and characteristically, Todhunter did not receive 'Pippa' until April, 1872. In 1872, J.B. Yeats left Heatherley's for the Slade Art School and was accepted as a student by Edward Poynter. In 1876, he studied landscape painting on his

own, painting the scenery of Burnham Beeches. He exhibited at the Royal Hibernian Academy during the 1880s and in 1900. He also exhibited at the Royal Academy. He was elected to the Royal Hibernian Academy in 1892. In 1901, because of Sarah Purser's efforts there was a private joint exhibition of Yeats and Hone in Dublin. This was quite successful and prompted John Quinn to write him from New York on reading about it. They met in 1902 and Quinn was to later look after J.B. Yeats in New York. Hugh Lane got commissions for Yeats to do portraits and these became a group of portraits of Irish literary and intellectual people. J.B. Yeats accompanied Lily Yeats to New York in December, 1907. Lily finally left for home on 6 June, 1908. J.B. Yeats stayed and never left. He moved to West 29th Street in September, 1908 and this was his last residence. In New York, Yeats became known mostly for his brilliant conversation. Quinn did commission him to do a self-portrait but it remained unfinished. William Butler Yeats also ended up paying his father's debts in New York by selling his manuscripts to Quinn, one of which was 'Reveries.' J.B. Yeats's portrait of George Moore did appear in a private exhibition of paintings in New York, 1917. Passages from the Letters of John Butler Yeats was published in 1917. His Essays were brought out in 1918 and Further Letters of John B. Yeats was published in 1920. He died in New York on 3 February, 1922. Early Memories appeared in 1928, and J.B. Yeats: Letters to his Son W.B. Yeats and Others was published in 1946.

In a letter that J.B. Yeats wrote to his son on 22 September, 1904 which appears in the latter book, the painter writes: 'Obviously

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a portrait painter is a craftsman - a born portrait painter as I believe myself to be (W. Osborne always said so) imprisoned in an imperfect technique - that has been my tragedy'. (J.B. Yeats: Letters to his Son W.B. Yeats and Others, 1869-1922, edited by Joseph Hone, E.P. Dutton: New York, 1946, p.79).

p.24 'He was an angry and impatient teacher and flung the reading-book at my head' - John Butler Yeats was not at all pleased with this revelation. Murphy quotes a letter he wrote on 8 April, 1916, to Mrs. Edward Caughey:

> Did you ever throw a book at your daughter or your husband? If so be careful. They may write their memoirs. (Firestone Library, Princeton University, Rare Books and Manuscripts Collection. See also Prodigal Father, p.446).

p.25 'my elder sister' - Susan Mary Yeats (1866-1949), known as Lily. (see note, p.40). Yeats's other sister was Elizabeth Corbet Yeats (1868-1940), known as Lollie. (see note, p.469). A third sister, Jane Grace Yeats was born in 1875, but died less than a year later.

p.27 'my younger brother, Robert' - Robert Corbet Yeats, 'Bobbie' (1870-1873). Robert died at Merville of croup that had begun as a simple cold a few days earlier, on 3 March, 1873. He is described both as 'red-haired and dark-eyed' and 'so dear and lovable'. (Lily to William Butler Yeats, 23 February, 1922: Mary Jane (Mrs. John) Pollexfen to Susan Yeats, 4 March, 1873. See Murphy, Prodigal Father, p.84).

His other brother was John Butler Yeats (1871-1957), known as Jack. Jack Yeats became famous as a highly accomplished painter. (see note, p.61).

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'an aunt' - Possibly Agnes Middleton Pollexfen (1855-1926). She married Robert Gorman of Sligo in 1878. Lily writes that she was a cripple from arthritis, 'and in many ways had many misfortunes'. She was later confined to institutions for the emotionally disturbed. Lily further states that she was 'known to us as 'The Devil Aunt'.' (Lily Yeats's Scrapbook. See Murphy on Agnes Pollexfen, Prodigal Father, pp. 80-82, 102, 183).

Heatherley's Art School - John Butler Yeats left the possibility of a lucrative and, certainly to his wife and her family, prestigious career in law in 1867. He decided to study painting in London and enrolled at Heatherley's Art School. He left Heatherley's for Slade's Art School in 1872. At Heatherley's, he met several people including Samuel Butler, see note, p.305), Sydney Hall, Edwin Ellis and John Nettleship (see notes, pp.118, 72).

p.28 'and brother' - Jack B. Yeats (christened John Butler Yeats, 1871-1957). Painter and Writer. Jack was born at 23 Fitzroy Road, London on 29 August, 1871. He spent the majority of his childhood with his Pollexfen grandparents in Sligo. In the late 1880s, he studied at the Westminster, South Kensington and Chiswick Schools of Art. On 24 August, 1894, Jack married Mary Cottenham White. In 1895, the Royal Hibernian Academy exhibited a watercolour by Jack Yeats. In 1897, his first exhibition of watercolours was held in the Clifford Gallery, London. The artist began to paint in oil in 1902. He lived

in England from 1897 to 1910 but then returned to Ireland. Five of his works were shown in the Armory Show, New York, 1913. Jack was a close friend of J.M. Synge, and illustrated Synge's books, The Aran Islands (1907), and Wicklow, West Kerry and Connemara (1911). His prose included a book on Sligo (1930), Apparitions (1933, three plays), Sailing, Sailing Swiftly (1933), The Careless Flower (1947), La La Noo (1943, a play). He joined the Victor Waddington Galleries in Dublin, 1940, and had a series of retrospective exhibitions. One of these was held at the National Gallery, London in 1942 (shared with William Nicolson). In 1948, he exhibited at the Tate Gallery. A retrospective exhibition toured the United States and Canada in 1951 and 1952. Jack Yeats was elected to the Royal Hibernian Academy in 1915 and created an Officer of the Legion of Honour by the French in 1950. He also received honorary degrees from Trinity College, Dublin and the National University of Ireland. He was a much more radical nationalist than his brother and also a private person. As Anne Yeats pointed out in remarks quoted in Yeats Studies ('Jack Yeats', No. 2 (1972), 1-5, p.3), he contributed to Punch for forty years under the name W. Bird, and few knew of it. Jack Yeats died in Dublin at eighty-five on 28 March, 1957. His paintings include: 'Bachelors Walk, in Memory' (1915), 'A Westerly Wind' (1921), 'The Funeral of Harry Boland' (1922), 'Communicating with Prisoners' (1925), 'Scene Painters Rose' (1927), 'A Summer Day Near a City Long Ago' (1931), 'About to Write a Letter' (1935), 'Race in Hy-Brazil' (1937), 'In Memory of Boucicault and Bianconi, This Grand Conversation Was Under the Rose' (1943), 'Grief' (1951), 'My Beautiful, My Beautiful' (1953), 'His Thoughts Far Away' (1955).

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Mr. and Mrs. Earle - John Butler Yeats decided to refine his technique in landscape painting and after summer in Sligo in 1876, he went back to England and stayed with a Mr. and Mrs. Earle of Beech Villa at Farnham Royal near Slough. This brought him close to the scenery at Burnham Beeches which he could use for his study. J.B. Yeats had Willie come with him to England so that he could act as the boy's private tutor. Yeats disliked his father's lessons but had no choice. He wrote his first two known letters from Beech Villa. The rest of the family returned to London in 1877 and there Willie and J.B. Yeats joined them.

'Fenimore Cooper's' - James Fenimore Cooper (1789-1851), novelist. Cooper was born in Burlington, New Jersey. However, he grew up near Otsego Lake (later Cooperstown) New York. Cooper learned about the Indians in this environment. He attended Yale but was expelled and went into the Navy. He left the Navy in 1811. He was later United State consul at Lyons and spent seven years over there beginning in 1826. He published: Precaution (1829), The Spy (1821), the Leatherstocking tales which included The Pioneers (1823), The Last of the Mohicans (1826), The Pathfinder (1840), The Deerslayer (1841), and The Redskins (1846); also Pilot (1823), Prairie (1827), The Red Rover (1828), Gleanings from Europe (1837), Home as Found (1838).

p.29 'Kennedy and Farrar and Page' - Of these three painters, it is possible to definitely identify Farrar as Thomas Charles Farrar

(1840-1891). He was an American landscape and genre painter, although born in London. He began to work as an artist in New York, c.1860. Farrar lived in New York until his return to England in 1872. He exhibited at the Pennsylvania Academy in 1862 and 1868. I have been unable to identify Kennedy and Page.

'The first house we lived in ...' - Upon the Yeats family's return to London in 1874, they settled at 14 Edith Villas, North End. This area is now West Kensington.

'Burne-Jones's house at North End' - Sir Edward Coley Burne-Jones (1833-1898). Painter. Burne-Jones was born in Birmingham. He matriculated in 1852 from Exeter College, Oxford, where he and William Morris became close friends (see note, p.70). By 1855, Burne-Jones had decided on the career of an artist and was introduced to Rossetti in London. Burne-Jones lived at the Grange, North End Road, West Kensington from 1867 until his death in 1898. He was a late Pre-Raphaelite painter and exhibited little of his work before 1877. Burne-Jones was elected Associate of the Royal Academy in 1885 and resigned in 1894. Aside from painting, he made numerous designs for stained glass and tapestry for Morris and Co. His works include the drawing 'Going to the Battle' (1858), and paintings 'Clara von Bork' (1860), 'The Prioress's Tale' (1865-98), 'The Mill' (1870), 'Pan and Psyche' (1872-74), 'Briar Rose' series (1871-90), 'The Beguiling of Merlin' (1874), 'Perseus Slaying the Sea Serpent' (1875-77), 'The Wheel of Fortune' (1877-83), 'King Cophetua and the Beggar Maid' (1884), 'The Golden Stairs' (1880),

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'The Depths of the Sea' (1887), 'Sponsa de Libano' (1891), 'The Mirror of Venus' (1898-99).

Bedford Park - Located near the Turnham Green Station of the suburban railway. The estate of John Lindley (1799-1864), Professor of Botany and Fellow of the Royal Society, was developed into the housing settlement of Bedford Park. Bedford House was also formerly on this estate. It was designed by Jonathan Carr (1845-1915) in 1876. Norman Shaw (see note, p.138) designed many of the houses and the church. Bedford Park also had its own shopping centre, tavern, and athletic club. William Morris (see note, p.70) designed wallpaper which many residents used in their homes. Bedford Park was meant to be a community of artists and those who were interested in and supported the arts. J.B. Yeats moved his family into Bedford Park in the spring of 1879. Their address was 8 Woodstock Road, off from the earliest road of the community, the Avenue.

p.30 Round Pond - This is located, of course, in Kensington Gardens, London. Willie first had a model yacht named 'The Rose', which he sailed at the Round Pond, but as this boat received scorn from other sailors at the pond, J.B. Yeats bought him another boat. This one was much larger, a model of 'The Sunbeam' and re-christened 'The Moonbeam' by Willie. (See Hone, W.B. Yeats, 1865-1939, p.26). It was Lily Yeats who sometimes accompanied her brother.

Holland House - One of two Jacobean mansions in London that still exists. Holland House was built in 1607 by John Thorpe for Sir

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Walter Cope, the father-in-law of the first Earl of Holland. It was known as a great meeting place of the Whigs, during the time of the third Lord Holland who was a nephew of Charles James Fox. (see note, p.387). The ruins of the house may still be viewed as well as its gardens, which now comprise a public park. It was badly damaged by German bombing in September 1941.

p.32 Hammersmith - In 1877, Yeats was sent to the Godolphin School on Iffley Road in Hammersmith, London.

Lord Godolphin ... 'a novel about him' - Sir E.L. Bulwer-Lytton, Godolphin, A novel in three volumes, (Richard Bentley, New Burlington Street : London, 1833). In the preface, the author claims that he writes from facts, from 'a Memoir'. He also wanted to be anonymous. Yeats should not have been too overwhelmed. The novel is sheer melodrama. The author characterizes his hero thus:

> What a fatal system of things, that could for thirty-seven years have led away by the pursuits and dissipations of aristocratic life, a genius of such an order, a heart of such tender emotions! (p.304).

Howth - A seaport located in County Dublin, with the islet of Ireland's Eye off its coast. Howth comes from the anish 'Hovud'. Is was also known as Beann Eadair or Eadar's Peak. The Yeats family moved here from Bedford Park in 1880 and lived at Howth until moving to Rathgar in 1883. Here, Yeats's mother, Susan Yeats, was apparently quite content. See

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Yeats's account of living at Howth, including one of his few references to his mother, on pp. 60–61.

p.34 'the days of the Irish Parliament' – The beginning of the Irish Parliament dates from 1297. Essentially a Protestant institution, the last Irish Parliament was 'Grattan's parliament', 1782–1800. See note on Henry Grattan, p. 414.

Knocknarea – Located in County Sligo, near the town of Sligo and across to the left from Rosses Point. This mountain is also known as Cnoc naRiaghadh and Cnoc no riogh. It means either the hill of the king or the hill of executions. On the top of Knocknarea is the cairn of Miscaun Maeve. It is generally believed that Queen Maeve is buried there although this is disputed by some (See James McGarry, Place Names in the Writings of William Butler Yeats, Colin Smythe: Gerrards Cross, 1976, p.62). Also, in tradition, it is believed that Eogan Bel, the warrior and a king of Connacht, was buried on Knocknarea after dying at the battle of Sligo in 537. Yeats's fascination with Knocknarea and its legends continually appear in his writings, such as 'The Hosting of the Sidhe' and 'Red Hanrahan's Song about Ireland'. Oisin, in 'The Wanderings of Oisin', lands at the bottom of Knocknarea, when he falls from his horse upon his return from Tir-na-n-og: 'Till I saw where Maeve lies sleeping till starlight and midnight / part'. (Collected Poems, pp. 61, 90, 409).

'my grandfather, William Yeats' – (1806–1862). Rev. William Butler

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Yeats married Jane Grace Corbet in 1835. He received his B.A. in 1833 from Trinity College, Dublin and received his M.A. in 1840. He was born at Dublin Castle. Lily described him as 'six feet two, red haired and brown eyes, a cultivated scholar and also the highest jumber of his day in College'. (Lily Yeats's Scrapbook).

County Down - Or An Dun, in Ulster, on the east coast of Northern Ireland. Rev. William Butler Yeats became curate of Moira, County Down, taking over the living of Tullylish in 1853 from 'Uncle Beattie'.

p.35 'my nurse had said contemptuously - 'Tow-rows' - ... some English song with the burden 'tow row row' - A reference to 'tow row row row row row row, for the British Grenadiers'.

Land League - In 1879, Charles Stewart Parnell allied himself with the Fenians. John Devoy, (1842-1928) Fenian and leader of the Irish-American organization (see note, p.350), Clan na Gael, drew up the conditions for this alliance in 1878. The party was also going to have to support the peasant in the land question. Michael Davitt (see note, p.\8\ ), was thereby drawn into this pact in the summer of 1879 and this alliance was known as 'the new departure'. Davitt established a new agrarian organization in October 1879 and this was called the Land League. Parnell became President of the League. One of the League's major aims was to stop evictions of tenants behind in their rent for reasons they could not control. In September 1880, Parnell spoke on the

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policy that was to be known as 'boycotting'. The League also wanted fair rent, fixity of tenure and the right of the tenant to sell his occupancy at the highest price. Gladstone (see note, p.251) introduced the Land Act of 1881, which tried to fulfil these demands. Parnell was not satisfied and was imprisoned in October 1881 at Kilmainham. The League ordered tenants to withhold rents. The government suppressed the League and agrarian violence ensued. In the spring of 1882, the 'Kilmainham treaty' between Gladstone and Parnell came about and Parnell and other leaders were released. The Land Act was to be amended and Parnell was supposed to persuade the people of its merits. The Pheonix Park murders on 6 May, 1882 drew everyone's attention away from this situation. Parnell did support the Land Act, rents were reduced, and the violence declined. The Land League no longer existed and in October 1882, the National League was founded. This League was more under the control of Parnell.

p.36 'the school athlete and my chief friend' - Harley Cyril Veasey. Veasey is identified in both Jeffares, W.B. Yeats: Man and Poet, and Richard Ellman, Yeats: The Man and the Masks (Macmillan: London, 1949). Murphy in Prodigal Father, points out that Veasey was named as the friend in Lily Yeats's copy of 'Reveries Over Childhood and Youth.'

p.39 'if I ran a race' - Miss Anne Yeats has the one trophy William Butler Yeats won for running at the Godolphin School. It was displayed proudly for years.

p.40 'The headmaster' - Rupert H. Morris was headmaster of Godolphin School, Hammersmith.

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p.42 'Bedford Park .... North End' - See notes, pp.65, 64.

p.43 De Morgan - William Frend De Morgan (1839-1917). Artist, novelist, friend of Morris, De Morgan worked in stained glass from 1864 to 1869. He ventured into pottery where he developed the technique of reduced lustre decoration, and from 1888 De Morgan ran the Sands End Pottery at Fulham with an architect named Halsey Ricardo. De Morgan also produced tiles there, designing them full of the influence of the Near-East and the textile designs of William Morris. His best known novel was Joseph Vance (1906).

Morris - William Morris (1834-1896). Artist, poet, manufacturer and socialist. Morris was born in Walthamstow, England. He was educated at Marlborough College and at Exeter, Oxford where he went into residence in January 1853. At Exeter, he met Sir Edward Burne-Jones and by 1855, they were both members of 'the Brotherhood'. This undergraduate group founded The Oxford and Cambridge Magazine (first issue appeared 1 January, 1856). Morris left Oxford to become an architect in 1856, and met Rossetti in 1857 who was to greatly influence his new life. Morris moved to Red Lion Square with Rossetti and Burne-Jones in 1857. That same year they took part in painting the walls and roof of the Oxford Union Society which ultimately proved a disaster because of faulty technique. Morris married Rossetti's model, Jane Burden, in 1859. He and Philip Webb then took up the project of building Red House at Bexley Heath in Kent which led to the formation of Morris and Co.

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c.1860. The products were furniture, embroidery, jewellery, stained glass, metal work, carving, and mural decoration. In 1874, the original partners in the enterprise broke up and Morris became sole proprietor. He also interested himself in tapestries, textiles and carpet-weaving. In 1877, he helped to found the Society for the Protection of Ancient Buildings. He joined the Democratic Federation in 1883 out of which the Socialist League rose in 1884. Commonweal was its paper and both Morris's The Dream of John Ball (beginning 1886) and later News from Nowhere (1890) first appeared there. He withdrew from the League in 1890. The Kelmscott Press was founded that year and Morris designed the Kelmscott Chaucer from 1893 to 1896. Yeats refers to several of Morris's literary works which Morris continued to produce throughout his varied career. Yeats met Morris in 1885 in Dublin. Later while back at Bedford Park on 3 Blenheim Road, Yeats would visit Morris at nearby Kelmscott House. His works include: The Defence of Guenevere (1858), The Life and Death of Jason (1867), The Earthly Paradise (1868-70), Love is Enough (1872), Three Northern Love Stories (1875), Two Sides of the River (1876), Sigurd the Volsung (1876), Hopes and Fears for Art (1882), Pilgrims of Hope (1885), A Dream of John Ball (1888), Signs of Change (1888), House of the Wolfings (1889), Roots of the Mountains (1890), News from Nowhere (1890), Poems by the Way (1891), Story of the Glittering Plain (1891), Wood beyond the World (1894), Child Christopher (1895), Well at the World's End (1896), Water of the Wondrous Isles (1897), The Sundering Flood (1898). Morris was also a translator: Grettir's Saga (1869), Aeneid of Virgil (1875), Odyssey (1887), Beowulf (1895), Old French Romances (1896).

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p.44 Wilson - George Wilson (1848-1890). Wilson was born in Cullen, Banffshire. He was educated in Aberdeen and Edinburgh University. He went to London at 19, where he studied at Heatherley's Art School. From J.B. Yeats's friends at Heatherley's came about 'the Brotherhood' in 1869. The original members were J.B. Yeats, John Trivett Nettleship, Edwin Ellis (see note, p.118) and Sydney Hall. Hall left the group in 1869 and his place was taken by Wilson. Wilson also studied at the Royal Academy schools and studied figure drawing under Sir E.J. Poynter at the Slade. He continued to spend time in Scotland each year and also went on trips to Italy. Wilson died in 1890 at Huntly, Aberdeenshire.

Page - This artist, also mentioned on page 29, I have been unable to identify.

Nettleship - John Trivett Nettleship (1841-1902). Illustrator, author, Pre-Raphaelite painter. Nettleship was born at Kettering where he also worked in his father's solicitors office for a time. He was educated in his art at Heatherley's Art School and also at the Slade. Nettleship worked as an illustrator and then began to study animal painting on his own at the Zoological Gardens. In 1880, he visited India. Between 1874-1901, he exhibited at the Royal Academy, the Royal Institute of Oil Painters and Grosvenor Gallery. In 1890, an exhibition of his works was held at the Rembrandt Gallery, London. He published Essays on Robert

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Browning's Poetry (1868) and George Morland and the Evolution from him of some Later Painters (1898).

Potter - Frank Huddlestone Potter (1845-1887). Genre painter. He studied at Heatherley's Art School and the Royal Academy schools. He became a member of the Royal Society of British Artists in 1879. Potter exhibited in London, the Glasgow Institute of Fine Arts, the Walker Art Gallery in Liverpool, the Royal Academy, Royal Society of British Artists and Royal Institute of Oil Painters.

Rossetti - Dante Gabriel Rossetti (1828-1882). Born in London, Rossetti was both a painter and poet. He wrote poetry such as 'The Blessed Damozel' around 1847. The 'Pre-Raphaelite Brotherhood' of artists was founded in 1848 and held its first meeting in September at the studio of John Everett Millais (1829-1896). The founding members were William Holman Hunt (1827-1910), Millais and Rossetti. The Brotherhood's founding principles were vague, (see note, p.94), but they were united, and united in a rebellion against the established style. Four others joined the Brotherhood: James Collinson (1825-1881), William Michael Rossetti (1829-1919), Thomas Woolner (1825-1892) and Frederick Stephens (1828-1907). Rossetti actually had begun his career as an artist at the Royal Academy Schools and Sass's school where he started in 1841. He had been made a probationary student at the Royal Academy in 1845. He left the Royal Academy Schools in 1847 and became Ford Madox Brown's (1821-1893) pupil in the summer of 1848. Then he met William Holman Hunt to whom he appealed for instruction, and also met Millais. Hunt and Rossetti

took a studio in Cleveland Street, London and the idea of the Brotherhood was developed. The original brotherhood was not to last long, finally breaking up altogether in the late 1850s. Rossetti, however, continued to paint in an increasingly dreamy, symbolic style. His paintings include: 'The Girlhood of Mary Virgin' (1848-49), 'Ecce Ancilla Domini' (1849-50), 'Hist! said Kate the Queen' (1851), 'Paolo e Francesca' (1855), 'The Tune of the Seven Towers' (1857), 'Hamlet and Ophelia' (1858), 'Dantis Amor' (1859), 'Fra Pace', 'Mary Magdalene at the Door of Simon' (1858), 'Portrait of Miss Siddal' (1855), 'Dante Drawing an Angel on the Anniversary of the Death of Beatrice' (1853), 'How They Met Themselves' (1851-60), 'Found' (1854), 'Beata Beatrix' (1863), 'Astarte Syriaca' (1877), and 'The Blessed Damozel' (1871-79). Dante Gabriel also had the idea for the magazine, The Germ which was first published in January 1850 and connected with the Pre-Raphaelites. His poem, 'The Blessed Damozel' appeared in the second issue. Rossetti also taught at the Working Men's College in London, founded in 1854. In 1857, he was a part of the Oxford Union effort (see notes on Morris and Burne-Jones, pp. 70, 64). Rossetti married the Pre-Raphaelite model, Elizabeth Siddal, in 1860. She killed herself in less than two years. Rossetti moved into a house at Chelsea, in Cheyne Walk. He then lived with Fanny Cornforth whom he had met in 1857 when he also met Jane Burden. (Jane married William Morris in 1859 and Rossetti was later to have a curious relationship with her). In later life, Rossetti's dissipation grew worse with alcohol and drugs. He began taking chlorol to overcome insomnia and had increased the dosage to 180 grains a day by the time of his death. Rossetti

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attempted suicide in 1872. His sonnets, The House of Life and poem, 'The Stream's Secret' are perhaps his best literary efforts.

God Creating Evil - A work by John Trivett Nettleship. John Butler Yeats met Nettleship while studying at Heatherley's Art School in London in 1867. 'Nettleship is a real genius', wrote J.B. Yeats to his friend Edward Dowden (see note, p.114) 'He conceives his subjects and draws them after a fashion which is most original and most impressive'. (Letter to Edward Dowden, 18 January, 1869 - quoted, Murphy, Prodigal Father, p.60). D.J. Gordon in W.B. Yeats, Images of a Poet, (Manchester University Press: Manchester, 1961), p.108, suggests that 'God with eyes turned upon his own glory' by J.T. Nettleship (c.1869), is probably 'God Creating Evil'. This was used in Thomas Wright's Life of John Payne (1919).

'Potter's exquisite Dormouse, now in the Tate Gallery' - In his essay 'Art and Ideas', dated 1913, Yeats wrote of a visit to the Tate Gallery:

> One picture looked familiar, and suddenly I remembered it had hung in our house for years. It was Potter's Field Mouse. I had learned to think in the midst of the last phase of Pre-Raphaelitism and now I had come to Pre-Raphaelitism again and rediscovered my earliest thought. I murmured to myself, 'The only painting of modern England that could give pleasure to a child, the only painting that would seem as moving as The Pilgrim's Progress or Hans Anderson. (Essays and Introductions, p.346).

p.45 The Earthly Paradise - William Morris's poetic work (1868-70).

Both Morris and Yeats used epic material in their work. Indeed,

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The Wanderings of Oisin has been compared to The Earthly Paradise. (See D.M. Hoare, The Works of Morris and Yeats in relation to Early Saga Literature, Cambridge University Press: Cambridge, 1939). Peter Faulkner cites this quotation in William Morris and W.B. Yeats (Dolmen Press: Dublin, 1962), p.7: 'In expression almost any part of the poem might have come from The Earthly Paradise'.

p.46 Lays of Ancient Rome - By Lord Thomas Babington Macaulay (1800-1859); published in 1842. J.B. Yeats read to his son sitting on the 'tongue of land' known as Horse Island.

'Ivanhoe' and 'The Lay of the Last Minstrel' - By Sir Walter Scott (1771-1832), published 1819 and 1805 respectively.

p.47 Irving - Sir Henry Irving (1838-1905). An actor, Irving was born in Somerset. He first appeared as Gaston in Richelieu at the Lyceum Theatre, Sunderland, in 1856. Irving was criticized at first for both his mannerisms and elocution. However, he helped to revive popular interest in Shakespeare, giving his best performance as Hamlet. Irving was knighted in 1895 and became Rede lecturer at Cambridge in 1898.

Ellen Terry - Dame Alice Ellen Terry (1847-1928). Actress, born in Coventry. Her first appearance was in 1856. In 1867, she played Katherine in Katherine and Petruchio with Sir Henry Irving. In 1878, she started working with Irving and the association

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continued until 1902. Ellen Terry gave lectures on Shakespeare in 1903 and also from 1910 to 1915. Her last stage appearance was in 1925.

'the story of the little boy murdered by the Jews in Chaucer' - Geoffrey Chaucer's (c.1340-1400), Prioress's Tale.

Sir Thopas - From Chaucer's The Tale of Sir Thopas.

p.48 'Balzac's' - Honoré De Balzac (1799-1850). French novelist. Balzac was born in Tours. He had an unfortunate childhood and was educated in Vendôme and Paris. In 1816, he began to read law at the Sorbonne and obtained his degree in 1819. However, he decided to become a writer and in 1821 he worked with Auguste le Poitevin de l'Egreville writing stories. In 1829, he stayed at the home of Baron de Pomereul, and from that experience came the novel, Les Chouans (1829). Physiologie du Mariage, par un Jeune Célibataire also appeared in 1829. Balzac liked writing in series and in 1830 wrote two volumes of stories, Scènes de la Vie Privée, and then La Peau de Chagrin. This reappeared as Le Chef d'Oeuvre Inconnu in three volumes. In 1832, he published La Femme de Trente Ans, Louis Lambert and Contes Drolatiques. In 1833, he began a new collection, Études des Moeurs au XIXième Siècle. The well-known Eugénie Grandet is included in its Scènes de la Vie de Province. In 1834, Le Recherche de l'Absolu and La Duchesse de Langeais were part of Scènes de la Vie Parisienne. Balzac began the Études Philosophiques the next year. In this collection were Le Père Goriot and Séraphita. Around 1833, the idea of the Comédie Humaine (The

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Human Comedy or 'The Drama of Human Life'), came to him. He outlined the concept in October 1834. The work which was actually his collected works, was to be divided into three parts: Études des Moeurs (the Studies of Manner), Études Philosophiques (the Philosophical Studies) and Études Analytiques (the Analytical Studies). The 'Essay on the Forces by Which Man is Motivated' would be a grand summation. Balzac aimed at depicting all of French society from the Revolution to his own contemporary times. The idea of the Comédie Humaine merely organized and unified the picture. Within his three categories, he divided his novels that numbered about 85 or 90. Later novels that were to follow included Le Lys dans la Valée (1835), Illusions Perdues (1837-43), César Birotteau (1837), Une Passion dans le Désert (1837), Le Curé de Village (1841), Béatrix (1839), Ursule Mirouet (1842), Une Ténébreuse Affaire (1843), Le Cousin Pons (1846), La Cousine Bette (1847). This represents only the Études des Moeurs division, for the lists are endless. In 1842, Balzac wrote the preface to the Comédie Humaine which explained his idea. The title, chosen in preparing his first edition of collected works was to signify a contrast with Dante's Divine Comedy. See Yeats's essay 'Louis Lambert' which appears in Essays and Introductions, p.438.

'Lucien de Rubempre's duel' - Lucien de Rubempre is the hero of Balzac's Illusions Perdues (1837-43), a novel in the 'Scènes de la vie de province' of Comédie Humaine. Lucien's further adventures are told in Splendeurs et Misères des Courtisanes (1839-47), in Scènes de la vie parisienne of Comédie Humaine.

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Richmond Park - This is located in the affluent area of Richmond, Surrey, to the west of London. It is 2,350 acres and almost completely surrounded by buildings. Nikolaus Pevsner writes: 'As an example of Tudor landscape which has never been enclosed, it is one of the best 'chases in the country'. (Nikolaus Pevsner, Ian Nairn, Bridget Cherry, The Buildings of England: Surrey, Penguin: Middlesex, 1971, p.18).

Coombe Wood - Located at Coombe in Kingston upon Thames.

Twyford Abbey - This is located in Ealing bor, Middlesex.

p.49 Wimbledon Common - Outside London, in Wimbledon, Surrey. On the common is the famous Windmill, a hollow post-mill (1817-18) that was rebuilt in 1893. An Iron Age Hill-Fort called Caesar's Camp is there. There is also an obelisk (1776) near Tibbett's Corner.

Clarence Mangan - James Clarence Mangan (1803-1849). An Irish poet, born in Dublin, Mangan was educated by the efforts of a priest who taught him German as well as other subjects. In order to survive, he worked for a time in the library of Trinity College, Dublin and also worked on the Ordnance Survey. By 1822, Mangan was writing poetry for Dublin almanacs. He met Sir Charles Gavan Duffy in 1839 and after 1845 he wrote for the Nation and the United Irishmen. He also translated German verse. His works include: German Anthology (1845), Poets and Poetry of Munster, The Tribes of Ireland. His famous poems include:

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'O'Hussey's Ode to the Maguire' and 'Dark Rosaleen'. Mangan died during a cholera epidemic of malnutrition in 1849.

'and I came ... upon the s.s. Sligo or the s.s. Liverpool' - See notes on Yeats's grandfather Pollexfen and uncle William Middleton, pp.36,35. The Yeats family would travel free across to Sligo for their many visits because of the company connexion. The steamships, Sligo and Liverpool, were in constant use by the firm, the Sligo Steam Navigation Company, by the year 1865. The main firm of the family, concerned with grain milling, was simply called Middleton and Pollexfen. In Yeats's short novel John Sherman (published with 'Dhoya' in 1891), this firm becomes the ship-brokers, Sherman and Saunders. See the 1969 edition of William Butler Yeats's John Sherman and Dhoya, edited by Richard J. Finneran (Wayne State University Press: Detroit), p.60. See also William M. Murphy, 'William Butler Yeats's John Sherman: An Irish Poet's Declaration of Independence', Irish University Review, 9, (Spring 1979), 92-111 (p.102).

p.50 Donegal - Also Dun-na-nGall or the fort of the strangers. This is County Donegal, previously known as Tir Conaill, originally part of Ulster and located in the uppermost northwest of Ireland. The O'Donnells ruled the region for many a century.

Tory Island - Toraigh is another name, meaning a place of towers. Tory island is off the north coast of County Donegal, on Tory Sound and not far from Horn Head. It is only three miles long and would have provided part of a first glimpse of Ireland on Yeats's visits to Sligo.

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Mull of Galloway - The Gaelic is Gall-Gaidhel or 'stranger Gael'. Mull of Galloway, Wigtown. This is the most southerly point on the mainland of Scotland. It is at the end of the Rhinns of Galloway peninsula.

p.51 Count Robert of Paris - by Sir Walter Scott, published 1832.

'the gable at Seaview' - Great-aunt Micky Yeats's home Seaview, was located in the townland of Cregg which was between Rosses Point and Drumcliff, County Sligo. Yeats describes the house earlier on page 19. See note on 'Micky', Mary Yeats, p.47.

p.52 Poe's Gold Bug' - Edgar Allan Poe (1809-1849), American poet and short-story writer. His story, 'The Gold Bug', appeared in Tales (1845).

'my brother's picture, Memory Harbour' - Jack Yeats (John Butler Yeats, Jr., though he rarely used this name), painted this picture in 1900. It depicts the main road at Rosses Point, Sligo harbour with the 'Metal Man' in the channel and the home of George Pollexfen. 'Memory Harbour' was used as the frontispiece in the first edition of Reveries Over Childhood and Youth (1915). In the 1915 edition, Yeats also included this note:

> The picture 'Memory Harbour' is the village of Rosses Point, but with the distances shortened and the houses run together as in an old-fashioned panoramic map. The man on the pedestal in the middle of the river is the 'metal man', and he points to where the water is deep enough for ships. The coffin, cross-bones, skull, and loaf at the point of the headland are to remind one of the sailor who was buried there by a ship's crew in a hurry not to miss the tide. As they were not sure if he was really dead they buried with him a loaf, as the story runs.

'Memory Harbour' is now in the possession of Senator Michael

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B. Yeats, Dalkey, County Dublin.

p.53 'the County Down Rector' - Rev. William Butler Yeats (see notes, pp.67-68). Lily Yeats records much of the same information in her scrapbook. Murphy, in Prodigal Father, also mentions information included in a letter from Lily to John Butler Yeats (28 September, 1918). The Reverend's first Rector was not only displeased with his curate's interest in horses, but also disapproved of his evangelicalism. Apparently, their differences became so great that they continued the dispute with letters, 'each in his own room writing to the other'. (p.549).

'to Rathbroughan, where my great-uncle Mat lived' - Also Rathbraughan, Berchan's Rath. It is located near the boundary stone on the Sligo-Bundoran road. The house itself, Fort Louis, sat on the banks of the Rathbraughan river and was only a storey high. See note on 'my great-uncle, Mat Yeats', p.49.

Castle Dargan - Also Caiseal-Locha-Deargain, the stone fort of Loch Dargain. This is located near Ballygawley, County Sligo and south of Slieve Da Ein. It was the residence of the last of the Ormsby family of Sligo. Yeats mentions Castle Dargan in his play 'The King of the Great Clock Tower': 'Castle Dargan's ruin all lit, / lovely ladies dancing in it...' (see Collected Plays of W.B. Yeats, Macmillan: London, 1934, second edition 1952, p.640). See A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, (Macmillan: London, 1968),

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p.375, for other possible allusions to Castle Dargan in the poetry.

'married to one of my Middleton cousins' - This was great-uncle William Middleton's daughter Mary. Lily Yeats lists her in her scrapbook, amongst the surviving children still living in 1922, as Mrs. Ormsby.

p.54 'cousin, George Middleton' - See note, p.45.

Castle Fury - This is situated on the edge of Castle Dargan Lake, County Sligo, in the area of Ardnabrack. James McGarry states in his book, Place Names in the Writings of William Butler Yeats, p.28, that Yeats is incorrect in asserting that Castle Fury faced Castle Dargan across the lake. Rather, Castle Fury is at the end of the lake.

'a tower with a winding stair' - Yeats bought his own tower with a winding stair, Thoor Ballylee, in 1917. In 'A Dialogue of Self and Soul', which appeared in The Winding Stair and Other Poems (1933), Yeats wrote of 'the winding ancient stair'. (see Collected Poems, p.265). See also his poem, 'Blood and the Moon', Collected Poems, p.267). Similar allusions appeared in The Tower (1928), where in his poem 'Meditations in Time of Civil War' (Collected Poems, p.225), Yeats mentions 'a winding stair'. In a note to The Winding Stair, Yeats wrote:

> In this book and elsewhere I have used towers, and one tower in particular, as symbols and have compared their winding stairs to the philosophical gyres, but it is hardly necessary to interpret what comes from the main track of thought and

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> expression. Shelley uses towers constantly as symbols, and there are gyres in Swedenborg, and in Thomas Aquinas and certain classical authors. (Collected Poems, p.535).

See also A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 258-273 and pp. 319-329.

p.55 Howth, County Dublin - The move from Bedford Park was made in 1880. The family first lived in Balscadden Cottage at Howth, but moved to Island View which overlooked the harbour, in 1881 (see note, p. 66).

'The land war' - Agrarian violence erupted out of the struggle for tenant rights espoused officially by the Land League founded by Michael Davitt (see note, p.181), in 1879. The land war of 1879-1882 helped begin the abolition of landlordism in Ireland. See note on the Land League, p. 68.

Kildare land - in Cill Dara, County Kildare. Mary Butler, the ancestor of whose connexion Yeats was so proud, inherited these lands which then passed to Parson John Yeats, his son William and finally to John Butler Yeats in 1846. By 1886, J.B. Yeats was ready to sell the land to his tenants and thus his son never became an Irish landlord. (see note, p. 58). All the land was sold under the Ashbourne Act in 1887. Murphy points out that the declining economy, with tenants unable to pay the rents and high mortgages, was the reason for the estate yielding little income, and not the land war. (see Prodigal Father, pp. 131, 568).

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p.56 Harcourt Street - Yeats attended the Harcourt Street High School from 1880 to 1884. This was an Erasmus Smith foundation and was located at 40 Harcourt Street which is off St. Stephen's Green, Dublin. John Eglinton (see note, p.275, who was also a student at the High School at this time, wrote of Yeats:

> Yeats in the High School was a kind of super-boy, who enjoyed an enviable immunity from the various ignominies of school-discipline. After days of absence, he would suddenly slide into his seat - beside me as it happened for some time - and apply himself diligently to his work; I remember him chiefly in the mathematical class, and his quick reply "Oh yes!" to my incredulous enquiry whether he actually liked geometry and algebra. ('Yeats at the High School', The Erasmian, 30 (1939), p.11.

p.58 'He ... told me not to write on such a subject at all, but upon Shakespeare's lines...' - Hamlet. I. iii. 78. John Butler Yeats thought of these lines in terms of the Pollexfens, his wife's family:

> A man, suddenly come amongst my wife's relations, would think that they were a people of strong primitive instinct, and great natural kindliness, all smothered in business. I very quickly came to a different conclusion for I had known intimately my old friend George. The master principle in that family was what I may describe as self-loyalty, each member of that family a concrete embodiment of Shakespearian teaching:
>
> 'To thine own self be true;
> And it must follow as the night the day,
> Thou canst not then be false to any man.'
>
> (Early Memories, p.87).

p.59 Lambay Island - This island is also known as Rachra, Reachra, or Rechru. The name Lambay comes from the Danish, Lamb-ey or Lamb's Island. It is part of County Dublin and is situated off the coast not far from Rush, with Tailor's Rook off its shore. See note, p.69, on his 'London school-fellow, the athlete', with whom he made this journey.

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p.60 Darwin - Charles Robert Darwin (1809-1882). English naturalist. Author of the Origin of Species (1859). See following notes. Murphy mentions that Yeats's father was long familiar with Darwinism (Prodigal Father, pp. 27, 44).

Wallace - Alfred Russel Wallace (1823-1913). Naturalist. He was born at Usk, Monmouthshire and educated at Hertford. Wallace accompanied his brother William to Herefordshire in 1839 to help him with a surveying job. During this period, he became especially interested in botany and the concept of natural classification. In 1843, he began to systematize his ideas by recording them. In 1844, he became a master at the collegiate school, Leicester. Here, he met Henry Walter Bates, a naturalist, and learned about entomology. He read Malthus, On Population. His brother died in 1846 and Wallace left the school to do his brother's work. In 1848, Wallace and Bates sailed for a journey on the Amazon. In 1850, they split up. Wallace stayed for four years and Bates stayed for eleven years. On Wallace's return, his notes were destroyed by fire on the ship. In 1854, Wallace left for the Malay Archipelago and remained there eight years. In 1855, he published 'Essay on the Law which has regulated the Introduction of New Species'. Wallace believed in evolution and in 1858, he realised that natural selection was the method. The result was the joint paper with Darwin, presented at the Linnaean Society, 1 July, 1858. He wrote Contributions to the Theory of Natural Selection (1870), and also published The Malay Archipelago (1869), which dealt with evolution and geographical distribution. He

wrote The Geographical Distribution of Animals (1876). In 1881, Wallace was granted a Civil List pension. He also became president of the Land Nationalization Society that year. He lectured in the United States in 1886. Other works include: Darwinism (1889), The Wonderful Country (1898), Man's Place in the Universe (1903), My Life (1905). He was awarded the first Darwin medal of the Royal Society in 1890.

Huxley - Thomas Henry Huxley (1825-1895). Scientist. Huxley was born at Ealing, England. He was educated at Ealing School and in 1841, determined to study medicine, he attended medical lectures at Sydenham College and won a free scholarship to Charing Cross Hospital. He received an M.B. from London University in 1845. Huxley was appointed in the medical service of the navy, ending up on the ship Rattlesnake. The ship's voyage was one of research in Australian and East Indian areas, from which it was supposed to report on the geography, natural history etc. of New Guinea. For four years, Huxley carried on his own research (on the physiology of marine animals), and kept a journal of the voyage which was finally published in 1935. In 1851, he was elected Fellow of the Royal Society and awarded the Society's Royal Medal in 1852. In 1854, he was Lecturer in Natural History in the Royal School of Mines, Naturalist to the Geological Survey and Lecturer in Comparative Anatomy at St. Thomas's Hospital. Huxley researched in the areas of plants, invertebrates and vertebrates. The beginnings of the Natural History Review and the journal, Nature, were partially due to his efforts. In 1859, Huxley reviewed Charles Darwin's Origin of

Species for the Times. He became Darwin's staunch supporter in the battles over the theory of evolution. Huxley's faith in science itself went to the extent that he advocated the importance of science in education and felt that it should be more important to basic education than it had been traditionally. His lecture, 'Science and Culture' (1880), explored this thoroughly. Indeed, Huxley was also a philosopher as his essays between the years 1870-1885 verify. His published works include: Man's Place in Nature (1863), Classification of Animals (1864), Lay Sermons (1870), David Hume (1879), Colleoted Essays (1893-94), Scientific Memoirs (1898-1903).

Haeckel - Ernst Heinrich Philipp August Haeckel (1834-1919). In 1861, Haeckel began as a lecturer in comparative anatomy in the Faculty of Medicine, University of Jena. However, he was made Associate Professor of Zoology in the Faculty of Philosophy in 1862. He became director of the Zoological Institute in 1865. On a zoological research expedition in the Mediterranean in 1859-60, Haeckel discovered 144 new radiolarian species. His work, Die Radiolarien, was published in 1862, and is notable for his support of Darwinism. In 1866, Haeckel published Generelle Morphologie der Organismen, and out of this system which sought to define organisms in the context of evolution, came an accompanying philosophical system known as 'monism'. This meant the unity of mind and matter and from this Haeckel felt he could reason that the obvious differences between organic and inorganic were relative differences. Thus, all organisms were connected and had a similar beginning. Haeckel's further classification of organisms into phyla made this more clear.

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His other writings include: Systematische Phylogenie (1894-6), Natürliche Schöpfungs-Geschichte (1868), Anthropogenie (1874), and Die Welträthsel (1899).

'Ussher's chronology' - James Ussher (1581-1656). Archbishop of Armagh. Ussher's chronology placed the date of creation at 4004 B.C.

Our house ... a house overlooking the harbour - The two houses were Balscadden Cottage and Island View. See notes, pp. 84, 66.

p.61 'Village Ghosts in my Celtic Twilight' - The first Celtic Twilight essays appeared in 1888. It was published as The Celtic Twilight in 1893. For the text of 'Village Ghosts', see Mythologies, (Macmillan: London, 1959), pp. 15-21.

p.62 'her mind had gone in a stroke of paralysis' - See note, p. Susan Pollexfen Yeats suffered a first stroke in 1887 when the family residence was 58 Eardley Crescent, South Kensington. A second stroke followed early in 1888 while she was staying at Elizabeth Pollexfen Orr's house in Denby, near Huddersfield. (see note, p.45). She came back to London with Lily Yeats on 13 April 1888 to live at 3 Blenheim Road, Bedford Park, until her death in 1900 (see Murphy, Prodigal Father, p.154).

'The great event of a boy's life is the awakening of sex' - Yeats gave another version of this awakening in the first draft of his autobiography, now published as Memoirs:

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> I was tortured by sexual desire and had been for many years .... It began when I was fifteen years old. I had been bathing, and lay down in the sun on the sand on the Third Rosses and covered my body with sand. Presently the weight of the sand began to affect the organ of sex, though at first I did not know what the strange, growing sensation was. It was only at the orgasm that I knew, remembering some boy's description or the description in my grandfather's encyclopaedia. It was many days before I discovered how to renew that wonderful sensation. From then on it was a continual struggle against an experience that almost invariably left me with exhausted nerves. (Memoirs, edited by Denis Donoghue, Macmillan: London, 1972, p.71).

p.63 Howth Castle - This is located not far from the harbour at Howth, County Dublin. It was built by the St. Lawrence family in 1564. There is a legend which tells of the kidnapping of a St. Lawrence heir by Grace O'Malley or Grainne Ni Mhaille, Queen of the Western Isles, in revenge for the castle not giving her crew hospitality. She did not return him until the family agreed to always welcome travellers in need of food. The castle is known for its rhododendrons as well as azaleas.

p.64 'Saint John's Church in Sligo' - Yeats's parents were married at Saint John's, 10 September, 1863. Grandfather Pollexfen designed his own tomb and was buried with his wife in the churchyard. (see 'Reveries Over Childhood and Youth,' pp. 67-8). Jack Yeats organized the arrangements for a plaque in honour of their mother, Susan Pollexfen, which was placed in St. John's Church.

'Manfred on his glacier' - reference to George Gordon, Lord Byron's (1788-1824) literary character from his dramatic poem, Manfred (1817).

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'Prince Athanase with his solitary lamp' - Percy Bysshe Shelley (1792-1822), 'Prince Athanase'. Yeats refers to 'Shelley's visionary prince' in his poem, 'The Phases of the Moon' (Collected Poems, p.183):

> Far tower where Milton's Platonist
> Sat late, or Shelley's visionary prince:
> The lonely light that Samuel Palmer engraved,
> An image of mysterious wisdom won by toil.

The idea of the solitary and the 'lonely tower' were a recurrent theme to Yeats. (see note, p. 83)

'Alastor' - Title character from Shelley's first major poem of the same name (1816). The title was suggested by Thomas Love Peacock who explained it as meaning 'an evil genius', 'The Spirit of Solitude'. It is Shelley's quest romance:

> Following his eager soul, the wanderer
> Leaped in the boat, he spread his cloak aloft
> On the bare mast, and took his lonely seat,
> And felt the boat speed o'er the tranquil sea
> Like a torn cloud before the hurricane.
> (11. 311-315)

The Revolt of Islam - Also by Shelley, this work was originally published as Laon and Cythna (1817), but appeared as The Revolt of Islam in 1818.

p.65 'York Street tenement house' - John Butler Yeats took a studio at 44 York Street, off St. Stephen's Green, in 1881.

Prometheus Unbound - Shelley (1820).

'not Irving's' - Henry Irving, see note, p. 76.

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'or Benson's' - Sir Francis Robert Benson (1858-1939). Actor and manager. Benson was born at Tunbridge Wells. He was educated at Winchester and New College, Oxford. Benson was involved in the founding of the Oxford University Dramatic Society. With The Corsican Brothers and Cramond Brig, the famous Benson Repertory Company came to be in May 1883 at Airdrie, Lanarkshire. For thirty-three years, his company provided the plays for the Shakespearian Festival at the Memorial Theatre, Stratford-on-Avon.

p.66 'He disliked the Victorian poetry of ideas, and Wordsworth' - Yeats wrote to his father on 18 January, 1915:

> I have just started to read through the whole seven volumes of Wordsworth in Dowden's edition. I have finished The Excursion and begun The Prelude. I want to get through all the heavy part that I may properly understand the famous things. At the same time I am not finding the long poems really heavy. Have you any impressions of him? He strikes me as always destroying his poetic experience, which was of course of incomparable value, by his reflective power. His intellect was commonplace, and unfortunately he has been taught to respect nothing else. He thinks of his poetical experience not as incomparable in itself but as an engine that may be yoked to his intellect. He is full of a sort of utilitarianism and that is perhaps the reason why in later life he is continually looking back upon a lost vision, a lost happiness. (See The Letters of W.B. Yeats, edited by Allan Wade, p.590).

Another letter to his father dated c.November-December 1915, shows that Yeats had received a reply to his question on Wordsworth:

> Your letters are always a delight, one recent one I thought very fine, and I read it out to a number of people upon a Monday evening. It was the letter about Wordsworth. (Letters, p.603).

John Butler Yeats's biographer, William M. Murphy, asserts that this letter has not been found. (Prodigal Father, p.628).

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'a Wordsworthian scholar' - A.N. Jeffares has suggested this was the Reverend Stopford Augustus Brooke (1832-1916). Stopford Brooke was born in Donegal and educated at Trinity College, Dublin. He was a chaplain-in-ordinary to Queen Victoria. His Primer of English Literature was published in 1876. Stopford Brooke belonged to the Irish Literary Society, and with T.W. Rolleston, edited A Treasury of Irish Poetry in the English Tongue (1900).

Raphael - Raffaello Santi or Sanzio (1483-1520), an Italian painter born at Urbino. At the beginning of the sixteenth century, Raphael met Pietro Perugino (c.1455-1523), who first influenced the painting of Raphael. The 'Crucifixion' (1502-3), in the National Gallery, London, is the painter's first signed work. In 1505, Raphael was in Florence. He was influenced by both Michelangelo (such as in 'Entombment' (1507), Borghese Gallery, Rome), and by Leonardo da Vinci (see 'Portraits of Agnolo and Maddalena Doni' (c.1506), Palazzo Pitti, Florence). In 1509, Raphael left Florence for Rome. There, his first commission was the fresco decoration of the rooms of Pope Julius II. He began decorating the Stanza della Segnatura, Vatican, in June 1509. From 1511 to 1514, he decorated the Stanza di Eliodoro. Finally, with the aid of Raphael's followers, the Stanza della incendio di Borgo was decorated between 1514-1517. In 1514, he was also commissioned to decorate the Chigi chapel in Santa Maria della Pace, Rome. Raphael's last work, the painting, the 'Transfiguration', (Vatican), was left unfinished at his death in 1520 but subsequently completed by his followers. Examples of his

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paintings include: 'Madonna del Granduca' (1504), Palatine Gallery, Florence; 'The Three Graces' (1504-5), Chantilly, Musée Condē; 'La Belle Jardinière' (1507), Paris, Louvre; 'Large Cowper Madonna' (1508), National Gallery, Washington; 'Portrait of a Cardinal' (1510-11), Prado, Madrid; 'The Sistine Madonna' (1513-14), Gemäldegalerie, Dresda; 'The Vision of Ezekiel' (1518), Palazzo Pitti, Florence; and the 'Portrait of Pope Leo X and Cardinals Luigi de' Rossi and Giulio de' Medici' (1519), Uffizi, Florence.

'In literature he was always Pre-Raphaelite ... while the Academy ...' - See note on Rossetti, p.73. One version, told by Holman Hunt (1827-1910), of how the name Pre-Raphaelite came into existence, suggests that it stemmed from Hunt and Millais (1829-1896), criticizing the 'Transfiguration' by Raphael. They were discussing this at the Royal Academy schools in 1847, and another student who heard the conversation suggested that their opinions made them Pre-Raphaelite (see Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood (Macmillan: London, 1905)). The origin of the name if debatable, but what is certain is that the group called for a return to the style of art before the High Renaissance, and also aimed at an art that reflected nature more accurately in colour and shades of light. They emphasized detail, a personal and sometimes sentimentalized feeling for their subject, and even a moral tone in regards to the ills of the industrial revolution. Certainly, it did represent the first major challenge to the Royal Academy of Art, London, and was helped into this position by the support of John Ruskin (see note, p.157). See further notes on William

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Morris and Edward Burne-Jones (pp. 70, 64). The Royal Academy however remained 'unbroken' until 1877 when John Ruskin visited the Grosvenor Gallery exhibition and viewed the abstract art of James Abbott McNeill Whistler (see note, p. 113). Whistler rejected the accepted interest in subject and narrative. Instead, he worked with the abstract and colour harmony, as seen in his 'Nocturnes' (one example is 'Nocturne, Blue and Silver Cremorne Lights', (c.1870), Tate Gallery, London. Ruskin attacked Whistler in Fors Clavigera: 'I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face'. (The Works of John Ruskin, edited by E.T. Cook and Alexander Wedderburn, 39 vols. (George Allen: London, 1903-1912), XXIX, 160). Whistler brought an action for libel against Ruskin and was awarded a farthing's damages. The Academy was broken.

'the younger Ampère' - Jean Jacques Antrine Ampère (1800-1864). He was the son of André Marie Ampère. At Marseilles, he lectured on the history of literature. In 1830, Ampère became Professor in the Collegè de France.

p.67 'and incoherent plots' - Yeats's early attempts at writing plays include: 'Time and the Witch Vivien', 'Love and Death' (see note, p. 103), 'Mosada' and 'The Island of Statues' (see note, p. 123). All four plays were written in 1884. 'Time and the Witch Vivien' was published in The Wanderings of Oisin

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and Other Poems (Kegan Paul Trench & Co.: London, 1899). 'Mosada', 'The Island of Statues' and a poem from 'Love and Death', all appeared in The Dublin University Review, (June 1886, April-July 1885, May 1885). Yeats wrote to Katherine Tynan (see note, p. 128), on 21 March, 1889 that both 'Time and the Witch Vivien' and 'The Island of Statues' were written with an early love, Laura Armstrong, in mind. See Wade, pp. 116-18 and see the note on 'A pretty girl', p. 103. See also Richard Ellmann's discussion of these plays in Yeats: The Man and the Masks, pp. 34-40. For the texts of the plays, refer to The Variorum Edition of the Poems of W.B. Yeats, edited by Peter Allt and Russell K. Alspach (Macmillan: New York, 1957), pp. 644, 680, 689, 720.

'my uncle, George Pollexfen ... Ballina' - See notes, pp. 40, 42. George returned to take Uncle William Middleton's place, not the place of Yeats's grandfather. The firm, Middleton and Pollexfen, became the W. and G.T. Pollexfen Company.

'My grandfather had no longer his big house ... William Middleton was dead' - See notes, pp. 36, 35. William Middleton died in 1882. Grandfather Pollexfen moved from Merville to Charlemont in 1886. Lily Yeats wrote in her Scrapbook:

> They left Merville about 1886 or 87 I think. It was then too big and too empty, all our uncles and aunts were married and gone, money was not so plentiful there was no one there but our grandfather and grandmother and Jack who had just left to join us in London.

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> They lived then for a short time in a big house [Charlemont] high up over the New Line, now a girls High School. They left it and made the final move to a house owned by the firm, Rathedmond, just outside the town to the west... (Scrapbook, 'our grandmother Elizabeth Pollexfen - born Middleton').

Murphy alludes to Lily's comments in Prodigal Father. For an account of what happened to the family firm after Grandfather Pollexfen's death in 1892, see pp. 174-5 of Prodigal Father.

p.68 'My brother' - Jack Yeats. See note, p. 61.

p.69 'the Kildare Street Library' - This is the National Library of Ireland. The collection began as the Library of the Royal Dublin Society in 1877 and moved to Kildare Street in 1890.

p.70 Hugh O'Neill, Earl of Tyrone - (c. 1550-1616). O'Neill was third Baron of Dungannon and second Earl of Tyrone, and a rebel to English rule in Ireland. His childhood was spent in England at London, Ludlow in Shropshire, and Penshurst in Kent. O'Neill returned to Ireland in 1568. Originally, he was loyal to England but he helped survivors of the Spanish Armada in 1588. In 1590, he was involved in the execution of the son of Shane O'Neill, Hugh Gaveloch. In August 1591, he eloped with Mabel Bagenal, daughter of Marshal Bagenal, who then became O'Neill's enemy. In the same year, he organized the escape of Red Hugh O'Donnell from Dublin Castle. In 1595, he was inaugurated traditionally as the O'Neill. Also, in 1595, he defeated Sir John Norris in the battle of Clontibret. He demanded full pardon and restoration of title and lands from the English as did the other chiefs. By the end of 1596, peace was

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made. However, in 1597 the fighting started again and ended in the Battle of the Yellow Ford in August 1598. The English were defeated and O'Neill was spoken of as the Prince of Ireland. Essex was sent by the Queen in 1599, met O'Neill and a truce was declared until 1 May, 1600. Essex was executed not long after his return to England. The Queen then sent Charles Blount, Lord Mountjoy and Sir George Carew to Ireland. Mountjoy was about to lay siege to Ulster and many Irish chiefs deserted O'Neill for Mountjoy. In September 1601 a Spanish force arrived at Kinsale. Despite harassment from O'Neill, Mountjoy besieged Kinsale. O'Neill and Red Hugh O'Donnell came in December and the joint forces attacked on 24 December. They were defeated. O'Neill returned to Ulster to await help from Spain but in December of 1602 he offered to surrender. Mountjoy did not accept until another offer in March 1603. The Queen had just died but O'Neill was unaware of this and thus surrendered at Mellifont, County Louth. In September 1607, he sailed from Lough Foyle in the 'Flight of the Earls'. He went to Rome and was given a Papal pension in 1608.

Galway - This is County Galway or Cathair na Gaillimh. It was ruled by fourteen merchant families and was a trading post with Spain. For a long time, it was out of the reach of English domination, with the city of Galway located on its west coast. Galway is part of Connaught to the south of Counties Mayo and Roscommon.

Connacht - Also called Coicid Connacht, Connachta or Olneamacht. It is one of the five firths of Ireland. In legend, the Firbolgs

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split Ireland into five areas, later called provinces. Connacht was one of this group. Coicid meant one fifth. In modern times, it is one of four regions, incorporating Counties Sligo, Mayo, Roscommon, Galway, Clare and Leitrim.

'when he was to give his nights to astrology and ceremonial magic' - John Butler Yeats wrote of his old friend, George Pollexfen:

> I think my son looks a poet; I know George looked an astrologer. His eyes were the eyes of second sight. I think indeed he knew the future better than he knew the present and the past. He had a scared look, as if he saw ghosts that no one else could see, and his horoscopes as many can testify were verified. He foresaw and predicted almost to the day, and certainly to the week, when my friend York Powell [see note, p.145], would die, and he did this more than a year before, when York Powell was in perfect health. When the London 'Times' announced that York Powell was making good recovery, 'No', said George, 'the stars are still there'. (Early Memories, p.96)

Mary Battle - Yeats writes in Memoirs: I remember hearing as I went upstairs after an evening of evocation my uncle's old, second-sighted servant moaning in the midst of some terrifying dream'. Yeats felt that the magical endeavours of himself, George Pollexfen and cousin Lucy Middleton 'affected all neighbouring sensitive minds'. (pp. 76-77). Mary Battle possessed this quality.

p.71 Celtic Twilight - The Celtic Twilight (Lawrence and Bullen: London, 1893; revised edition 1902). (see note, p.89).

In a letter to the editor of United Ireland on 30 December, 1893, Yeats wrote:

> While thanking you for your kind review [23 December 1893] of 'The Celtic Twilight', I

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> take this opportunity of saying it is not 'founded upon fact', as your reviewer says, but, with the exception of one or two changes of name and place, literally true. (See Uncollected Prose, vol I, p.310).

Yeats wrote Lady Gregory on 13 January, 1902:

> I am still enveloped in the new edition of The Celtic Twilight - the mere writing out of what I have already done takes a surprising time, but the book will be much better than it was. I am using a good deal of my Sligo information. (Letters, p.363).

Lough Gill - Also Loch Gile which means 'the bright lake'.

See the following note on Innisfree.

p.72 Innisfree - Also known as Inisfree or Inis Fraoich, meaning the heather island. The island is in Lough Gill, County Sligo, near the south-east shore, and close to Killery Mountain. See 'The Lake Isle of Innisfree' (Collected Poems, p.44). Also refer to A. Norman Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 32-5. Yeats recounts his moment of inspiration on p.153 of 'Four Years' (see note, p.189).

Thoreau - Henry David Thoreau (1817-1862). American essayist and poet, Thoreau was born in Concord, Massachusetts. He received a B.A. from Harvard in 1837. He became involved in the Transcendental Club at the Emerson residence in 1841. He went to New York in 1843, but returned to Concord in the following year. He built a house on Walden Pond and lived there from 4 July, 1845 to 6 September, 1847. The essence of this solitary, reflective life was expressed as Walden, or Life in the Woods

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(1854). Thoreau is also remembered for his Essay on Civil Disobedience (1849).

Slish Wood - The name comes from the Irish, 'slios', which means sloped or inclined. Yeats uses the name 'Sleuth Wood' for this same place in his poem, 'The Stolen Child':'Where dips the rocky highland / Of Sleuth Wood in the lake'. (Collected Poems, p.20). In The Secret Rose (1897), he described it as: 'Sleuth Wood away to the south looked as though cut out of green beryl, and the waters that mirrored it shone like pale opal'. (See Mythologies, p.175).

The official name now is Lough Gill Forest, changed by the Irish Forestry Department. It is located not far from Dooney Rock (see note, p. 369).

p.73 Roughley - Also known as Raughley, Raghling or Reachla, and Roughly Head. It is a promontory across to the right of Rosses Point and jutting out into Sligo Bay. At Roughly pier, the pilot boards to bring incoming ships into Sligo Quay. Ardtarmon Castle was built here and was the home of the Gore-Booths before Lissadell was constructed to the northeast of Roughley. Yeats wrote in The Celtic Twilight (1893, 1902):

> There is one seaboard district known as Roughley, where the men are never known to shave or trim their wild red beards, and where there is a fight ever on foot. .... One day, the Sligo people say, a man from Roughley was tried in Sligo for breaking a skull in a row, and made the defence, not unknown in Ireland, that some heads are so thin you cannot be responsible for them. (See Mythologies, pp. 95-6).

p.74 The Shadowy Waters - The first version appeared in 1900. The rewritten version came out in 1906 and was longer by 188 lines.

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Yeats calls this piece a dramatic poem. The bird

imagery is throughout:

> Second Sailor. Until a moon had set; and when I looked
> Where the dead drifted, I could see a bird
> Like a grey gull upon the breast of each.
> While I was looking they rose hurriedly,
> And after circling with strange cries awhile
> Flew westward; and many a time since then
> I've heard a rustling overhead in the wind.
> (The Variorum Edition of the Poems, 11.22-28,
> 1906 version, p.223).

Yeats writes that the characters were taken from the Aengus stories in Irish mythology. It was also made into a play, and the play along with the poem 'The Harp of Aengus' (Collected Poems, p.534), appeared in Poems 1899-1905 (Bullen: London, and Maunsel: Dublin, 1906). Yeats reworked it yet again for the acting version that appears in Collected Plays. This one was first used at the Abbey Theatre in 1906 and published by Bullen in 1907. (Also see note on the 'Shadowy Waters ship', p. 486).

The Wanderings of Oisin - The Wanderings of Oisin and Other Poems, (Kegan Paul Trench & Co: London, 1889). Yeats's enthusiasm was far greater originally. He wrote to George Russell on 8 February, 1899:

> Dowden wrote me that 'not a page is without some peculiar beauty' and that Oisin is far the best thing in book. A man down country who knows well all old Irish legends finds 'Oisin' gives better idea of mingled savagery and nobility of ancestral Irish than McPherson's Ossian. (NLI, MS 15,600)

Allt and Alspach quote Yeats's 1912 (Poems, T. Fisher Unwin: London, sixth edition, revised), explanatory note for 'Oisin' in the Variorum Edition:

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The poem is founded upon the Middle Irish dialogues of Saint Patrick and Oisin and a certain Gaelic poem of the last century. The events it describes, like the events in most of the poems in this volume, are supposed to have taken place rather in the indefinite period, made up of many periods, described by the folk-tales, than in any particular century; it therefore, like the later Fenian stories themselves, mixes much that is mediaeval with much that is ancient. The Gaelic poems do not make Oisin go to more than one island, but a story in Silva Gadelica describes 'four paradises', an island to the north, an island to the west, an island to the south, and Adam's paradise in the east'. (p.793)

'I was writing a long play' - The play was 'Love and Death', dated April 1884. See Ellmann's discussion of this play in Yeats: The Man and the Masks, p. 36 (see note, p.95, 'and incoherent plots'.)

p.75 'at a neighbouring seaport' - Identified as Ballina in the typescript of 'Reveries'. (NLI, Yeats Papers, microfilm P7530) See note, p.42.

p.76 'A pretty girl' - Laura Armstrong, daughter of barrister Sergeant Richard Armstrong. She married Henry Morgan Byrne, a solicitor, in September 1884. Allan Wade identified her as Yeats's distant cousin through the Corbet family. He also prints a letter from her to Yeats written 10 August, 1884:

> My dear Clarin, What can I say to you for having been so rude to you - in not being at home when you called and I had asked you? I am really very sorry about it. I hope you will forgive me. It so happened that I was positively obliged to go out at the hour I had appointed for you to come but it was only to a house quite close here - and I had told our maid to send me over word when you came - she did so (but I find since it was just before you went!) and I was rising to leave the room - I looked out of the window and to my great disappointment saw my Clarin leaving No. 60. It was too bad - and I am indeed sorry I missed you. -

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I like your poems more than I can say -
but I should like to hear you read them.
I have not nearly finished them. Could
you come some afternoon - and read a little
to me - I shall be in all Tuesday afternoon.
I promise! so can you come? I should have
written to you sooner but I have been away
from home. Pray excuse my silence. Trusting
to see 'the poet' -! and with kind regards.
Believe me Ever yours 'Vivien'. (See Letters,
p.117 and see note, p. 96). See also Murphy,
Prodigal Father, pp. 132-3).

Laura Armstrong is also the heroine, Margaret Leland, in Yeats's John Sherman (1891). For positive evidence of this identification, see William M. Murphy's article, 'William Butler Yeats's John Sherman', Irish University Review, 9 (Spring, 1979), 92-111 (p.97).

'At Ballisodare' - See note, p.45.

Avena House - Home of Yeats's great-uncle William Middleton. Avena House is located at Ballysodare, where it was near the family flour mills and on the far side of Knocknarea. The Middletons used to spend the winter at Avena and the summer at their home, Elsinore, at Rosses Point.

'My girl cousin' - Lucy Middleton (see note, p.46).

p.78 Knocknarea - See note, p. 67.

raths - Forts, that according to local Irish folklore are inhabited by the Sidhe. The Sidhe are Irish fairies or spirits. Lady Gregory writes on these places in her Visions and Beliefs in the West of Ireland:

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When as children we ran up and down the green entrenchment of the big round raths, the lisses or forths, of Esserkelly or Moneen, we knew they had been made at one time for defence, and that is perhaps as much as is certainly known. Those at my old home have never been opened, but in some of their like I have gone down steps to small stonebuilt chambers that look too low for the habitation of any living race. (G.P. Putnam & Sons: New York, 1920, second edition Colin Smythe: Gerrards Cross, 1970, p.255).

'the pilot ... 'Are you all right, sir?' ' - In his essay, 'Drumcliff and Rosses' in The Celtic Twilight (1893, 1902), Yeats wrote:

> Once, before the sand covered it, a dog strayed in, and was heard yelping helplessly deep underground in a fort far inland. These forts or raths, made before modern history had begun, cover all Rosses and all Columcille. The one where the dog yelped has, like most others, an underground beehive chamber in the midst. Once when I was poking about there, an unusually intelligent and 'reading' countryman who had come with me, and waited outside, knelt down by the opening, and whispered in a timid voice, 'Are you all right, sir?' I had been some little while underground, and he feared I had been carried off like the dog. (See Mythologies, p.88).

p.79 Rathgar - Rathgar is located in south Dublin and is next to Rathmines. The Yeatses moved to 10 Ashfield Terrace, Rathgar, in 1883.

'art schools in Kildare Street' - The Metropolitan School of Art was housed in a section of the buildings of the National Library. Yeats began his studies there in May 1884 and continued until April 1886. His sisters, Lily and Lollie, had previously enrolled in May 1883.

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Trinity College - Trinity College, Dublin was founded by Queen Elizabeth I in 1592. Trinity did confer a D.Litt. on Yeats in 1922. In her Scrapbook under 'Yeatses at T.C.D.', Lily Yeats recorded the history of her family at Trinity College:

> ... great grandfather Rev. John Yeats entered June 4, 1792, aged 16, took B.A. in 1797, also Berkeley Medal ....
>
> grandfather Rev. W.B. Yeats entered October 20, 1828. B.A. spring of 1833, M.A. spring of 1840 ....
>
> great-uncle Thomas Yeats - entered October 20, 1831. B.A. spring of 1836 ....
>
> father - John B. Yeats - entered November 6, 1857, 18. B.A. 1862 ....
>
> Uncle Isaac Butler Yeats - entered June 27, 1871 - aged 23, B.A. 1876 ....
>
> William Butler Yeats - Hon Degree - D.Litt. December 20, 1922, William Michael Butler Yeats [his son b. 1921] December 1944 ....
>
> Jack Yeats, Hon. Degree of L.L.D., July 3, 1946.

p.80 George Russell, 'A.E.' - George William Russell (1867-1935). Russell was a poet, mystic, painter, journalist and even economist. He was born in Lurgan, County Armagh. Russell and Yeats met in 1886 at the Metropolitan School of Art, Dublin. In early years, Yeats and Russell were close friends. Yeats introduced him to theosophy which served as a base for his later mysticism. Their relationship became more one of an ambivalent nature as the years passed. Russell became known as A.E. which was a shortened version of an earlier pen name, Aeon. He was a major figure in the Irish Literary Renaissance and became a supporter of new, young writers. In 1902, Russell's Deirdre was produced by the Irish Literary Society,

fore-runner of the Abbey Theatre. He was also part of the Irish Agricultural Organization under Sir Horace Plunkett. With the aid of Yeats, he became involved in this in 1897. A.E. edited the organization's journal, the Irish Homestead (which became the Irish Statesman in 1923), from 1906 to 1930. His works include: Homeward; Songs by the Way (1894), New Poems and the Divine Vision (1904), The Mask of Apollo and other stories (1905), By still waters (1906), The hero in man (1909), The Renewal of Youth (1911), Gods of War (1915), The Candle of Vision (1919), The Interpreters (1922), Midsummer Eve (1928), Enchantment (1930), The Avatars (1933).

See Yeats's essay on George Russell entitled 'My Friend's Book', written in 1932, and his book, Song and its Fountains (1932):

> Towards the end of my Dublin schooldays an elderly servant of my mother's took an interest in a school-boy who passed our windows daily. None of us knew his name, nor did he interest my sisters or myself or seem in any way unusual, but our servant called him 'the strayed angel'. Then I went to the art schools and found him there, turning his study of the nude into a Saint John in the Desert, with some reminiscence of da Vinci perhaps obstructing his sight. (Essays and Introductions, p.412).

John Hughes - (1865-1941). Sculptor, born in Dublin. Hughes was educated at the Christian Brothers O'Connell School, North Richmond Street, Dublin from 1872-79 and the Metropolitan School of Art where he first enrolled in 1878. He continued there until 1890. That year, he became a scholarship student at the National Art Training School, South Kensington, London. He remained there, studying under Édouard Lantéri until 1892. He studied in France in the summer of 1892 and in 1893 at the Académie Julian and Collarossi's Academy in Paris. Hughes

also studied in Italy. He was appointed Second Art Master at the Plymouth School of Art Technical School in 1893. In 1894, he became Instructor in Modelling at the Metropolitan School of Art, Dublin. At the same time he became Titular Professor of Sculpture to the Royal Hibernian Academy School. Hughes was elected an associate member of the Royal Hibernian Academy in 1895 and elected as a member of the Royal Hibernian Academy in 1900. In 1905, he was a foundation nominee member of the Royal Society of British Artists from which he resigned in 1915. After 1903, Hughes lived away from Ireland, living in Paris, Florence, and finally Nice in 1939. Hughes exhibited at the Royal Hibernian Academy from 1895 to 1900. He exhibited at the Royal Academy in 1898 and 1900 and in 1907 his marble sculpture, 'Orpheus and Eurydice' was exhibited in the Dublin International Exhibition. Hughes's works also appeared in 1922 at the Irish exhibition in Paris and again in 1930 at a similar exhibition in Brussels. Major works include: 'La Chanson Fin de Siècle' (statuette, 1895), 'Thérèse' (statuette, 1896), 'Charles J. Kickham Monument' (1897), Altar Relief - 'The Man of Sorrows' (c.1901-05), 'Madonna and Child' (marble, c.1901-09), 'Queen Victoria Monument' (1903-06), 'William Ewart Gladstone' (monument, 1910-19). Amongst his numerous portrait busts is one of George Russell (1885). George Moore wrote about a character based on John Hughes, 'John Rodney', who appeared in his story 'In the Clay', The Untilled Field (1903).

Oliver Sheppard - (1865-1941) Sculptor. Sheppard was born in Coolestown, County Tyrone. He studied at the Metropolitan School of Art, Dublin. In 1888, he won a scholarship to study at the

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South Kensington Art School where he stayed from 1889 to 1891. He also went to Paris for a year. He first taught in Leicester. In 1895, he taught modelling in Nottingham. He worked as assistant to Édouard Lantéri at South Kensington for two summers. Sheppard returned to Dublin in 1902 and became instructor in modelling at the Metropolitan. He was later to become Professor of Sculpture for the Royal Hibernian Academy, where he first exhibited in 1887. In 1901, he was elected to the Royal Hibernian Academy. He also exhibited at the Royal Academy between 1891 and 1928 eleven times. Sheppard was included in the Irish exhibitions in Paris (1922), and Brussels (1930). He was a founder member of the Royal Society of British Sculptors (1905). He is remembered, as indeed Yeats remembers him, for 'The Death of Cuchulain' (1911-12), which stands in the General Post Office, Dublin. It is a memorial to the Easter Rising, 1916.

).81 Rodin - Auguste Rodin (1840-1917). Rodin was born in Paris. He attended the school of drawing and mathematics in the Rue de l'École de Médecine and the Gobelins School. In 1864, he was under Barye's tutelage (animal sculptor, 1795-1875), after which he worked as assistant to Carrier-Belleuse (1824-1887), for six years. Rodin first exhibited at the Salon in 1875. In the same year he went to Italy to study the works of Donatello and Michelangelo. His sculptures the 'Bronze Age' (controversial at the time - 1876), and 'St. John the Baptist' (1878), brought him solid recognition. In 1877, he returned to Paris to stay. He was commissioned by the State to do the 'Gate of Hell' (1880-1917) which was to be a door for the Museum of Decorative Arts. Rodin never finished it. His well-known statue, 'The Thinker' (1880-1900) was to be an accompanying piece. In 1882, the State

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gave Rodin a studio for his use. He showed numerous pieces at the Salon including 'St. John preaching', 'the Creation of Man', 'Ugolino' (1882) and busts of Dalou (1883) and Victor Hugo (1897). Many of Rodin's works created controversy and were not always accepted by the party who had commissioned him, for instance 'The Genius of War' rejected in 1880 by the government, his seated figure of Victor Hugo (although later placed in the Luxembourg), the Balzac monument (exhibited at the Salon, 1898, by the Société des Gens de Lettres, and a monument to Whistler turned down by the London committee who had authorized it. In 1889, during the Universal Exhibition, many of his works were shown at the Georges Petit gallery in Paris. Amongst these pieces were the 'Perseus and Gorgon', 'the Danaid', 'Galatea', 'Walkyrie', the 'Fall of a Soul into Hades', 'Perseus', 'St. George', 'Bellona', 'St. John', the 'Burghers of Calais', the 'Thinker' and 'Bastien-Lepage'. In 1889, the Société Nationale des Beaux-Arts made Rodin head of a school. In 1900, a very successful exhibition was held in the Place de l'Alma. Rodin's 'Thinker' was erected in 1906 in front of the Panthéon. Forty-two of his works were shown at the Luxembourg during his career, including four reliefs for the villa of Baron Vitta at Evian in 1905. Later sculptures include busts of the Duc de Rohar and Georges Clemenceau (1911), and Pope Benedict XV (1915).

Dalou - Aimé Jules Dalou (1838-1902). French sculptor. Dalou was a pupil of Carpeaux. He produced particularly good examples of portrait sculpture. The bronze monument to the Triumph of

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the Republic (1889-99) in the Place de la Nation is by Dalou. Other works include: 'Nude Woman in Armchair' (plaster, Petit Palais, Paris), 'The French Chanson' (1893-94, marble, Hôtel de Ville, Paris), 'Tomb of Victor Noir' (1890, bronze, Cimetière du Père-Lachaise, Paris), 'The Broken Mirror' (painted bronze, Private Collection, Paris), 'Ditch Digger' (bronze, Collection Maurice Rheims, Paris), 'Potato Picker' (bronze, Collection Maurice Rheims, Paris), and 'Gustave Courbet' (marble, Musée des Beaux Arts). Dalou excelled in both naturalism and symbolism, but was in many ways too conventional to ever attain the stature of a Rodin.

Gambetta - Léon Gambetta (1838-1882). French lawyer and statesman.

'Turner's Golden Bough' - The romantic painter, Joseph Mallord William Turner (1775-1851), born in London. In 1789, Turner became a student at the Royal Academy, of which he was later a member. This particular work is listed in a catalogue of the National Gallery of Ireland of that time as number 231 and is called 'Lake Avernus: The Fates and the Golden Bough'. The picture was painted in 1834 and exhibited at the Royal Academy.

'There was one of an old hunchback' - This picture now hangs in Miss Anne Yeats's house in Dalkey, County Dublin. Miss Yeats recalls that the picture stood on her father's lectern on his desk for years. There is no title, nor is the date of composition known.

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.82 Hibernian Academy - The Royal Hibernian Academy, a society of artists in Ireland, was founded in 1823. The Academy was preceded by the Royal Irish Institution. This organization's goal was to establish the Royal Hibernian Academy and thus it ceased to exist when the Academy was founded. The RHA, as it is usually known, was initially granted a charter in 1821 but lack of funds delayed official papers. The charter was drawn up on 5 August, 1823 when the Royal Irish Institution paid the necessary fees. Its first president was William Ashford (1746-1824). Martin Cregan (1788-1870) was the secretary and Frances Johnston (1760-1829) the architect, was the treasurer. There were to be fourteen members and ten associates. The first RHA exhibition was held in 1826. It exhibited old masters, which was a practice that continued in the huge exhibitions held in Dublin and Cork after 1853. The Academy was considered to have declined from the middle 1850s as a report from the Parliamentary Commission (1906) would suggest.

'Manet's' - Edouard Manet, painter (1832-1883). Manet was born in Paris and spent about six years in the studio of his first Master, Thomas Couture. He travelled in America, Germany, England, Holland, Italy and Spain. Manet was influenced by both Couture and Velazquez (see note, p.168). In 1860, he exhibited 'Buveur d'Absinthe' and later, 'Enfant à l'Epée'. He became the head of the 'Ecole des Batignolles' about 1863. Monet, Degas, Cisley, Pisarro, etc., all belonged. His art was 'impressionism'. He exhibited at the Salon des Refusées in 1863. Manet's 'Olympia' was exhibited at the Salon in 1864 and caused

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considerable controversy. Only at the end of his life, did he really exhibit again at the Salon. He last exhibited there in 1883 and died that year. Manet was decorated with the Legion of Honour. His works include: 'L'Enfant à l'Epée', 'Christ mocked by the Soldiers', 'Le Déjeuner sur l'herbe' (exhibited 1863, Salon des Refusées), 'Olympia', 'Le Bon Rock', 'Dans la Serre', 'La Toilette', 'Portrait of M. Antonin Proust', 'Portrait of Rochefort', and 'Portrait of Zola'.

'Whistlers' - James Abbott McNeill Whistler (1834-1903). A painter, Whistler was born at Lowell, Massachusetts. He went to Paris in 1855 to study art at the studio of Charles Gleyre. He first exhibited at the Royal Academy in 1859 and settled in London in 1860. Whistler was known for aesthetic unity in his art which superseded the concepts of the Pre-Raphaelites. His paintings include: 'the Mother', 'Carlyle', 'Old Battersea Bridge', 'The Little White Girl', 'Miss Alexander', 'Duret and Sarasate', and his series of 'Nocturnes'. The latter caused great upheaval in the English art establishment upon an exhibition at the Grosvenor Gallery in 1877 attended by John Ruskin. (See notes, pp. 94, 157). Whistler's well-known painting of his mother was entitled 'The Artist's Mother - Arrangement in Grey and Black'. This was what provoked John Butler Yeats's exclamation: 'Imagine making your old mother an arrangement in grey!' He later wrote the introduction to the catalogue for a Whistler exhibition at Knoedler's Gallery, New York (March - April 1914). See Murphy, Prodigal Father, p.427.

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p.83 'We lived in a villa' - The Yeatses moved to 10 Ashfield Terrace, off Harold's Cross Road in Dublin from Island View, Howth Harbour, in 1885. See note on Rathgar, p.105.

p.85 Clark Russell's Wreck of the 'Grosvenor' - William Clark Russell (1844-1911). Russell was born in New York, and as a young man joined the merchant service and was attached as an apprentice on the ship Duncan Dunbar. His voyages and adventures in this service gave him background for writing his novels. In 1866, he left the merchant service. His first novel was John Holdsworth, Chief Mate, published 1875. The book mentioned here, The Wreck of the 'Grosvenor', appeared in 1877 and established Russell as a writer of the sea.

Edward Dowden - (1843-1913) Critic and academic. Dowden was born at Cork and both he and his brother John were good friends of J.B. Yeats from Trinity College, Dublin days. At the early age of twenty-four, in 1867, Dowden was made first Professor of English Literature at Trinity College. He had always wanted to be a poet but except for a volume of Poems, published 1876, pursued the career of literary critic instead. Amongst his critical works were Shakespeare, his Mind and Art (1875), Shakespeare Primer (1877), and his Life of Shelley (1886).

Although Edward Dowden was a friend of his father's and encouraged Yeats in his youth, their relationship deteriorated over the years. Yeats's feelings towards Dowden are perhaps best summed up in two letters he wrote to his father in an attempt to prepare J.B. Yeats for his depiction of Dowden in 'Reveries'.

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(see Letters, pp. 602-3, 606). In the second letter, written probably at the beginning of 1916, Yeats explains:

> I don't think you will very much object to what I have said of Dowden, it is not hostile, it is merely a little unsympathetic. It is difficult for me to write of him otherwise; at the start of my movement in Dublin he was its most serious opponent, and fought it in ways that seem to me unfair. He was always charming in private but what he said in private had no effect upon his public word. I make no allusion to these things but of course they affect my attitude; he was helpful and friendly when I first began to write and I give him credit for it. But in my account of Dublin I had to picture him as a little unreal, set up for a contrast beside the real image of O'Leary .... (p.606)

For a more detailed account of the relationship between Dowden and W.Y. Yeats, see Murphy, Prodigal Father (pp. 149, 168-69, 446).

p.86 Renunciants - 'Renunciants' was published in Poems by Edward Dowden, (Henry S. King: London, 1876). This was the only book of Dowden's poetry published in his lifetime despite his early ambition of becoming a poet. Here are the last two stanzas of the poem:

> Well, and how good is life,
> Good to be born, have breath,
> The calms good and the strife,
> Good life, and perfect death.
>
> Come, for the dancers wheel,
> Join we the pleasant din,
> - Comrade, it serves to feel
> The sackcloth next the skin.

For the full text refer to pp. 176-77 of the Poems.

The Cuala Press, under Lollie Yeats's direction (see note, p.469), did print a posthumous collection of Edward Dowden's verse. This was A Woman's Reliquary (Cuala: Dublin, 1913). Lollie made the decision, as William Murphy makes clear in

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Prodigal Father (see pp. 407-9), without consulting her brother. Yeats had her print a note to the Cuala Press Prospectus in 1914: 'This book is not a part of the Cuala series arranged by W.B. Yeats' (See Murphy, p. 409, and also Liam Miller, The Dun Emer Press, Later the Cuala Press (Dolmen: Dublin, 1973), pp. 67, 108).

p.87 Life of Shelley - Dowden's The Life of Percy Bysshe Shelley, was first published in 1886 (Kegan Paul, Trench & Co: London). It was originally published in two large volumes and was an authorised biography. What Matthew Arnold thought excessive, Richard Garnett praised, only fearing that Dowden had not said enough. He wrote to Sir Percy Shelley:

> In estimating Professor Dowden's work, we must always remember that he is not writing as an advocate, as I did in the Relics, but as an historian: and that it is a great pain to have the favourable verdict of a competent and impartial judge: even if it does not go quite so far as one could wish. (Quoted, R. Glynn Grylls, Mary Shelley (Oxford, 1938) p. 260.)

See also Herbert Read's introduction to Edward Dowden, Life of Percy Bysshe Shelley, revised edition, 1969, Routledge and Kegan Paul: London.

'Victor Hugo's' - Victor-Marie Hugo (1802-1885). French writer. Hugo was educated at the Pension Condier and also entered law school in Paris. Instead of going to classes, Hugo spent his time founding the magazine, Le Conservateur Littéraire (1819-21). His first volume of Odes appeared in 1822. Hugo continued to write poetry and also published novels Han d'Islande (1823) and Bug-Jargal (1826). Hugo soon became part of the revolt

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against classicism in literature, and Sainte-Beuve, his close friend, was also involved in this revolt. His critical preface to Cromwell (1827) showed this new change that advocated a more romantic approach to literature. More of his work followed including Les Orientales (poetry, 1829), Marion Delorme (a drama, 1828), Notre-Dame de Paris (1831), Feuilles d'Automne (1831), Les Chants du Crepuscule (1835), Les Voix Interieures (1837), Les Rayons et les Ombres (1840), Ruy Blas (1838). Les Burgraves failed in 1843 (see note, p. 296). However, in 1841, Hugo had been elected to the Académie Française and in 1845 was elected to the peerage. In 1848, Hugo was elected a 'representative of the people'. The following year he was a member for Paris of the Assemblé Nationale. Hugo's involvement with politics brought him into exile after the coup d'etat of 1851. He went to Belgium first, not returning to France until 1870, refusing amnesty in 1859. In 1853, Les Châtiments served as a poetic statement against Louis Napoleon. In 1856, he published Les Contemplations and La Legénde des Siècles appeared in 1859. Hugo was ever the champion of the oppressed and his famous novel Les Misérables was published in 1865. Novels Les Travaileurs de la Mer and L'Homme Qui Rit were published in 1866 and 1869 respectively. Further works included: L'Annee Terrible (1872), La Légende des Siecles (1877, 1883), Quartre-Vingt-Treize (1874), L'Art d'Être Grand-père (1877), Les Quartre Vents de l'Esprit (1881), La Pitíe Suprême (1879), and Torguemada (1882).

In Yeats's essay on 'Edmund Spenser', he briefly refers to 'that art of Hugo that made the old simple writers seem but as brown bread and water ...' (see Essays and Introductions, p. 356.

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'Balzac's' - See note, p. 77.

p.88 'a volume of Dowden's letters' - See The Letters of Edward Dowden and His Correspondents (J.M. Dent: London, 1914).

Edwin Ellis - (1848-1916). Poet, painter and critic. Ellis published one volume of his own verse, two novels, and was also an illustrator doing such books as a collection of Shakespeare's sonnets. Originally, Edwin Ellis was Yeats's father's friend, although he was hated by Yeats's mother, Susan. John Todhunter (see note, p.144), wrote to Edward Dowden on 14 January, 1870:

> I don't wonder at all at poor little Mrs. Yeats's hatred of him. He has not only estranged her husband from her, but he quietly ignores her existence. (Unpublished letter, Trinity College, Dublin. Quoted, Murphy, Prodigal Father, p.67. See Murphy for a further account of the elder Yeats's friendship with Edwin Ellis.

He later became friends with J.B. Yeats's son, W.B. Yeats, and together they collaborated on a book of William Blake's work. This was published in 1893, under the title, The Works of Blake, Poetic, Symbolic and Critical. Ellis died at Seeheim in Germany in 1916. (See further notes on Ellis for 'Four Years').

Jack Nettleship - See note, p. 72.

p.89 'that I broke away from my father's influence' - Years later, in the essay, 'Tomorrow's Revolution' in On the Boiler (1939), Yeats wrote:

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When I was in my 'teens I admired my father above all men; from him I learnt Balzac and to set certain passages in Shakespeare above all else in literature, but when I was twenty-three or twenty-four I read Ruskin's Unto This Last, of which I do not remember a word, and we began to quarrel, for he was John Stuart Mill's disciple. Once he threw me against a picture with such violence that I broke the glass with the back of my head. (see Explorations, Macmillan: London, 1962, p.417).

John Stuart Mill - (1806-1873). Philosopher. Mill's unusual childhood, during which he was strictly trained in a variety of subjects (Greek, Latin, higher mathematics, logic, philosophy, economics), to suit the purposes of his father, James Mill, and Jeremy Bentham, had the initial effect of making Mill a solid Benthamite. Jeremy Bentham, founder of this utilitarian philosophy, had wanted James Mill's son to be such a disciple. However, in 1826, Mill's state of mental health proved that the training had been too strict and rigorous. Prior to this, he had enjoyed a year in France in 1820, had become a clerk for India House where his father was employed in 1823, and began to contribute to the Westminster Review. Mill's young life appeared well ordered but still the 'crisis in my mental history' occurred. He writes of this difficult period in his Autobiography (1873). The result of his illness was that his views altered. His essay on Coleridge (1840) shows that he became concerned with imagination and a side of life less practical. Still, Mill excelled in logic and economics, as shown in his books, System of Logic (1843) and The Principles of Political Economy (1848). Other works include: Unsettled Questions of Political Economy (1844), On Liberty (1859), Thoughts on Parliamentary Reform (1859),

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Dissertations and Discussions (1859, 1867, 1876), Representative Government (1861), Utilitarianism (1861, 1863), Subjection of Women (1869), Autobiography (1873), Three Essays on Religion (1874).

'Rossetti's' - See note, p. 73.

'my late headmaster' - William Wilkins (1852-1912), poet and headmaster of the Erasmus Smith High School, Harcourt Street, Dublin. Wilkins was headmaster from 1879 to 1908. John Eglinton wrote:

> It must be said that Mr. Wilkins had neither then nor subsequently a very high opinion of Yeats: 'the flighty poet,' he used to call him, though he admitted later that Yeats was able to 'get about'. ('Yeats at the High School', The Erasmian, 30 (June 1939), p.11).

p.90 'My friend' - Charles Johnston (1867-1931). He was the son of William Johnston (1829-1902) of Ballykilbeg, County Down ('a notorious Orange leader'), who was a member of Parliament for South Belfast. Charles Johnston was a Theosophist and founded the Dublin Hermetic Society with Yeats (see notes, pp. 121-22). He married Madame Blavatsky's (see note, p. 212), niece in 1888. Yeats spent a holiday with Johnston at Ballykilbeg in 1890. Charles Johnston joined the Indian Civil Service, but later went to New York. There, he became president of the New York Irish Literary Society in 1903.

Baron Reichenbach on Odic Force - Karl, Baron von Reichenbach (1788-1869). Author of Researches on Magnetism, Electricity, Heat, Light, Crystallisation, and Attraction, in their relations to the Vital Force (1850).

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Theosophical Society - In 1875, Helena Petrovna Blavatsky (see note, p.212), and Colonel H.S. Olcott (1832-1907), founded the Theosophical Society, New York City. The London counterpart was founded in 1878. Madame Blavatsky came to London in 1884. Yeats probably joined in 1887. He became a member of the Esoteric Section in 1888. This group was for particularly serious students and studied tables of oriental symbolism. Theosophy was supposed to answer all that was not explained and to do so suggested going back to ancient sources. The Theosophical Society was the new word, receiving ancient truths from an ancient brotherhood in Tibet in a slow, revealing fashion. It was to be entrusted with this secret doctrine to give to the rest of the world. It was a 'synthesis of science, religion, and philosophy' (quoted Ellmann, Yeats: The Man and the Masks, p.58), but in a way that was the reverse of the modern era. H.S. Olcott wrote a history of the society, Old Diary Leaves, (1895).

Kildare Street Museum - The National Museum, Kildare Street, Dublin (1884). This museum began as the Irish Antiquities Collection of the Royal Irish Academy. (See Yeats's poem, 'An Appointment', Collected Poems, p.141.) Yeats wrote this poem, c.1907-08, to express his anger over the appointment of Count George Plunkett as Curator of the National Museum instead of Sir Hugh Lane. (see note, p.372) See Jeffares, A Commentary on the Collected Poems of W.B. Yeats, p.147.

Hermetic Society - Yeats founded this society with Charles Johnston (see note on 'My friend', p.120, and its first meeting

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was on 16 June, 1885. He had met Johnston at the High School (see note, p. 85). Its first meeting was with Yeats as chairman and can be considered his first official interest in mysticism. Other members included George Russell, Claude Falls Wright (a theosophist), and Charles Weekes (who later wrote mystical poetry). The society met at 3 Upper Ely Place, Dublin, and later at 13 Eustace Street.

Renan's Life of Christ - Ernest Renan (1823-1892). Renan was a French philosopher and historian. He was also a member of the Institute of France. A translation of his book, Vie de Jesus, The Life of Jesus, was published in London in 1864, by Trübner. Renan was also involved in the study of Celtic literature and published The Poetry of the Celtic Races (1857). Yeats quotes from this work of Renan's in his essay 'The Celtic Element in Literature' (see Essays and Introductions, p.173).

Esoteric Buddhism - By Alfred Percy Sinnett, (1840-1921), this book was originally published by Trubner: London, 1883. Sinnett also wrote The Occult World (1881). He became president of the Theosophical Lodge in London in the early 1880s.

p.91 'a chela' - A student or disciple. Yeats wrote to Katherine Tynan (see note, p.128), of Charles Johnston:

> Charles Johnston was at Madame Blavatsky's the other day with that air of clever insolence and elaborate efficiency he has ripened to such perfection .... If you only saw him talking French and smoking cigarettes with Madame's niece. He looked a veritable peacock. Such an air too of the world-worn man of society about him, as if he also were one of the penitent frivolous instead of a crusading undergraduate. (Wade dates this letter after 6 September, 1888. See Letters, p.88).

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'Brahmin philosopher' - In 1885, Mohini M. Chatterjee visited the Dublin Hermetic Society. See Yeats's poem, 'Mohini Chatterjee' (Collected Poems, p.279) of 1928. He represented the Indian school of thought known as Vedantism.

p.92 'The Island of Statues' - Yeats finished this play in August 1884. The sub-title is 'An Arcadian Faery Tale'. The play was first published in The Dublin University Review, April-June 1885. See The Variorum Edition of the Poems of W.B. Yeats, pp. 644-679.

'the first ever printed' - The Dublin University Review published 'Song of the Faeries' and 'Voices' in March 1885. The two poems were included in 'The Island of Statues', Act II, scene iii, in its appearance in the Dublin University Review, July 1885. They were again used in The Wanderings of Oisin (1889). 'Voices' appeared in a revised form under the title, 'The Cloak, the Boat, and the Shoes' in Poems (1895). See Collected Poems, p.10.

Mr. C.H. Oldham - Charles Hubert Oldham (1860-1926), Professor of Commerce. Oldham founded the Contemporary Club in 1885 and in the same year was mostly responsible for the beginning of the Dublin University Review. The latter published Yeats's first poems. The club was essentially a forum for political discussion and met in Oldham's rooms above Ponsonby's Bookshop at 116 Grafton Street. Here Yeats met John O'Leary (see note, p.125). C.H. Oldham also introduced Yeats to Katherine Tynan (see note, p.128). See Mary M. Macken, 'John O'Leary, W.B. Yeats, and the Contemporary Club', Studies 28 (March 1939), 136-142.

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Professor Bury - John Bagnell Bury (1861-1927). Classical scholar and historian. Bury was born at Monaghan. He was educated at Trinity College where he became a fellow in 1885. In 1893, he became Erasmus Smith Professor of Modern History and in 1898, was appointed Regius Professor of Greek. Bury became Regius Professor of Modern History at Cambridge in 1902. He edited both Pindar and Gibbon. His works include: History of Rome (1899), History of Greece to the death of Alexander the Great (1900), A History of the Later Roman Empire from the Death of Justinian (1923), Life of St. Patrick (1905), Greek Historians (1909), History of the Eastern Roman Empire from the fall of Irene to the accession of Basil 1 (1912), History of Freedom of Thought (1914). He also edited the Cambridge Ancient History. He stressed the unity and continuity of European history as well as the 'accident' theory of history.

p.93 'I had begun to frequent a club' - The Contemporary Club. See note on C.H. Oldham, p.123.

p.94 'the metal bridge over the Liffey' - Dublin. A cast-iron footbridge, officially called the Wellington Bridge, built in 1816, by a private toll-company. It became known as the Halfpenny or Metal Bridge. The official name was later changed to the Liffey Bridge.

Ellen O'Leary - (1831-1889). Fenian poet and sister of Fenian leader, John O'Leary, born in Tipperary. Miss O'Leary contributed poetry to the Irish People which was a Fenian journal.

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It was seized by the government on 15 September, 1865. John O'Leary was arrested, imprisoned and subsequently exiled. Miss O'Leary helped another Fenian leader, James Stephens, (see note, p.252), to flee the country. With the end of the original Fenian movement, Ellen O'Leary went back to Tipperary and worked on literature until 1885 when John O'Leary returned from exile in Paris. They then went to live in Dublin, at 40 Leinster Road, Rathmines. Yeats appreciated her poetry which was collected in Lays of Country, Home, and Friends (1891).

See following note on John O'Leary.

Yeats praised Ellen O'Leary's poetry for its simplicity:

> Poetry such as hers belongs to a primitive country and a young literature. It is exceedingly simple, both in thought and expression. Its very simplicity and sincerity have made it, like much Irish verse, unequal; .... To it the grass is simply green and the sea simply blue; and yet it has, in its degree, the sacred passion of true poetry. (From an introduction to Ellen O'Leary's poems, included in Alfred Miller's anthology, The Poets and the Poetry of the Century (1892), reprinted in Frayne's Uncollected Prose, Vol. I, p. 256).

See further comments by Yeats on Miss O'Leary's work included in an article on 'Mr. William Wills', The Boston Pilot, 3 August, 1899, reprinted in Letters to the New Island, edited by Horace Reynolds, Oxford University Press: London, 1934, pp. 74-5. He reviewed the posthumously published volume, Lays of Country, Home, and Friends, for The Boston Pilot, 18 April, 1891, reprinted in Letters to the New Island, pp. 124-127.

John O'Leary - (1830-1907). Fenian leader and journalist, O'Leary was born in Tipperary. He aided the Fenian movement and believed in its goals, but he was never a sworn member of

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the brotherhood. He became editor of the Irish People, a Fenian journal, in 1863. The paper was seized on 14 September, 1865 and O'Leary was arrested with other leading Fenians. He was sentenced to twenty years but actually served only five. He was exiled from Ireland in 1870 and lived in Paris amongst writers and artists. The Amnesty Act brought him back to Ireland to live with his sister in 1885. He criticized modern leaders but remained sympathetic to revolution. O'Leary was influential in Dublin literary circles, for instance at the Contemporary Club, where he met the young W.B. Yeats. Yeats was to become one of O'Leary's youthful disciples in advancing the cause of Ireland through the new Irish literary movement. His works include: Young Ireland (1885), What Irishmen Should Read (1889), and Recollections of Fenians and Fenianism (1896). See Yeats's poems 'September 1913' (Collected Poems, p.120) and 'Beautiful Lofty Things' (Collected Poems, p.348).

'The Orange leader' - See note on 'Orange rhymes, ... Orangemen', p.43.

p.95 Davis - Thomas Osborne Davis (1814-1845). Poet and politician, born at Mallow. He was educated at Trinity College, Dublin, and took his degree in 1836. Davis joined Daniel O'Connell's Repeal Association in 1839. Within the ranks of the Repeal Association rose the Young Ireland party with Davis as the leader. In 1842, Davis, John Dillon (1816-1866) and Charles Gavan Duffy (see note, p.234), founded the Nation newspaper (see note, p.468). It became the voice of Young Ireland and printed Davis's strong, patriotic poems along with other stirring, nationalist literature.

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Young Ireland was later to explode into an abortive attempt at a rising in 1848. However, Davis did not live to see the incident, dying in 1845. His works include: Literary and Historical Essays (1846), The Poems of Thomas Davis (1846), Collected Prose Writings of Thomas Davis (1891). See note on 'Young Ireland' p.131.

'that they were very good poetry' - In a typescript of 'Reveries', Yeats continued:

> His room was full of books, always second hand copies that had often been ugly and badly printed when new and had not grown to my unhistoric mind more pleasing from the dirt of some old Dublin bookshop. Great numbers were Irish and for the first time I began to read histories and verses that a catholic Irishman knows from boyhood. He seemed to consider politics almost wholly as a moral discipline, and seldom said of any proposed course of action that it was practical or otherwise. When he spoke to me of his prison life he spoke of all with seeming freedom but presently one noticed that he never spoke of hardship, and if one asked him why, he would say 'I was in the hands of my enemies, why should I complain?' I have heard since that the governor of his jail found out that he had endured some unnecessary discomfort for months and had asked why he did not speak of it. 'I did not come here to complain', was the answer. (NLI, Yeats Papers, Microfilm P7530.

See also Hone, W.B. Yeats 1865-1939, p.52.

p.96 'he said. 'There are things that a man must not do to save a nation'.' - This was a favourite quote from O'Leary that Yeats often invoked. In a review of O'Leary's Recollections of Friends and Fenianism (1896), which Yeats wrote for The Bookman, February 1897, he recalls the praise of an unknown man:

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As long as he could remember, Mr. John O'Leary had been denouncing this or that political expedient, this or that popular leader, and affirming, because manhood is greater than nations, that there are things which a man should not do, perhaps even to save a nation. (Reprinted in Uncollected Prose, edited by John P. Frayne and Colton Johnson, Vol. II, Columbia University Press: New York, 1976, p.36).

In Yeats's essay, 'Poetry and Tradition', he also wrote of O'Leary:

> ... and I have heard him say, 'I have but one religion, the old Persian: to bend the bow and tell the truth', and again, 'There are things a man must not do to save a nation', and again, 'A man must not cry in public to save a nation' ...
> (See Essays and Introductions, p.247).

Katherine Tynan - She also wrote as Katherine Hinkson. (1861-1931). Poet and novelist, born in Dublin. The publication of Louise de la Vallière (1885), brought Miss Tynan notice and friends out of the new Irish literary movement, including AE (George Russell, see note, p.106) and W.B. Yeats. Yeats proposed marriage to Miss Tynan undoubtedly out of a sense of duty in the late 1880s (see Memoirs, p.32). She did not accept, and married H.A. Hinkson in 1893. Her publications include: Shamrocks (1887), Ballads and Lyrics (1891), Irish Love Songs (1892), Flower of Youth (1915), The Holy War (1926), Collected Poems (1930), stories such as 'A cluster of nuts' (1894), 'Countrymen all' (1915), 'A fine gentleman' (1929). She published her autobiography in five volumes. The first two volumes give accounts of Yeats, of which he did not approve. These books were: Twenty-five Years: Reminiscences (1913), The Middle Years (1916), The Years of the Shadow (1919), The Wandering

Years (1922) and Memories (1924). Roger McHugh edited W.B. Yeats: Letters to Katherine Tynan, (Burns, Oates and Washbourne: London, 1953). See also Yeats's reviews of Katherine Tynan's Shamrocks and Ballads and Lyrics. The former was reviewed in the Irish Fireside, 9 July, 1887, and the latter reviewed in the Evening Herald, 2 January, 1892. These are reprinted in Uncollected Prose, vol. I, pp. 119-122, and vol. II, pp. 511-514.

The character Mary Carton in Yeats's John Sherman (1891) is thought to be based on Katherine Tynan. See Murphy's article, 'William Butler Yeats's John Sherman', Irish University Review (Spring 1979), p.100.

Dr. Hyde - Douglas Hyde (1860-1949). Gaelic Revivalist, poet and first president of Eire, Hyde was born at Frenchpark, County Roscommon. There he learned Irish from old native speakers and recorded folk tales and poetry from this oral tradition. He entered Trinity College in 1880 and took his LL.D. in 1888. Hyde was elected president of the Gaelic League which was founded in 1893. He was interested in keeping the language alive and in use by all in Ireland. His folk tales appealed to Yeats, Lady Gregory, A.E., and George Moore. Hyde was Professor of Modern Irish at University College, Dublin. He was appointed a Senator of the Irish Free State in 1925 and 1927. In 1937, he was offered the first presidency of Eire and stayed in office until 1945. His main works are: Beside the Fire (1890), Love Songs of Connacht (1893), Religious Songs of Connacht (1906), The Story of Early Gaelic Literature (1895), Literary History of

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Ireland (1899), Medieval Tales from the Irish (1899), and some Irish plays collected (1905). See further notes on Hyde, pp. 258-259. See also Yeats's reviews in Uncollected Prose of Hyde's works, Beside the Fire, Love Songs of Connacht, and The Story of Early Gaelic Literature (vol. I, pp. 186-190, 292-295, 358-359).

John F. Taylor - John Francis Taylor (1850-1902). Barrister and orator. Taylor delivered the Inaugural Address of 1886 to the Young Ireland Society. His theme was the 'Parliaments of Ireland'. He wrote a book on Owen Roe O'Neill (Unwin: London, 1896). Taylor was involved as an opponent of Yeats in Yeats's attempt to secure the editorship of the New Irish Library series. (See Trembling of the Veil, pp. 226ff). Instead, this post went to Sir Charles Gavan Duffy (see note, p. 234) in 1892. See Uncollected Prose, Vol. I, pp. 239-244, for Yeats's letters on the subject and commentary on Taylor's involvement. Yeats also reviewed Owen Roe O'Neill which was a part of the New Irish Library series, in the Bookman, June 1896. (Uncollected Prose, Vol. 1, pp. 406-08). Yeats writes that Taylor's book 'is not literature'. Yeats wrote more of Taylor in the first edition of 'Reveries' in 1915 (Cuala Press: Dublin, p.113). See my introductory essay, 'Yeats as Autobiographer', p.13.

p.97 'Oratory is heard, poetry is overheard' - From John Stuart Mill's essay, 'What is Poetry?' This essay was published in 1833. The exact quotation is: 'Poetry and eloquence are both alike the expression or utterance of feeling. But if we may be excused the antithesis, we should say that eloquence is heard, poetry is overheard'.

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p.98 'the MacManus brothers' - One brother was Terence Bellew MacManus (1823-1860), a shipping agent in Liverpool who returned to Ireland around 1843. He joined the Young Ireland group and was present at Ballingarry in July 1848 along with John Dillon (see note, p. 356, and Smith O'Brien (see note, p. 461). He was arrested in Cork trying to leave for America. MacManus was sentenced to death but this was later changed to transportation for life. As a result, he was sent to Van Diemen's Land in July 1849, but he escaped in 1852. He spent the rest of his life in the United States. MacManus died in 1860, but with the efforts of the Fenians, he had another funeral in Dublin and was buried there on 10 November, 1861.

Young Ireland - The Young Irelanders were a group that believed in the principle of revolution for freedom. They used their newspaper, the Nation (founded in 1842, see note, p. 468), to promote the cause of Irish freedom and spread their own propaganda. Thomas Davis was considered to be the leader although he died in 1845 (see note, p. 126). They had been a part of Daniel O'Connell's Repeal Association but broke away from it in 1846. In 1847, John Mitchel (see note on 'Newry', p. 264), started the journal, United Irishmen. He was arrested in May of 1848 and Smith O'Brien (see note, p. 461), organized a rising that occurred in July. This was quite ineffective, resulting in the arrests of Smith O'Brien, Meagher (see note, p. 489), Duffy (see note, p. 234), MacManus etc. A famous Young Ireland ballad written by John Kells Ingram (1823-1907) a fellow of Trinity College, Dublin, asks, 'Who fears to speak of Ninety-eight?'

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p.99 Young Ireland Society - This society drew its name from the Young Irelanders of the 1840s (see previous note). John O'Leary delivered the inaugural address of the society in Dublin on 19 January, 1885, in the Round Room, Rotunda. Through him, Yeats joined this Young Ireland Society in 1886. However, Yeats was to declare himself as ascribing to a higher art than the propagandistic one utilized by the original Young Irelanders. The aim of the society was to promote the idea and feeling of Irish nationalism through literature. As O'Leary made evident in his inaugural address, this meant original writings for inspiration, reading books pertaining to Ireland and urging others to do the same, spreading the societies throughout the United Kingdom, publishing of presentations made at meetings of society, and fine public speaking. Everyone's ideas should be tolerated if they were for the sake of Ireland and the 'localization of patriotism' should be pursued. Above all, their mission was one of education, as O'Leary emphasized by quoting Sir Charles Gavan Duffy (see note, p.234): 'Educate, that you may be free'. O'Leary's address was published as 'Young Ireland: The Old and the New' (Dollard: Dublin, 1885).

Thomas Davis - See note, p.126.

'There was an excitable man' - Charles McCarthy Teeling, a vice-president of the Young Ireland Society. See Marcus Bourke, John O'Leary (Anvil Books: Tralee, Ireland, 1967), p.180.

p.100 'Irish-American Dynamite Party' - In the years 1883-1885, there were several dynamite explosions mainly in London, by a group of

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Irish-American terrorists, also referred to as the 'Dynamitards'.

Marcus Bourke, in his biography of John O'Leary comments on O'Leary's response to dynamitism:

> ... by 1885 the so-called Fenians on both sides of the Atlantic had become associated in the public mind with fantastic, if exaggerated projects to dynamite world-famous English landmarks. O'Leary himself on more than one occasion at this period complained in public of the erroneous public equation of physical force with dynamite; so strongly did he feel on this topic that at least twice in 1885 he publicly referred to his old friend and associate in the movement, O'Donovan Rossa [1831-1915] as a madman (p.175).

'whose grandfather ... 1798' - Bartholomew Teeling (1774-1798), United Irishman. He left for France with Wolfe Tone (see note, p. 315), in 1796 to arrange for a French invasion of Ireland. In 1798, Teeling was aide-de-camp to General Humbert and landed at Killala. He was captured after the surrender of Ballinamuck, and subsequently sentenced to death.

p.101 Inchedony ... Callanan - Jeremiah Joseph (also John) Callanan (1795-1829). He was born at Cork and educated at Maynooth until 1816, at which point he entered Trinity College, Dublin. Enlisting in the British Army, Callanan was bought out by friends. He returned to Cork where he taught school and met Dr. William Maginn. Maginn introduced his poems to Blackwood's Magazine. He travelled for a while in Munster looking to collect ballads and legends. These records are gone. He died in Lisbon where he went as a tutor, in 1829, of tuberculosis. Works include Gougane Barra (1826), The Recluse of Inchidoney and other poems (1830), The Lay of Mizen Head (1859) and Collected Poems (1861).

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p.103 'a Catholic friend brought me to a spiritualistic séance' - Katherine Tynan (see note, p.128), was probably this friend as she recalls the séance in Twenty-five Years: Reminiscences (Smith, Elder & Co: London, 1913):

> Willie Yeats was banging his head on the table .... He explained to me afterwards that the spirits were evil. To keep them off he had been saying the nearest approach to a prayer he could remember, which was the opening lines of Paradise Lost. (p.209)

See also Jeffares, W.B. Yeats: Man and Poet, p. 36. Jeffares suggests the year was 1886.

p.104 Balzac - See note, p. 77.

'Sing, Heavenly Muse' - From John Milton's Paradise Lost (1667), Book I, ll. 1-6.

p.105 'my first book of poems' - The reference is to the Wanderings of Oisin (1889). See note, p.102. By a 'book of stories', Yeats could mean John Sherman and Dhoya (1891). He had previously edited Fairy and Folk Tales of The Irish Peasantry (1888), and Stories from Carleton (1889).

'She had heard that I was much about with a beautiful, admired woman ...' - Undoubtedly, Maud Gonne. See note for p.123 of 'The Trembling of the Veil' (p.151). Yeats's grandmother died in 1892. Yeats had already proposed to Maud Gonne for the first time in 1891.

p.106 'There she is', and fell backward dead - In a letter to Lily in November 1892, Yeats wrote:

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He said, 'George, [uncle George Pollexfen with whom Yeats was staying], 'fetch your mother', (thinking that George was there) ... and then after a pause held out his hands saying, 'Ah, there she is', and with that he died. They thought at first he was asleep. (Quoted, Murphy, Prodigal Father, p.174).

THE TREMBLING OF THE VEIL

Book I. Four Years 1887-1891

Book II. Ireland After Parnell

Book III. Hodos Chameliontos

Book IV. The Tragic Generation

Book V. The Stirring of the Bones

'Four Years 1887-1891' was first published separately by the Cuala Press in 1921. It also was published in The London Mercury and The Dial in June, July and August 1921. 'Ireland After Parnell', 'Hodos Chameliontos', 'The Tragic Generation' and 'The Stirring of the Bones' were published in The London Mercury, May-August 1922 and The Dial, May-October 1922. As a whole, The Trembling of the Veil was privately printed by T. Werner Laurie in 1922. It was published with 'Reveries Over Childhood and Youth' as the Autobiographies (1926). It appeared in the American Autobiography (1938) and the Autobiographies (1955). The second book of the Autobiographies continues Yeats's story to the year 1898 and his recollections of the centenary celebrations in Dublin.

[FOUR YEARS: 1887 - 1891]

p.109 Stéphane Mallarmé - (1842-1898) French poet, born in Paris. He was educated at Anteuil and the lycée at Sens. He went to England in 1862 to study English and returned to France in 1863 to teach English in secondary schools. He had already begun to write poetry with his poems, 'Calanterie Macabre' and 'Enfant Prodigue' being written after 1861. His interest in English had been heightened by his decision to translate all of Edgar Allen Poe's poems in 1862. These were finally published as a book in 1888. He wrote the poem, 'L'Axur', in 1863. His most famous pieces were 'L'Après-midi d'un Faune' (1876) to which Claude Debussy wrote his famous ballet music, and 'Hérodiade' (1869). Mallarmé lived in Paris from 1871, and from about 1880 many famous artists and writers met at his salon on the rue de Rome. These included Debussy, Valéry, Verlaine, Manet, Huysmans and Whistler.

'the trembling of the veil of the Temple' - Perhaps Arthur Symons (see note, p.205) informed Yeats of this saying he attributes to Mallarmé. Yeats also recalls it in 'The Adoration of the Magi' (1897):

> for I am always in dread of the illusions which come of that inquietude of the veil of the Temple, which M. Mallarmé considers a characteristic of our times'

Again, the saying was remembered in Per Amica Silentia Lunae (1918): 'Mallarmé had just written: 'All our age is full of the trembling of the veil of the Temple'.' (See Mythologies, pp. 309, 367).

p.113 'At the end of the 'eighties' - The Yeatses came back to Bedford Park in 1888, after a difficult year at 58 Eardley

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Crescent, South Kensington. They moved into a house at 3 Blenheim Road where Yeats lived until 1895, but his father and sisters stayed on until 1902.

Bedford Park - See note, p.65, for 'Reveries Over Childhood and Youth'. For a more detailed account of Bedford Park see Ian Fletcher, 'Bedford Park: Aesthete's Elysium?', Romantic Mythologies, edited by Ian Fletcher (Barnes and Noble: New York, 1967), pp. 169-207, and also Artists and Architecture of Bedford Park 1875-1900, edited by Mark Blazebrook (no publisher: London, 1967).

'the brothers Adam' - Robert Adam (1728-1792) and James Adam (1732-1794). Architects, born in Kirkcaldy and Edinburgh, Scotland respectively. They were the sons of William Adam (1689-1748) architect and builder. When William Adam died in 1748, Robert and another brother John, took over the family business. Later, in 1758, Robert Adam established himself in London and was joined by James and a fourth brother, William. The firm of William Adam & Company was founded in London in 1764. Robert Adam became Principal Director, aside from also holding the position of Architect of the King's Works from 1761. Together, Robert and James designed numerous buildings and became the fashionable architects of the day. In 1773, the first volume of the Works in Architecture of Robert and James Adam was published (the second volume, 1779 and a third volume in 1822). The Adams tended to design more private residences than public buildings and their treatment of interiors created even more of an impact. They made great use of plasterwork and emphasized a

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neo-classical or renaissance effect. Amongst the many buildings they designed was the Register House, Edinburgh (1774-92). The University of Edinburgh began with Robert Adam's designs and Charlotte Square in Edinburgh was also his design (1792-1807).

'the co-operative stores' - These were next to the public-house, The Tabard, on Bath Road and finished in 1880. Designed by Norman Shaw, (see note, p.65), the stores stand empty today.

'The Tabard after Chaucer's Inn' - On Bath Road, the Tabard was completed in 1880 and was designed by Norman Shaw. Despite Yeats's assessment of it as a 'common public-house', the fact remains that its interior was decorated with de Morgan (see note, p.70), tiles as well as a chimney with tiles by Walter Crane (see note, p.176). The sign designed by Rooke still remains. The artist is thought to have charged one hundred guineas for the sign, which on the other side shows a view of the Tabard with Trumpeter from the west. See 'Prologue' to the Canterbury Tales: 'It happened in that season that one day, / In Southwark, at The Tabard, as I lay'.

Rooke - Thomas Matthews Rooke (1842-1942). Landscape and portrait painter. Rooke studied at the Royal College of Art and the Royal Academy Schools. He was an assistant to Burne-Jones, and also worked for Ruskin from 1878 until 1893. He became a full member of the Royal Society of Painters in Watercolours in 1903. He lived in Bedford Park for many years at 7 Queen Anne's Gardens.

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'The big red-brick church' - St. Michael and All Angels, Church of England. Located on the corner of Bath Road and across from The Tabard and the stores, the foundation of the church was laid on 31 May, 1879. The church was designed by Norman Shaw (see note, p.65), and consecrated on 17 April, 1880.

p.114 Rossetti - See note, p.73, for 'Reveries Over Childhood and Youth'.

Blake - William Blake (1757-1827). Poet, artist and engraver, born in London. As a boy, he was apprenticed to James Basire, engraver to the Society of Antiquaries. At 22, he went to the Royal Academy and first exhibited there in 1780, and again in 1784. In 1784, he also began a print shop, Parker & Blake, but this venture was not successful. He exhibited again at the Royal Academy in 1785 and his book, Songs of Innocence, was published in 1789. The symbolic books, or 'Prophetic Books' such as the Book of Thel, first appeared in 1789, and in 1794, Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul came out. Blake also had become involved with the revolutionaries of the day, such as Joseph Johnson and Thomas Paine, supporters of the American and French revolutions. His ideas, which were influenced by Swedenborg and Boehme (see notes, pp.193,195), became more mystical, and The Marriage of Heaven and Hell (c.1790), showed the synthesis of contraries. In 1790, Blake also went to live in Lambeth and started the production of what became known as the Lambeth books.

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Visions of the Daughters of Albion appeared in 1793, followed by America (1793), The First Book of Urizen (1794), The Book of Los (1795), The Book of Ahania (1795) and The Song of Los (1795). About that time, he started the long, mystical poem, Vala or The Death and Judgement of the Ancient Man - A Dream of Nine Nights, which became The Four Zoas. The Four Zoas divided into Nine Nights and the Four Zoas are Urizen: Reason, Urthona: Spirit, Luvah: Passion and Tharmas: the Body. Blake's Milton was not issued until after August 1808. His final symbolic book was Jerusalem (1804-20). He also exhibited for the last time at the Royal Academy in 1808. About 1818, after years of poverty, he met John Linnell (see note, p.197), who befriended Blake and helped support him in these last years. Linnell introduced him to Samuel Palmer (see note, p.504). He began illustrations for an edition of Virgil's Pastorals in 1820 and did what were to be unfinished illustrations for the Divine Comedy (1824-27). He published his designs for the Book of Job in 1825. See further notes, pp.196-197.

Dante's Dream - The painting is a reference to the Vita Nuova, (1871). Dante dreams of the death of Beatrice and the women who come to place a white veil over her. It is now in the Walker Art Gallery, Liverpool.

p.115 Carolus Duran - born Charles Auguste Émile Durand (1837-1917), at Lille, France. A portrait-painter, Carolus Duran studied at the Lille Academy. In 1859, he left for Paris and from 1862 to 1870, he studied in Italy and Spain. He was head of one of the main ateliers in Paris and in 1905, Carolus Duran became Director

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of the French Academy in Rome. Works include 'The Assassination' (1866), and portraits of his wife, 'Lady with the Glove' (1869), Mlle, Croizette, and Emile Girardin.

Bastien-Lepage - Jules Bastien-Lepage (1848-1884), French painter, born at Damvillers, Lorraine. At nineteen, he entered Cabanel's atelier in Paris. An early work was 'Women in a wood attacked by Cupids'. In 1874, he exhibited at the Salon 'Le Portrait du Grandpère'. He exhibited 'La Petite Communiante' in 1875 and competed for the 'prix de Rome' with 'Les Bergers'. He carried on traditions from Millet and Courbet, and painted peasant scenes: 'Les Foins', 'La Saison d'Octobre', 'Le Mendiant', 'Pauvre Fauvette'. Bastien-Lepage was also a portrait painter: 'Portrait of the Prince of Wales', 'Portrait of Madame Sarah Bernhardt', 'Portrait of M. Albert Wolf, of the Paris 'Figaro'.' Other works include: 'Joan of Arc', 'The Wood Cutter', 'My Parents' and 'Rustic Courtship'.

Huxley - See note, p.87, for 'Reveries Over Childhood and Youth'.

Tyndall - John Tyndall (1820-1893). Natural philosopher, physicist, and friend of both Huxley and Faraday, born at Leighlinbridge, County Carlow. Tyndall received a doctorate in 1850 from the University of Marburg, Germany, and was elected Fellow of the Royal Society in 1852. He became Professor of Natural Philosophy in 1853 at the Royal Institution and succeeded

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Faraday as Superintendent in 1867. He published The Glaciers of the Alps (1860), and included his work with Huxley on the 'plastic theory'. In 1863, 'Heat considered as a mode of motion' appeared. Tyndall also made the first ascent of the Weisshorn in 1861 and published Mountaineering. He resigned his position as Superintendent in 1887. His books on popular science are published in many languages. Tyndall died of accidental poisoning from chloral.

p.116 Titian's Ariosto - Tiziano Vecelli (1477-1576). Titian was born in Pieve di Cadore and was of the Venetian school of painting. He studied in Cadore and his first work is the Madonna in fresco, at the Casa Vallenzasco. In Venice, he was an apprentice to an artist who may have been Zuccato. He met Palma and Giorgione (see note, p. 474), at the workshops of Gentile and Giovanni Bellini. His early works include: 'Madonna with St. Anthony' (1511), portrait of Doge Niccolò Marcello (1505-8) and Marco Barberigo. In 1511, Titian went to work for Alfonso I, Duke of Ferrara. He painted 'Christ of the Tribute Money' (1514) and 'Bacchus and Ariadne' (1523). Amongst Titian's other paintings are: 'Madonna with Saints' (1512), 'Assumption' (1518), 'Annunciation' (1525), 'Madonna with Saints' (1520), Altarpiece of Brescia (1522), 'Madonna di S. Niccolo' (1523), 'The Entombment', 'St. Peter Martyr', 'Charles V at Mühlberg' (1548), 'Bella di Tiziano' (1534), 'Venus of the Tribune' (1537), Filippo Strozzi, 'St. Sebastian', Titian, and Lavinia Vecelli. In both 1530 and 1532, Titian went to Bologna where he met Charles V. Charles V made Titian Count Palatine and Knight of the Golden Spur. In 1537, he painted the 'Battle of Cadore' in the great Hall of the Ducal Palace. The 'Presentation of the Virgin'

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was painted in 1539 and the 'Danaë' in 1545. Ariosto was a portrait of the writer, Ludovico Ariosto (1474-1533). There seem to be two in existence. The first is at Cobham Hall, England, and shows the writer walking, partially in profile with his face towards the viewer. Apparently, it is not really a portrait of Ariosto but was perhaps a portrait sent to Padua by his son in 1554. The other Ariosto is at the National Gallery, London, acquired by them in 1860. It shows the writer in purple and crimson, with a rose and gloves, facing forward with an open expression. However, it is not certain that it was painted by Titian. The painter could also have been Pellegrino da San Daniele or Dosso Dossi.

Supper of Emmaus - 'Supper at Emmaus' (see Luke xxiv, 30, 31). It was painted in 1547 and a replica is now in the Louvre, Paris. It depicts Christ, Luke, Cleopas and a page and servant. Apparently, Luke was supposed to be Charles V. Cleopas, following this line of thought, was Cardinal Ximenes and the page was Philip II. The painting was originally in the Gonzaga Collection, Mantua. It was finally sold to Louis XIV. The real painting was still in existence at the end of the eighteenth century.

p.117 Todhunter - John Todhunter (1839-1916). Born in Dublin, Todhunter was educated at Mountmellick and York. He subsequently entered Trinity College, Dublin, and received a B.A. in 1866, followed by an M.D. in 1871. He studied in

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both Paris and Vienna, returning to Dublin to practice medicine. He was physician to Cork Street Fever Hospital and became Professor of English Literature, Alexandra College, Dublin. In 1872, Todhunter published 'A Theory of the Beautiful'. He was also a contributor of poetry to Cornhill Magazine. Todhunter moved to London in 1874 to pursue a literary career. There he helped to found the Irish Literary Society. He wrote poetry, plays, and essays. Yeats discusses his play, Helena in Troas (1886) and also how he was involved with Todhunter's production of A Sicilian Idyll at Bedford Park (1890, see pp. 119-21 of 'Four Years'). Other plays include: The Black Cat (1893), Mary, Queen of Scots, The Poison Flower. He wrote A Study of Shelley (1880) and The Life of Patrick Sarsfield (1894). Other publications are: The Banshee (1888), Three Irish Bardic Tales (1896), Alcestis (1879), The True Tragedy of Rienzi (1881), Forest Songs (1881), How Dreams Come True (1890), Sounds and Sweet Airs (1905), From the Land of Dreams (1918), Selected Poems (1929). Todhunter also translated Goethe and Heine, for example his translation of Heine's Book of Songs (1907).

Morris - See note, p. 70 , for 'Reveries Over Childhood and Youth'.

York Powell - Frederick York Powell (1850-1904). Born in Bloomsbury, York Powell was Regius Professor of Modern History at Oxford from 1894. He contributed to the Encyclopedia Britannica, English History Review, National Observer, Manchester

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Guardian and the Morning Post. His publications include: Early England up to the Norman Conquests, Corpus Poeticum Boreale (1881), Epochs of English History - Alfred the Great and William the Conqueror, Old Stories from British History, History of England (1885-98), and Origines Islandicae (1905). Powell lived at 6 Priory Gardens at Bedford Park. Although he was an avowed imperialist, he was for a long time, J.B. Yeats's closest friend. Todhunter wrote this of him at his death:

> Never surely was there such an unconventional Don of Christchurch, such an unusual Regius Professor of History. He was not of the ordinary Oxford pattern; but a man of vigorous personality, who looked at everything from his own standpoint, cared little for traditional standards, and went his own way. (See 'Frederick York Powell: a reminiscence', supplement to the Green Sheaf, 13 (1904), and also see Maurice Elliott, 'Yeats and the Professor' Ariel (July 1972).

p.118 'a painter in whose hall hung a big picture painted in his student days of Ulysses ...' - Henry Marriott Paget (1856-1936). Painter and illustrator, he entered the Royal Academy Schools in 1874 and first exhibited at the Royal Academy in 1879. Paget lived at 1 The Orchard, Bedford Park from c.1881 to 1896. He lived next door to Todhunter, No. 3 The Orchard, and appeared as Alcander in the production of Todhunter's Sicilian Idyll at the Club. (see notes, pp.144, 150). He was also voluntary chief of the Bedford Park Fire Brigade and reputed to be a very strong man. In 1888, he sent a scene from Todhunter's Helena in Troas to the Royal Academy and exhibited 'A Boxing Contest' there in 1894. He also exhibited 'St. Valentine's Morn' at

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the Grosvenor Gallery in 1883. In the later part of his life, he was a camouflage artist at the front in World War I.

p.119 'Three or four doors off on our side of the road lived a decorative artist ...' - Possibly Dr. George C. Haité. He lived at 21 Blandford Road, 1887-8, but later lived at 38 The Avenue, 1893-1900. This house was three or four doors away from 3 Blenheim Road where the Yeatses lived. Dr. Haité helped to design costumes and scenery for the theatre at Bedford Park.

Sir Frederick Leighton - Baron Leighton of Stretton (1830-1896), born at Scarborough. He studied painting from 1840 when he was instructed by F. Meli in Rome. He was a student in the Accademia delle Belle Arti, the Staedelsches in Frankfurt, and further studied in Brussels, Paris, and once again in Rome at the studio of Cornelius. He had studied under Johann Eduard Steinle at Frankfurt, who had a considerable influence on him. In Rome, he worked on his painting, 'Cimabue's Madonna'. In 1852, 'Cimabue's Procession' was exhibited in London at the Academy. It was reviewed by Ruskin and bought by Queen Victoria. In 1860, Leighton moved to London. 'The Lemon Tree' (1859) and 'A Byzantine Well-head' were exhibited at the Hogarth Club and approved by Ruskin. He became an associate member of the Royal Academy in 1864. 'Golden Hours' was exhibited at the Royal Academy in 1864. Leighton was highly successful in his career and in 1866, moved to an excellent house in Holland Park Road, Kensington. This included the famous 'Arab hall' which was made of Persian tiles he collected in his eastern tour of 1873. Perhaps his best portrait appeared in 1876, 'Captain Sir R. Burton'.

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Leighton was both knighted and made President of the Royal Academy in 1878. As part of the decorations of St. Paul's, Leighton executed a panel called 'And the sea gave up the Dead which were in it', in 1892. He also did a piece of decoration for the Royal Exchange, 'Phoenicians Bartering with the Britons', in 1895. Leighton received a Peerage in 1896. Ernest Rhys wrote memoirs of him.

'my father and York Powell found listeners' - Yeats's father and York Powell were members in the 1890s of the Calumet Talking Club at Bedford Park. Other members were Joseph Nash (d.1922), Elkin Mathews (1851-1921), H.M. Paget (see note, p.146 , and Sergius Stepniac (see note, p.165).

'a red-brick clubhouse with a little theatre' - The Club opened on 3 May, 1879, and was the first public meeting building in Bedford Park. It was designed by Norman Shaw in 1878, but later enlarged and altered by E.J. May (1853-1941). Located on The Avenue, the Club had a billiards room, a library, and on the ground floor there was an assembly room. This was used as a small theatre, aside from being used for parties, and as such, was the little theatre Yeats mentions. Now only the facade of the Club remains as it was originally. Today it is the CAV Social Club.

p.120 Hengler's Circus - This was called Hengler's Amphitheatre, located on Argyll Street, Oxford Circus, London. Plays were occasionally produced here from about 1889 to 1895 when the Hengler family sold the building. It was closed completely in

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1909 and finally demolished. The London Palladium took its place. Helena in Troas actually appeared here before 1889, opening on 17 May, 1886.

Helena of Troas - Helena in Troas, 1886. Beerbohm Tree and his wife played the parts. It was prepared in collaboration with E.W. Godwin (1833-1886), architect, theatrical designer and father of Gordon Craig (see notes, pp. 169, 434).

Swinburnian - A reference to Algernon Charles Swinburne (1837-1909), and his poetic art. Swinburne was very much a part of the Romantic tradition of Shelley. Yeats wrote:

> When I was a young man poetry had become eloquent and elaborate. Swinburne was the reigning influence and he was very eloquent. A generation came that wanted to be simple, I think I wanted that more than anybody else. (From a BBC radio broadcast, 'The Growth of a Poet', 17 March, 1934. See Uncollected Prose, vol II, p.495).

Swinburne was born in London, son of Admiral Charles Henry Swinburne (1797-1877), but grew up on the Isle of Wight. He was educated at Eton and Balliol College, Oxford. He left Oxford in 1860 without a degree and moved to London. There he met the Pre-Raphaelites and even shared a house with the Rossettis and George Meredith from 1862 to 1864. In 1865, perhaps his best poem, Atalanta in Calydon, was published and brought Swinburne fame. Poems and Ballads, First Series appeared in 1866 and created considerable controversy. Swinburne, aside from being a sado-masochist, suffered from poor health, and in 1879, Theodore Watts-Dunton took him to Putney. He lived

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there until his death on 10 April, 1909, constantly taken care of by Watts-Dunton. Swinburne continued to produce poetry throughout his life, including Siena (1868), Poems and Ballads, Second Series (1878), Tristram of Lyonesse and Other Poems (1882), Poems and Ballads, Third Series (1889) and A Channel Passage and Other Poems (1904). Swinburne was also a well-known critic and his works of criticism included: William Blake: A Critical Essay (1868), A Study of Shakespeare (1880), A Study of Victor Hugo (1886), A Study of Ben Jonson (1889), The Age of Shakespeare (1908, vol. II, 1918), and Charles Dickens (1913).

Sicilian Idyll - A Sicilian Idyll was produced at the Bedford Park Clubhouse in 1890. Yeats reviewed A Sicilian Idyll on four occasions (see Uncollected Prose, vol. I, in which his review for United Ireland, 11 July, 1891 is included (pp. 190-94):

> The little theatre was crowded from end to end during the whole of the short run. Twice the number of performances originally intended were given, and almost everyone who loved poetry managed to put in an appearance .... It is a pastoral romance suggested by Theocritus and written in the elaborate verse which we expect to find in plays of Arcadia ever since Fletcher sang of the grove's 'pale passion lover'.

There were two subsequent productions of A Sicilian Idyll in London. It opened again at St. George's Hall on 1 July, 1890 and at the Vaudeville Theatre on 15 June, 1891.

Florence Farr - (1860-1917). An actress, Florence Farr was born at Bromley, Kent. She was also known as Mrs. Emery. Yeats saw her act in June 1890 in Todhunter's A Sicilian Idyll, at the Bedford Park Clubhouse. After seeing this performance, he considered Florence Farr essential to the theatre productions

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of his verse plays that he planned to write. She played Aleel in the first production of Yeats's Countess Cathleen. She was also a member of MacGregor Mathers's Order of the Golden Dawn (see note, p.220). She was involved with Yeats's experiments with the psaltery in 1902. Later, she went to Ceylon where she taught in a Buddhist school. She died there on 29 April, 1917. (see note, p.400). Yeats remembers her along with W.T. Horton (1864–1919) and MacGregor Mathers (see note, p.218), in the poem 'All Soul's Night' (Collected Poems, p.256). See also Josephine Johnson, Florence Farr - Bernard Shaw's 'New Woman', (Colin Smythe: Gerrards Cross, 1975).

Heron Allen - Edward Heron-Allen (1861–1943), educated at Harrow. He was admitted Solicitor of Supreme Court in 1884. Heron-Allen's interests were extremely varied. He was President of the Royal Microscopical Society, 1916–18. He also wrote books on the violin (Violin-making, 1882) and on palmistry (The Science of the Hand, 1886). He was the shepherd, Daphnis, in Todhunter's Sicilian Idyll. The first performance was on 5 May, 1890. Florence Farr played the shepherdess, Amaryllis, with whom Daphnis was supposed to be hopelessly in love. Alcander, another shepherd, was played by H.M. Paget (see note, p.146).

p.123 Miss Maud Gonne - Edith Maud Gonne MacBride (1866–1953). Yeats met Maud Gonne on 30 January, 1889 when the Yeatses lived at 3 Blenheim Road, Bedford Park, London. However, Maud Gonne thought that they actually met a few years earlier at the home of John O'Leary, in Rathmines, a Dublin suburb: 'After tea, Mr. O'Leary selected a number of books, chiefly Young Ireland literature, which

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Willie Yeats helped me to carry home' (Maud Gonne MacBride, A Servant of the Queen, Victor Gollancz: London, 1979) p.92. Also see Nancy Cardozo, Maud Gonne, Victor Gollancz: London, 1938, p.3. Maud Gonne had been born in Aldershot, Surrey, but her English birth did not stop her from becoming an Irish revolutionary. Yeats was overwhelmed by the lady and pursued her for years writing her many superb love poems. He made his first proposal of marriage in 1891. However, Maud Gonne met Lucien Millevoye, a French political radical, in France in 1887. She fell in love with him and they formed their 'alliance' in which Millevoye would help her gain support for Ireland and she would help him re-attain Alsace and Lorraine for France. The relationship with Millevoye lasted until 1899. During this period, Maud worked for Ireland, fighting evictions in Donegal, freeing Irish political prisoners from Portland Gaol, and working on the '98 Centennial Committee. In 1900, she founded Inghinidhe na hEireann, or The Daughters of Ireland. She agreed to be Cathleen ní Houlihán in Yeats's play which opened on 2 April, 1902. On 21 February, 1903, Maud Gonne married John MacBride. The marriage did not last, and Maud Gonne received her official separation from MacBride in August 1906. MacBride was executed for his part in the Easter Rising in 1916. Maud Gonne had been living in Paris and did not return until 1918 to Ireland. In 1918, she was arrested in Dublin and detained in Holloway jail, London, for five and a half months. She opposed the Treaty of 1921 in Ireland and, in 1922, went to live in Roebuck House, near Dublin. She continued her work on behalf of political prisoners and organized the Women's Prisoners Defence League. In 1938, she published her autobiography for the first part of her life, A Servant of the Queen. Maud Gonne died on 27 April,

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1953. Yeats had worked on The Trembling of the Veil while visiting Maud Gonne at Les Mouettes in Normandy in 1916. He asked her to contribute a political appendix for his auto-biography, but was refused because of his plan to give his papers to an English library. See Memoirs for a more frank account of Maud Gonne by Yeats (pp. 40-43, 45-50, 131-34).

John O'Leary - See note, p. 125, for 'Reveries Over Childhood and Youth'.

Donegal - See note, p. 80.

p.124 'under so much beauty and so much energy' - In an earlier manuscript version of 'Four Years', Yeats wrote at greater length and more personally about Maude Gonne. See my introductory essay, pp. 14-15.

'on the high road to Richmond' - This was 1 Merton Road, Chiswick.

W.E. Henley - William Ernest Henley (1849-1903). Editor, critic, poet and dramatist, born at Gloucester. In 1889, he became editor of the Scots Observer, which soon reflected Henley's imperialist views. The Scots Observer became the National Observer in 1891. Henley edited the paper until 1894 and was responsible for giving Yeats's (whom he had met in 1889) articles and poetry publication at the beginning of his career. The first appeared in the Scots Observer of March 1889. Henley also wrote poetry and plays. He was a literary and art critic who contributed

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to the Pall Mall Magazine among others. His works include: A Book of Verses (1888), Deacon Brodie (1888), Views and Reviews (1890, 92), Lyra Heroica (1891), Song of the Sword (1892), London Voluntaries (1893), Hawthorn and Lavender (1899), For England's Sake (1900), and Works (1908). Compare the account that follows with that by Yeats in Memoirs (pp. 37-40).

Rothenstein - Sir William Rothenstein (1872-1945), painter, born at Bradford, Yorkshire. Rothenstein was instructed at the Slade School of Fine Art in 1888 and at the Académie Julian in Paris in 1889. He was influenced by Whistler, Fantin-Latour and Degas. Rothenstein admired Millet and held on to the concept of ideal realism. He returned to England in 1893. His portrait of Henley was executed in 1897 and published in English Portraits (1897-98). Rothenstein undertook a series of contemporary portraits between 1889 and 1925. He was Professor of Civic Art at the University of Sheffield until 1926. He was official war artist from 1914 to 1918 and depicted the battle front in France. In 1920, he became Principal of the Royal College of Art and retired in 1935. See his book, Men and Memories (1931, 1932) for his accounts of Yeats and others. He wrote further memoirs, Since Fifty (1939). Rothenstein was an unofficial artist to the Royal Air Force during World War II. Yeats was staying at Rothenstein's house in Gloucester when the Easter Rising of 1916 occurred.

p.125 'Tyndall and Huxley, and Bastien-Lepage's' - See notes, pp. 142, 87).

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'description of a hospital ward' - Henley's hospital poems appeared in A Book of Verses (1888), and also In Hospital (1903).

Salvini - Tommaso Salvini (1830-1915). An Italian actor, Salvini grew up in Florence. His father was an actor and that close connexion led to Salvine making his first appearance in about 1842 with the Bon and Berlaffa Company as Pasquino in Donne Curiose by Goldini. Salvini played with many well-known Italian companies, first joining Modena's company in Padua in 1843. He also fought under Garibaldi in the National Guard in 1848. It was with the Dondini Company which Salvini joined in 1856 that he played Othello and Hamlet. He first visited London in 1863, but did not actually act in London until the spring of 1875. There he gave performances of Othello, Hamlet, and the Gladiator at the Drury Lane from April to July 1875. He came back to England to tour in 1876, but did not return again until 1884. Salvini, although always speaking his parts in Italian, was a huge success in both England and the United States. He also toured throughout Europe, Egypt and South America. Salvini's Othello remained a favourite.

'Titian, Botticelli, Rossetti' - See notes, pp.143,73 for Titian and Rossetti.

Sandro Botticelli (1444?-1510), or Sandro Filipepi, born in Florence. An Italian Renaissance painter, Botticelli began an apprenticeship in the workshop of Filippo Lippi c.1460. His

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first documented commission came in 1470 and was the panel, 'Fortitude' (Uffizi, Florence). In the following ten years, Botticelli produced such masterpieces as the 'Primavera' (panel, Uffizi, Florence), and 'The Adoration of the Magi' for the S. Maria Novella (panel, Uffizi, Florence). In 1481, he was one of four artists summoned to Rome by Pope Sixtus IV to decorate the Sistine Chapel. Botticelli painted three frescoes: 'The Youth of Moses', 'The Punishment of Corah' and 'The Temptation of Christ'. He returned to Florence by the autumn of 1482. He worked for Lorenzo dé Medici (1449-1492), of Lorenzo il Magnifico, in the villa, Spedalletto near Volterra. In 1496, he painted a St. Francis (destroyed 1529) in a convent near Florence. One of his latest works was 'Mystic Nativity' (1500, National Gallery, London). Among other works are: 'St. Sebastian' (1474, Staatliche Museen Preussischer Kulturbesitz, Berlin), 'St. Augustine in his Study' (1480, fresco, Ognissanti, Florence), the 'Annunciation' (1481, fresco, Uffizi, Florence), 'Virgin and Child with Saints' (panel, Uffizi, Florence), 'Virgin and Child with Saints' (1485, Gemäldegalerie, Staatliche Museen Preussicher Kulturbesitz, Berlin), 'Coronation of the Virgin' (c.1490, panel, Uffizi, Florence), 'Madonna of the Pomegranate' (panel, Uffizi, Florence), 'St. Augustine in his Cell' (panel, Uffizi, Florence), 'Pallas and the Centaur' (Uffizi, Florence), 'Mars and Venus' (National Gallery, London), and 'The Birth of Venus' (Uffizi, Florence). Botticelli also illustrated a manuscript of Dante's Divine Comedy. These illustrations are now divided between museums in East and West Berlin, and also the Vatican, Rome. Walter Pater (see note, p.174), published an essay on Botticelli in 1870 and included

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it in his book, The Renaissance (1873). Herbert Horne (see note, p.205), later dedicated his book on Botticelli (1908, see note, p.208), to Walter Pater.

Irving - Henry Irving, see note, p.76 for 'Reveries Over Childhood and Youth'.

p.126 Ruskinism - A reference to the art critic, John Ruskin (1819-1900). Ruskin dominated the art world with his theories from about 1843, when the first volume of Modern Painters was published, to shortly after the turn of the century. Ruskinism supported art that was in line with basic religious ideals. Ruskin was concerned about the moral effects of art and therefore felt that art should be compatible in its expression with spiritual faith. Ruskinism advocated nature, realism, and attention to fine detail. Natural surroundings mattered more than man-made objects. Moral beauty was always to be sought while the world of corruption and vice was to be ignored.

Ruskin was born in London, and educated at Christ Church, Oxford. He won the Newdigate Poetry Prize in 1839, and took a degree in 1841. Ruskin's Contrasts was published in 1836. About 1842, Ruskin became interested in the paintings of J.M.W. Turner (see note, p.160). This inspired his first volume of Modern Painters in 1843; (second volume and second edition of first volume, 1846). Ruskin married Euphemia Gray in 1848 but the marriage was never consummated. In 1854, John Everett Millais stayed with the Ruskins. Mrs. Ruskin fell in love with Millais and had her marriage with Ruskin annulled. Ruskin was also a staunch supporter of the Pre-Raphaelites and a friend of

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Rossetti, Burne-Jones and Millais. The Seven Lamps of Architecture was published,(1849) and The Stones of Venice (1852). His third volume of Modern Painters appeared 1856, followed by a fourth and fifth volume which were finished by 1860. In the 1850s, Ruskin taught at the Working Men's College, Oxford. He became more interested in political ideas and published Unto this Last in the Cornhill Magazine in 1860. Ruskin was against economic self-interest, believed capitalism to be responsible for great injustices, and propounded a kind of socialism. He also lost his belief in the church at this time. He suffered from another unfortunate love affair, falling in love with a young girl named Rose La Touche whom he wished to marry. In the sixties, he was afflicted with the beginnings of mental illness. Ruskin became the first Slade Professor of Art at Oxford in 1869. He received a large inheritance upon his father's death in 1864 and one project he used it for was the founding of a drawing school at Oxford. He also founded the Guild of St. George with a view towards a return to an agrarian society. Ruskin began a series of letters to the working man called Fors Clavigera in 1870. His essay, 'The Relationship between Michael Angelo and Tintoret' appeared in 1871. This caused controversy in criticizing Michael Angelo and rejecting the High Renaissance. Another controversy arose over Ruskin's comments on Whistler: 'flinging a pot of paint in the public's face'. Whistler took him to court and won one farthing's damages. (see note, p.113) The whole episode greatly hurt Ruskin's reputation. Ruskin resigned his post at Oxford in 1875, but he later returned in 1893. He wrote an autobiography, Praeterita (1885-1889). After 1890, Ruskin wrote no further prose and remained insane

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until his death. Other writings include: The Elements of Drawing, Sesame and Lilies (1865), The Crown of Wild Olive (1866), The Cestus of Aglaia (1866), Queen of the Air (1869), Ethics of the Dust (1866), Lectures on Art (1870), Aratra Pentelici (1870), Lectures on Landscape (1871), Ariadne Florentina (1872), The Eagle's Nest (1872), Val d'Arno (1873), Mornings in Florence (1875-77), Laws of Fesole (1878), The Art of England (1883), Arrows of the Chace (1880), Elements of English Prosody (1880), Deucalion (1875-1883), St. Mark's Rest (1877-1884), The Bible of Amiens (1880-1885), Proserpina (1875-1886).

See Memoirs (p.19), for Yeats's account of his quarrel with his father which was in part over the ideas of Ruskin.

Dr. Hyde - See note, p.١٢٩. The Gaelic League was founded in 1893.

Cosimo de'Medici - (1389-1464). In 1434, Cosimo de'Medici, of the merchant and banking family, gained complete control of Florence. Essentially, he controlled all finances and developed into a benevolent patron of the city. He contributed to charity, the state, art and education on a huge scale. He became the founder of the Florentine Platonic Academy and helped in the revival of Greek studies. Amongst others, he was the patron of Brunelleschi, Donatello, Luca della Robia and Ghiberti. After his death, he was given the title, Pater Patriae.

'We gathered on Sunday evenings' - Max Beerbohm would refer to Henley's young men as 'the Henley Regatta'. Originally, they met at Solferino's Restaurant on Rupert Street. They included

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Charles Whibley, George Wyndham, George Steevens, Wilfred Pollock, Gilbert Parker, Vernon Blackburn, Leslie Cornford, G.S. Street, H.B. Marriott-Watson, Kipling and Yeats. Then, late on Thursday evenings, some of them would go with Henley to Buckingham Street where they met at the home of Joseph Pennell. There were also Sunday evenings at Henley's home, Addiscombe Anna.

Dunn - James Nichol Dunn. When Henley took control of the Scots Observer in 1889, Dunn continued as Managing Editor in name, but Henley was the true editor until February 1894. Dunn later became editor of the Morning Post and published Henley's memorial Ode to Victoria in that paper in 1901. In 1913, Dunn became editor of the Johannesburg Star.

p.127 Turner - Joseph Mallord William Turner (1775-1851), romantic painter. His early work showed Turner's skill with picturesque topography and his ability to depict Gothic architecture, such as in his watercolour 'Salisbury Cathedral: View from the Cloister'. In both later watercolours and oils, Turner disregarded attention to detail, and became influenced by the Romantic poets. He also concerned himself with the impact of light and colour. Examples of his paintings include: 'Calais Pier' (1802-3), 'The Passage of the St. Gotthard' (1804), 'Sun Rising Through Vapour', 'Dido building Carthage', 'Crossing the Brook' (1815), 'Snowstorm: Hannibal and his Army crossing the Alps' (1812), 'Ulysses deriding Polyphemus' (1829), 'Fire at Sea' (c.1834), 'Burning of the Houses of Parliament', 'Interior at Petworth' (1837), 'The 'Fighting Téméraire' tugged to her last Berth to be broken up, 1838' (1839),

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and 'Snowstorm: Steamboat off a harbour mouth' (1842). See note, p.111 for 'Reveries Over Childhood and Youth'.

p.128 Charles Whibley - (1859-1930). Critic and reviewer. Whibley was born in Kent and went to school at Bristol. He was educated at Jesus College, Cambridge and went to London upon graduation where he worked for the publishers, Cassell and Company. He later contributed frequently to Henley's Scots Observer. Whibley attacked Ruskinism (see note, p.157), in the Observer in a series called 'Methodism in Art'. In 1892, he worked with Henley on the Tudor Translations. When Henley died in 1903, Whibley was his literary executor. In 1894, he worked for the Pall Mall Gazette and was sent to Paris. There, he was involved with Whistler and others, marrying Whistler's sister-in-law. He returned to Britain and began working for Blackwood's Magazine, producing a series entitled 'Musings without Method'. He also contributed to the Spectator and the Daily Mail. Publications include: The Letters of an Englishman (1915), Literary Studies, The Book of Scoundrels (1897), The Pagentry of Life (1900), Studies in Frankness (1910), Essays in Biography (1913), Political Portraits (1917), Lord John Manners (1925).

Kenneth Grahame - (1859-1932). Writer, born in Edinburgh. He was educated at St. Edward's School, Oxford. Grahame worked in the Bank of England and became acting secretary in 1893, followed by becoming secretary in 1898. He was one of Henley's group when Henley was editing the National Observer and con-

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tributed later to the Yellow Book. Grahame wrote The Wind in the Willows (1908) for his son, Alastair, who later died at the age of twenty. He retired from the bank in 1907 and edited the Cambridge Book of Poetry for Young People (1916). The Golden Age, his best-known work, was published in 1895. Grahame's other works include: Pagan Papers (1893), Dream Days (1898), and the posthumously published Kenneth Grahame Book (1933).

Barry Pain - Barry Eric Odell Pain (1864-1928). A novelist and humorist, Pain was born at Cambridge. He was educated at Corpus Christi College, Cambridge and received a B.A. in 1886. He began writing for the Daily Chronicle and Black and White in London in 1890. He also was a contributor to Cornhill's Magazine. In 1897, he became editor of To-day. His writing include: In a Canadian Canoe (1891), Eliza, which was the first of a series of humorous books (1900), followed by others such as Mrs. Murphy (1913), and Edwards (1915).

R.A.M. Stevenson - Robert Alan Mowbray Stevenson (1847-1900). Art critic and painter, born at Edinburgh. He was educated at Windermere and Sidney Sussex College, Cambridge. He received his B.A. in 1871 and an M.A. in 1882. He studied painting at the School of Art, Edinburgh and later at the École des Beaux Arts in Antwerp. He also studied under Carolus Duran in Paris, followed by studies at Barbizon and Grez. He painted landscapes and exhibited at the Royal Academy. However, it was W.E. Henley who suggested that he turn to art criticism about 1881. He taught painting to undergraduates at Cambridge in 1882. Then, from 1883 to 1889, he was a critic of painting

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and music for the Saturday Review. From 1889 to 1893, Stevenson was Professor of Fine Arts at University College, Liverpool. He was the art critic for the Pall Mall Gazette from 1893 to 1899. His books include: Engraving, a translation from La Gravure of Vicomte H. Delaborde, (1886), The Devils of Notre Dame (1894), Peter Paul Rubens (1898), The Art of Valasquez (1895) which was revised for the Great Masters series as Valasquez (1899).

George Wyndham- (1863-1913). A Politician, Wyndham was born in London. He was private secretary to Arthur Balfour in 1887 and was first elected to the House of Commons in 1889, as conservative member for Dover. This seat was held by him throughout his life. He met W.E. Henley when he concentrated on literature while the conservatives were in opposition beginning 1892. Wyndham wrote for both the National Observer and the New Review, and wrote the introduction in Henley's Tudor Classics for North's Plutarch (1895-1896). In 1898, Wyndham was made parliamentary under-secretary in the War Office. In 1900, he became the chief secretary for Ireland and his administration continued until 1905. During this period, Wyndham brought about the Land Act of 1903. He resigned in May of 1905 after his under-secretary, Sir Antony MacDonnell, backed the concept of 'devolution' for Ireland. Wyndham was definitely unionist.

Oscar Wilde - Oscar Fingal O'Flahertie Wills Wilde (1856-1900). Dramatist, poet, wit, born in Dublin. Wilde first studied at Trinity College, Dublin, and then moved to Magdalen College,

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Oxford where he received his B.A. in 1878. He also won the Newdigate Prize for poetry at Oxford in 1878. Wilde then went to London where he became known for his aesthetic philosophy, the belief that beauty was more important than and essential to everything else. Art was therefore to be the highest valued of all expression because the finest beauty was found in art. Wilde lectured on aesthetic philosophy in 1882 in North America. He was a poet and published Poems in 1881; he is, however, best remembered as a playwright. Such plays as Lady Windermere's Fan (1892), A Woman of no Importance (1893), The Ideal Husband (1895), and The Importance of Being Earnest (1895) are examples of Wilde at his best. His successful social life in London and his career as a dramatist came to an end in 1895 when Wilde was arrested for sodomy as a result of evidence found at Lord Queensbury's trial (see note, p.306). He was sentenced to two years' hard labour. After his prison sentence was completed in 1897, Wilde finally went to Paris where he lived until his death in 1900. Yeats had met Wilde in 1888. See Yeats's personal account following, pp. 130-139 of 'Four Years'. Yeats brought letters of sympathy during the trials. See Yeats on Wilde, pp. 284-291 of 'The Tragic Generation'. His other works include: The Happy Prince and Other Tales (1888), The Picture of Dorian Gray (1891), A House of Pomegranates (1891), The Soul of Man under Socialism (1891), Salomé (1893) and De Profundis (1905).

Kipling - Joseph Rudyard Kipling (1865-1936). Kipling was born in Bombay and began his career as a reporter in India in 1882.

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He was well-known for his imperialist stance as displayed in his writings in Barrack-Room Ballads (1892), and The Seven Seas (1896). In 1907, Kipling received the Nobel Prize for literature. He is also remembered for 'If', the Jungle Books (1894, 95), and the children's Just So Stories (1902). Kipling's other works include: Departmental Ditties (1886), Plain Tales from the Hills (1888), Soldiers Three (1888), From Sea to Sea (1889), Life's Handicap (1891), Light that Failed (1891), Naulahka (1892), Many Inventions (1893), Captains Courageous (1897), Day's Work (1898), Stalky & Co. (1899), Kim (1901), Five Nations (1903), Traffics and Discoveries (1904), They (1905), Puck of Pook's Hill (1906), Brushwood Boy (1907), Actions and Reactions (1909), Rewards and Fairies (1910), Diversity of Creatures (1917), Years Between (1917), Letters of Travel (1920), and Something of Myself (1937). Of Kipling, Yeats wrote few positive words but did once refer to:

> Mr. Kipling, with his delight in the colour and spectacle of barbarous life, and those countless collections of fairy-tales which are so marked a feature of our times ... (and along with Stevenson) ... observed picturesque and barbarous things with the keen eyes of the people of a civilised and critical land. (Yeats in a review for The Sketch of Fiona Macleod's Spiritual Tales, 28 April, 1897. See Frayne and Johnson's Uncollected Prose, vol. II, pp. 42-43).

Stepniak, the Nihilist - Sergius Nikhailovish Kravchinsky. (1852-1895). Stepniak was born in South Russia, where he attended a Military Gymnasium becoming an artillery officer. However, his interest in teaching democratic ideas to the peasantry led to his arrest in 1874. He escaped and went

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on to conduct revolutionary activities in St. Petersburg in 1875 and 1876, becoming a leading member of the Revolutionary party. By 1880, the risk of capture became too great and Stepniak left the country. Soon after, he was to make his home in England and try to raise sympathy for those in Russia. In 1882, he published Underground Russia. This work was followed by: The Russian Peasantry, Russia under the Tsars, The Russian Storm-cloud, The Career of a Nihilist, and King Log and King Stork: a Study of Modern Russia, published just before his death. Yeats may also have known him from meetings at Morris's home. Stepniak had lectured at the Hammersmith Socialist Society and knew Morris well. He contributed to the Commonweal (see note, p.184), and Morris spoke at his funeral in December of 1895. However, Yeats probably knew him better from Stepniak's living on Woodstock Road, in Bedford Park, from about 1891 to 1895. Yeats's father, John Butler Yeats, and Stepniak both belonged to the Calumet Talking Club (see note, p.148). Stepniak was killed at the age of 43 by a train at a crossing on Woodstock Road.

'I always thought of C—' - Possibly Leslie Cope Cornford, later a biographer of Henley's. See W.E. Henley by L. Cope Cornford, Constable: London, 1913.

the Scots ... the National Observer - Henley began editing the Scots Observer in early 1889, and prior to the New Year of 1891 the paper became the National Observer. At that time, it moved from Thistle Street in Edinburgh to the Strand in London. Its writers included J.M. Barrie, H.O. Arnold-Forster, T.E. Brown, Frederick Greenwood, Leslie Cornford, David Hannay, Thomas

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Hardy, Rudyard Kipling, Andrew Lang, H.D. Lowry, Alice Meynell, Arthur Morrison, Sir Gilbert Parker, Harold Parsons, Wilfred Pollock, G.S. Street, G.W. Steevens, R.L. Stevenson, A.C. Swinburne, H.B. Marriott-Watson, Francis Watt, H.G. Wells, Charles Whibley and W.B. Yeats. Despite the excellence of the writing, the paper never sold more than 1,000 copies per issue. Finally, in February 1894, Henley had to stop publication.

p.129 ' was comforted by my belief that he also rewrote Kipling...' - Henley received Kipling's Barrack Room Ballads in manuscript form in 1890, and many of these were published in the Scots Observer that year. They evoked a great deal of criticism and were not at all a success until their appearance in book form in 1892. As for Henley's habit of making revisions, G.B. Shaw decided not to contribute further to the Scots Observer because of it. (See Vincent Buckley, William Ernest Henley (Princeton University Press: Princeton, New Jersey, 1945), pp. 158-9).

Rosses Point - See note, p. 36 , for 'Reveries Over Childhood and Youth'. See also note for Yeats's The Celtic Twilight, p. 99.

Man Who Dreamed of Faeryland - This poem was first published in the National Observer on 7 February, 1891. For text see Collected Poems, p.49.

p.130 Walter Pater's Studies in the History of the Renaissance - This volume appeared in 1873, including such essays as 'Notes

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on Léonardo da Vinci' (November 1869), 'Fragment on Sandro Botticelli' (August 1870), 'Pico della Mirandola' (October 1870), and 'Michelangelo' (November 1871). The dates refer to the first appearances of these essays in the Fortnightly Review. The second edition of this book was published in 1877. (See note on Pater, p.174). Also, as Yeats recalls: 'Mr. Pater once said that Mr. Oscar Wilde wrote like an excellent talker' (in Yeats's review of A Woman of no Importance, Bookman (March 1895) and from Pater's review of The Picture of Dorian Gray, Bookman, (November 1891).)

p.132 R.A.M. Stevenson - See note, p. 162.

p.133 Velasquez - Diego Rodríguez De Silva Y Velasquez (1599-1660).

Velasquez was born at Seville and studied painting under Franceso Pacheco. He was introduced at court in Madrid in 1622. Velasquez became a friend of King Philip IV and was appointed court painter in 1623. He was in Italy between the years 1629-31, and painted 'The Forge of Vulcan' and 'Joseph's Coat'. Other early works include the genre scenes or bodegones, such as 'The Water Carrier' and 'The Old Woman Cooking Eggs'. Also, 'Los Borrachos Bacchus' was executed in 1629. Velasquez produced a number of equestrian portraits during the 1630s and 1640s, including one of Don Balthazar Carlos, the heir to the throne. He also did portraits of the king and queen, and El Conde-Duque de Olivares. The famous 'Surrender at Breda' was painted in 1634. In 1649, he again went to Italy, where he painted the Moor Juan de Pareja and Innocent X

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(1650). He returned to Madrid in 1651. His later works include: 'Las Meninas', 'Las Hilanderas', 'AEsop', 'Moenippus', and 'Maria Teresa'. The book that R.A.M. Stevenson wrote 'in praise of Velasquez' was The Art of Velasquez (London, 1895), which later appeared in 1899 as Velasquez, and a part of the Great Masters series published by Bell in London.

Mr. Bernard Shaw - (1856-1950). Yeats met Shaw at William Morris's home and neither was particularly fond of the other. However, that did not stop Yeats and Lady Gregory from producing Shaw's play, The Shewing-Up of Blanco Posnet at the Abbey in August 1909. The play had been banned in England. For an account of the controversy see the Coole edition of Lady Gregory, Our Irish Theatre, third edition, revised, (Colin Smythe: Gerrards Cross, 1972), pp. 212-221.

p.134 The Wanderings of Oisin - See note, p.102, for 'Reveries Over Childhood and Youth'. Oscar Wilde reviewed The Wanderings of Oisin in Woman's World (March 1889) and in the Pall Mall Gazette (12 July, 1889).

Decay of Lying - 'The Decay of Lying' appeared in 1891. See Memoirs, p. 22. See Intentions (Methuen: London, 1913).

Godwin - Edward William Godwin (1833-1886). Architect, born in Bristol. This 'little house' that Yeats refers to was 16 Tite Street. Godwin received his training under W. Armstrong, an architect in Bristol. Godwin went to London about 1862. He was responsible for the town halls of Northampton and Congleton,

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the restorations of Dromore Castle, Northern Ireland and Castle Ashby in Northamptonshire, the Fine Art Society in Bond Street, London and a studio for Princess Louise in Kensington Palace. Godwin also designed furniture and wall-paper, as well as theatrical costumes and scenery (see note, p.149, 'Helena of Troas'). His impact on fashionable taste was far greater than his impact on architecture. He did numerous homes and studios for friends, including Whistler. Godwin also designed some of the early houses at Bedford Park (see note, p.65).

Whistler - See note, p.113.

p.135 Schopenhauer - Arthur Schopenhauer (1788-1860). A German philosopher, born in Danzig. Schopenhauer attended the Gymnasium in Gotha and in 1809, began at the University of Göttingen. His aim was to study medicine but he changed to philosophy in the following year. He attended the University of Berlin from 1811 to 1813 and received a doctorate in Philosophy from the University of Jena in 1813. He met Goethe in Weimar and the writer conversed with him on his theory of colours. As a result, the essay 'Über das Sehen und die Farben' appeared in 1816. This later developed into Theoria Colorum Physiologica (1830). However, Schopenhauer's most influential work was Die Welt als Wille und Vorstellung or, The World as Will and Idea (1819). In 1820, Schopenhauer became a Privatdozent at the University of Berlin. His later works include: Über den Willen in der Natur (1836), Die Beiden Grundprobleme der Ethik (1841), and Parerga und Paralipomena (1851).

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p.137 'Sir William Wilde's' - Sir William Robert Wills Wilde (1815-1876). Physician, born in Castlerea, County Roscommon. In 1837, William Wilde qualified as a surgeon, Dr. Steevens' Hospital, Dublin. He developed a fine reputation in Dublin as an oculist and ear specialist. In 1844, he founded a hospital, Molesworth Street, which subsequently was located at Mark Street. In 1845, he became editor of the Dublin Journal of Medical Science. He had been appointed medical commissioner for the Irish census, 1841, which was followed by a Blue Book on The Epidemics of Ireland in 1851. It was because of his work with the census that he was knighted in 1864. The Royal Irish Academy awarded him the Cunningham medal in 1873. Sir William Wilde was also the author of many books on Irish antiquities. See Terence de Vere White, The Parents of Oscar Wilde (Hodder and Stoughton: London, 1967).

Lily Yeats wrote in her Scrapbook of her mother's visit to Sir William Wilde:

> the blue eye when Willy was a few months old - developed cataract - she saw the big oculist of the day - Sir William Wilde ... he said to her - 'You are married so just leave it alone - and ask your husband when his uncle Thomas Yeats is going to send me that fishing rod he promised me' - the truth was that the eye was too delicate to operate on - ('Mama's health, other things').

Lady Wilde - Lady Jane Francesca Wilde (1826-1896). Lady Wilde was born in Wexford, a niece of the novelist, C.R. Maturin (1782-1824). She wrote poetry and prose under the pseudonym of 'Speranza' for the Nation from 1845 until its suppression in 1848. She admitted to writing 'Jacta alea est', an article considered seditious because it advocated the taking up of arms

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by young Irishmen, when it was put forth by the prosecution at Duffy's (see note, p.234) trial as part of the evidence against him. She married Sir William Wilde in 1851 and moved to London with her sons William and Oscar, after his death in 1876. Lady Wilde continued to hold salons in London, as she had in Dublin, which the Yeatses attended and which Hone refers to as Lady Wilde's 'extraordinary parties' (W.B. Yeats - 1865-1939, p.64). Lady Wilde published: Poems (1864), Driftwood from Scandinavia (1884), Ancient Legends of Ireland (1887), Ancient Cures (1891), Men, Women and Books, (1891), and Social Studies (1893). She died during Oscar Wilde's imprisonment.

Yeats reviewed Lady Wilde's Ancient Cures, Charms, and Usages of Ireland in the Scots Observer, 1 March, 1890. See Uncollected Prose, vol. I, pp. 169-173.

p.138 Charles Lever - Charles James Lever (1806-1872). Novelist, born in Dublin and educated at Trinity College. He received a B.A. in 1827, an M.B. in 1831, and later received an M.D. from Louvain. Lever saw Canada and the United States in 1829 and wrote novels Con Cregan (1849), and Arthur O'Leary (1844), out of these experiences. He contributed to 'Dublin University Magazine' in 1837, where the first part of Harry Lorrequer appeared in February. In 1840, he went to Brussels and also wrote Charles O'Malley for the Dublin Magazine Lever returned to Dublin in 1842 and edited the Dublin University Magazine until 1845. He left for Brussels at that time, then went on to Germany and finally Italy, where he settled in Florence in 1847. In 1858, he was made British

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Consul at Spezzia. He became Consul at Trieste in 1867. Throughout these varied experiences, he was writing fiction which was very popular. However, Lever was criticized by Irish Nationalists for developing the stereotype of the 'stage Irishman'. Other publications include: Tom Burke Of Ours (1844), The O'Donoghue (1845), The Knight of Gwynne (1847), Roland Cashel (1850), The Martins of Cro-Martin, The Dodd Family Abroad (1852-4), The Daltons (1852), Sir Jasper Carew (1854), The Fortunes of Glencore (1857) and Luttrell of Arran (1865).

Primrose Hill or Highgate - Primrose Hill is situated above Regents Park in London. Highgate is northeast of Primrose Hill, past Camden Town.

Flaubert - Gustave Flaubert (1821-1880). A novelist, Flaubert was born and educated in Rouen. He went to Paris in 1843 to study law. His poor health made him return home after one year. Flaubert pursued writing instead, and lived at Croisset, close to Rouen, for his entire life. He started the novel, L'Éducation Sentimentale, in 1843 although a very different novel with this title was published years later. He met the poet Louise Colet in 1846 and their relationship lasted intermittently until 1855. In 1849, Flaubert went east to Syria, Egypt, Turkey, Greece, etc. for two years. He wrote La Tentation de Saint Antoine (1848-49, see note, p.296). Madame Bovary was written in 1856 and first appeared in the Revue de Paris. This novel brought Flaubert to trial on 31 January, 1857 because of its immoral content. However, although the book was banned,

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Flaubert was acquitted. In 1875, Flaubert came close to losing all his wealth through poor speculations. His other works include: Salammbô (1862), revised L'Éducation Sentimentale (1869), revised Saint Antoine (1874), the story 'Un Coeur Simple', and Bouvard et Pécuchet (incomplete, posthumously published, 1881).

Pater - Walter Horatio Pater (1839-1894). Critic, prose writer and humanist. Pater was born at Shadwell in the east of London. He graduated with a B.A. second class, from Queen's College, Oxford, in 1862. Subsequently, Pater was elected to a Fellowship at Brasenose in 1864 and received an M.A. in 1865. A visit to Italy in 1865 deeply influenced him vis-à-vis the art of the Renaissance and his humanistic ideas developed. In 1866, he published his first essay, which was on Coleridge, in the Westminster Review. Otto Jahn's Life of Winckelmann appeared in 1866 and prompted Pater to write his famous essay on Winckelmann which was published in the Westminster Review in 1867. He contributed to many other periodicals including the Fortnightly Review. He resigned his tutorials at the college in 1880. By 1885, he had moved to London. He returned to live in Oxford in 1893 and died the following year, but not before receiving an honorary LL.D. from Glasgow. Pater's work deeply influenced the writers of the 'nineties and certainly had a large impact on members of the Rhymers' Club. In Yeats's review of John Eglinton's Pebbles from a Brook (The United Irishman, 9 November, 1901), he recalls his own awkward and early reaction to Pater:

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> I remember sitting all day in a Dublin garden trying to persuade myself that Walter Pater was a bad writer, and for no better reason than that he perplexed me and made me doubtful of myself. (See Uncollected Prose, vol II, p.261).

Pater's writings include: Studies in the History of the Renaissance (1873, with a second edition in 1877), Marius the Epicurean (1885), a volume of Imaginary Portraits (1887), Appreciations, with an Essay on Style (1889), Plato and Platonism (1893), The Child in the House (1894), Greek Studies (1895), Miscellaneous Studies (1895), Gaston de Latour (1896), and Essays from the Guardian (1901).

A House of Pomegranates - Wilde published this work in 1891.

p.139 Beaconsfield - Benjamin Disraeli, first Earl of Beaconsfield (1804-1881).

'for Swinburne and Rossetti' - See notes, pp. 149, 73.

Benvenuto Cellini - (1500-1571). A Florentine goldsmith and sculptor. Cellini also wrote a well-known autobiography which was translated by Goethe. He is considered to be an extremely outstanding Mannerist sculptor. From 1540 to 1545, he worked for Francis I of France. Amongst his work for the king, the salt-cellar of gold and enamel (in Vienna today), and the bronze relief of the Nymph of Fontainebleau (at the Louvre), are the most important. He later worked for Cosimo I in Florence. Other works include: Loggia dei Lanzi (Florence,

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1545-54), Apollo (marble), Hyacinth (marble, in the Bargello, Florence), Narcissus (marble, also in the Bargello), the Crucifix (Escorial), a bust of Bindo Altoviti (bronze, Gardner Museum, Boston, c.1550), and a bust of Cosimo I (bronze, Bargello, Florence).

Kelmscott House - See note, p. 70 , on Morris.

Socialist League - See notes, pp. 179, 184 , on Hyndman and the Commonweal.

p.140 Walter Crane - (1845-1915). Artist, born in Liverpool. He is best remembered for his illustrations of children's books. In 1859, he was apprenticed to a wood-engraver, William James Linton. He also studied painting at this time. In 1862, his painting 'The Lady of Shalott' was accepted by the Royal Academy. In 1888, he became an associate of the Royal Society of Painters in Water Colours. In 1863, appeared his first illustrated book, The New Forest. He met engraver Edmund Evans and they produced several books together with the engravings based on Crane's drawings. The first series appeared in 1864 and the second came out in 1873. Crane was also first president of the Art Workers Guild, established in 1884. He was president of the Arts and Craft Exhibition Society from 1888 to 1890 and from 1895 to 1915. He held socialist views similar to those of William Morris and had joined the Socialist League in the 1880s. He contributed cartoons to Commonweal and Justice. He designed wallpapers, fabrics and stained glass, and also was an illus-

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trator for Morris's Kelmscott Press. Crane was appointed director of design in 1893 for the Manchester Municipal School of Art. In 1896, he became the art director of Reading College, and in 1898, he was made principal of the Royal College of Art. Crane published The Bases of Design (1898), and Line and Form (1900). Crane is considered to be a forerunner in Art Nouveau.

Emery Walker - Sir Emery Walker (1851-1933), born in Paddington. Emery Walker was a typographer and process-engraver. In 1872, Alfred Dawson founded the Typographic Etching Company and was subsequently joined in this venture by Emery Walker. Walker became a printseller with his brother-in-law, Robert Dunthorne, in 1883. However, in 1886, Walker and Walter Boutall founded the firm of Walker and Boutall who were 'process and general engravers, draughtsmen, map-constructors, and photographers of works of art'. This firm was later known as Walker and Cockerell, finally becoming Emery Walker Ltd. During this period, Walker became close to William Morris. They had met in 1883 and the firm was in Hammersmith, not far away from Kelmscott House. Walker was not a partner in the Kelmscott Press, founded 1891, but apparently did influence its establishment. In 1888, he helped to found the Arts and Crafts Exhibition Society. Walker also served on the committee of the Society for the Protection of Ancient Buildings, which was founded by Morris and Philip Webb in 1877, in the late 1880s. He founded the Doves Press with T.J. Cobden-Sanderson in 1900 in Hammersmith Terrace. Walker also helped Elizabeth Corbet Yeats (Lollie; see note, p.469) in developing the Cuala Press which published

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many of Yeats's works. It was founded as the Dun Emer Press in 1903. Emery Walker was Sandars reader in bibliography at Cambridge, 1924-1925. He was knighted in 1930 and elected an honorary fellow of Jesus College, Cambridge, in 1933.

Cobden-Sanderson - Thomas James Cobden-Sanderson (1840-1922). A bookbinder and printer, Cobden-Sanderson was born at Alnwick. He was educated at Owens College, Manchester and Trinity College, Cambridge. He left Trinity College without a degree in 1863. He was called to the bar by the Inner Temple in 1871. He was a close friend of both William Morris and Burne-Jones. It was Mrs. Morris who proposed that he learn bookbinding in 1883. By June of 1884, he had opened his own shop at Maiden Lane, Strand. The Doves bindery was opened by him in 1893 at Hammersmith and he began the Doves Press with Emery Walker in 1900. The press continued until 1916, issuing fifty books including a Bible (1903-1905) and an edition of Milton (1905).

Bernard Shaw - See note, p. 169. Yeats wrote to Katherine Tynan, 12 February, 1888:

> Last night at Morris's I met Bernard Shaw, who is certainly very witty. But, like most people who have wit rather than humour, his mind is maybe somewhat wanting in depth. (See Letters, p.59).

Cockerell - Sir Sidney Cockerell (1867-1962). Cockerell was invited to stay with William Morris at Kelmscott House in August 1892. He came again in October 1892 and Morris asked him to

catalogue his library at Hammersmith. He then became Morris's private secretary and in 1894, was officially appointed secretary to the Kelmscott Press. Sir Sidney Cockerell was also the partner of Sir Emery Walker from 1900-1904. He was Director of the Fitzwilliam Museum, Cambridge, 1908-1937. Cockerell was the literary executor of William Morris, Wilfrid Scawen Blunt and Thomas Hardy.

Hyndman the Socialist - Henry Mayers Hyndman (1842-1921). Hyndman was born in London and educated at Trinity College, Cambridge. Hyndman had no allegiance to socialism until 1880 when he read Das Capital. Prior to this idealistic shift, he was a war correspondent in Italy for the Pall Mall Gazette in 1886, spent the years 1869-1871 in the United States of America and Australia, and went back to work for the Pall Mall Gazette, 1871-1880. Thus, in 1880, Hyndman began to work to unify the Radical Clubs in London. He succeeded in this task by June of 1881 and formed the Democratic Federation which evolved into the Social Democratic Federation by 1884. England for All was published in 1881 and distributed at the Democratic Federation's first meeting. William Morris joined the Democratic Federation in 1883, and in 1884 he collaborated with Hyndman to produce A Summary of the Principles of Socialism. Hyndman became editor of the Federation's new paper, Justice, in 1884. Also, in 1884, Morris and his compatriots split with Hyndman to found the Socialist League on 30 December. Hyndman was too dictatorial and too much of an opportunist for these men. Still, he remained in a position of power, and in 1886,

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out of a demonstration of the unemployed in Trafalgar Square, the West End riots arose. Hyndman was brought to trial for his involvement in the affair and was acquitted. Hyndman opposed British action in the Boer War but later supported war in 1914. The Social Democratic Federation merged with the British Socialist Party in 1911 which subsequently became part of the Communist Party which opposed the war in 1914. As a result, Hyndman and his supporters withdrew and formed the National Socialist Party in 1916, later to become once more the Social Democratic Federation. His publications include: The Historical Basis of Socialism (1883), Commercial Crises of the Nineteenth Century (1892), and Economics of Socialism (1896). Morris broke with the Socialist League in late 1890 and on 2 January, 1891, the doctrine of the Hammersmith Socialist Society was ratified. Between 1891-93, Hyndman spoke there twice, and it may have been on one of these occasions that Yeats met Hyndman. The Hammersmith Socialist Society was the closest Hyndman came to reconciliation with Morris after 1884.

'the Anarchist Prince Kropotkin' - (1842-1921). Prince Peter Kropotkin. Prince Kropotkin was also a Russian geographer, aside from his revolutionary pursuits which landed him in prison in both Russia and France. In exile, Kropotkin came to England in 1886. There he formed the 'Freedom Group' which published a paper aptly entitled, Freedom. This was often sold alongside of Commonweal, the Socialist League's voice, and by 1887, Kropotkin had succeeded in attaining greater influence

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within the League as well as pushing it further left. Morris did not believe in Prince Kropotkin's tactics, but did maintain a friendship with him.

Parnell - Charles Stuart Parnell (1846-1891). Irish landowner and political leader, Parnell was born at Avondale, County Wicklow. He attended Cambridge but left without a degree in 1869. In 1874, Parnell met Isaac Butt (see note, p.415), the founder of the Home Rule Association, and became drawn into Irish politics. He was elected an M.P. for County Meath in 1875. In 1877, Parnell was determined to make the Irish Party a force within Westminster and succeeded in doing so by his obstructionist policy. Unofficially, Parnell joined forces with the Fenians (see note, p.43), and became President of the Land League (see note, p.68), in 1879. In 1880, he was an M.P. for Cork and the chairman of the Home Rule Party. Parnell worked towards the goal of home rule for ten years and it seemed to be within his grasp when the O'Shea divorce case came to public attention. He was named co-respondent with Captain O'Shea and the scandal proved greater than his political power. He lost support at home and also the support of Gladstone. The Irish Party split into Parnellites and anti-Parnellites. Parnell died trying to regain his position in October 1891. Yeats believed in Parnell, yet another great Irish Protestant leader, and felt the tragedy of his death deeply. See the poem, 'Mourn - And Then Onward', 1891, Variorum Edition, p.737.

Michael Davitt - (1846-1906). An Irish politician and founder

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of the Land League, Davitt was born in Straide, County Mayo. After a harsh childhood, including the eviction of his family in 1851, Davitt joined the Fenians in 1865. He became secretary of the Irish Republican Brotherhood in 1868, and for arms smuggling he received a fifteen year prison sentence in 1870. He was released early in 1877 and went to the United States. There he worked with John Devoy (1842-1928), returning to Ireland in 1878 to promote land reform. In 1879, he persuaded Parnell to back his ideas and the Land League was founded with Parnell as President. Land wars followed and finally the Land Act of 1881 was passed. However, it did not allow for tenant ownership and Davitt continued to fight. He was imprisoned in 1881, and elected M.P. for County Meath while he was in jail. Released in 1882, he joined Parnell again and the National League which succeeded the Land League. Until the divorce case, Davitt remained with Parnell. He was again elected M.P. in 1892, this time for North Meath, and from 1895-99, he was M.P. for South Mayo. In 1899, Davitt resigned his seat in protest over the Boer War and visited the United States of America, South Africa and later Russia. Davitt had in fact wanted land nationalization, which never happened, but the era of the landlord did come to an end largely through the Wyndham (see note, p.163), Land Act of 1903.

'a portrait of Mrs. Morris' - Probably one of the many portraits of Jane Morris by Rossetti. As Jane Burden, she had been a model for Rossetti and Morris. Morris married her in 1859. Rossetti fell in love with Mrs. Morris in the 1860s and used her as a model in many of his later paintings. One in particular is 'Astarte Syriaca' (1877).

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Burne-Jones - See note, p.64 , for 'Reveries Over Childhood and Youth'.

p.141 The Defence of Guenevere - Morris's first volume of poems, The Defence of Guenevere and Other Poems, appeared in 1858. Based on the old legend, it is Morris at his most romantic.

The Man Who Never Laughed Again - The tale, 'The Man Who Never Laughed Again' appeared in The Earthly Paradise, published by William Morris in 1868.

'my old grandfather in Sligo' - See note, p.36 .

Watts - George Frederick Watts (1817-1904). Painter and sculptor. Watts attended the Royal Academy schools and also worked under W. Behnes. He went to Italy in 1843 upon receipt of a prize won in competition for the decoration of Westminster Hall. He returned in 1847. Watts married Ellen Terry in 1864, but the married was brief. He was elected to the Royal Academy in 1867. He is most remembered for his portraits of Gladstone, John Stuart Mill, Tennyson, Ellen Terry, etc. His statue, 'Physical Energy', casts of which are in Cape Town and Kensington Gardens, London, is also a notable work. Watts received the Order of Merit in 1902. His portrait of William Morris was painted in 1870. It is now at the National Portrait Gallery, London.

'Titian's Ariosto' - See note, p.143 .

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p.142 'created new forms of melancholy' - Yeats wrote:

> We sometimes call him 'melancholy', and speak of the 'melancholy' of his poems, and I know not well why, unless it be that we mistake the pensiveness of his early verse, a pensiveness for noble things once had and lost, or for noble things too great not be to nearly beyond hope, for his permanent mood, which was one of delight in the beauty of noon peace, of rest after labour, of orchards in blossom, of the desire of the body and of the desire of the spirit. (From a review of Morris's Well at the World's End, Bookman, November 1896. See Uncollected Prose, vol I, p.420).

p.144 Miss May Morris - See note, p. 40, on Lily Yeats for 'Reveries Over Childhood and Youth'.

p.145 'Morris had been more emphatic' - Yeats used this remembered conversation in his review of Well at the World's End:

> 'My masters', he said once, 'are Keats and Chaucer, because Keats and Chaucer make pictures.' Dante he held for a like reason to be more a poet than Milton, who, despite his 'great earnest mind, expressed himself as a rhetorician'. (See Uncollected Prose, vol. I, p.420).

Balzac - See note, p. 77.

p.146 Holborn - A part of London, Holborn is adjacent to Bloomsbury. Gray's Inn is in Holborn.

Commonweal - Morris's praise of the Wanderings of Oisin never did manifest itself in an article for Commonweal, the paper of the Socialist League. Morris was editor of the paper which first appeared 1 February, 1885. Amongst its contributors were Frederick Engels and George Bernard Shaw. Morris was ousted as editor in 1890 by decision of the Sixth Annual

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Conference of the Socialist League on 25 May. Under the leadership of David Nicoll, Commonweal became anarchist in tone and finally, on 18 April, 1892, its office was raided by the police. The Walsall Anarchist Case of February 1892 had led to the imprisonment of several of Nicoll's comrades. In response, Nicoll had printed the article, 'Are these men fit to live?' in Commonweal, 9 April, 1892. The article was inflammatory insofar as it seemed to advocate murdering the Judge and Chief Inspector involved. Nicoll received an eighteen month prison sentence and Commonweal was never the same, dwindling into occasional issues over the next few years.

News from Nowhere - News from Nowhere first appeared in Commonweal in 1890. The last instalment of this utopian novel appeared on 4 October, while Morris quit writing for the Commonweal in November. News from Nowhere came out in an inexpensive edition in 1891 and certainly was a key contribution to Morris's socialist writings, as can be seen in his chapter, 'How the Change Came'.

p.147 Fabian Society - An offshoot of a group known as the Fellowship of the New Life, the Fabian Society was founded in 1884. Its socialism was not of the revolutionary type and indeed, as the years went by, it developed a philosophy of gradualism. This philosophy became fully pronounced in the Fabian Essays in Socialism (1889). G.B. Shaw described them as 'a body of middle-class philanthropists who believe themselves to be Socialists' (Shaw, in a letter to Andreas Scheu, 26 October, 1884. See

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E.P. Thompson, William Morris, (Merlin Press: London, 1955) p. 333). As well as Shaw, other notable Fabians were Sidney and Beatrice Webb. Despite his respect for Shaw, Morris could never bring himself to join and Shaw once attempted to answer why that was:

> The answer is that he would have been more out of place in our drawingrooms than in any gang of manual labourers or craftsmen. The furniture would have driven him mad; and the discussion would have ended in his dashing out of the room in a rage, and damning us all for a parcel of half baked short-sighted suburban snobs, as ugly in our ideas as in our lives'. (quoted, E.P. Thompson, William Morris, p.726).

p.149 'an anthology of Irish faery-stories' - For 'The Children's Library', Yeats edited Irish Fairy Tales (T. Fisher Unwin: London, 1892).

'for an American publisher, ... Irish novelists' - Representative Irish Tales (G.P. Putnam's Sons: New York, 1891).

p.150 Mausolus and Artemisia - From the tomb of Mausolus, satrap of Caria. Known as the Mausoleum, the tomb was built by his widow, Artemisia, c.353 B.C. The architect was Pythius and it was erected at Halicarnassus, but prior to the 15th century it was destroyed by an earthquake. Sir C. Newton excavated it in 1857. He was responsible for bringing the two huge statues of Mausolus and Artemisia to the British Museum as well as some friezes and other figures. Four sculptors that definitely did work on the tomb were Scopas, Leochares, Bryaxis and Timotheus. It was considered one of the seven wonders of the ancient world.

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Mausolus himself had planned the tomb but with his death in 353 B.C. it was left to Artemisia to complete.

Connemara - Conmaicne-Mara. Connemara is in County Galway and the name came from Conmaicne, who was a son of Maeve and Fergus MacRoy. Some of Conmaicne's descendants became known as Conmaicne-Mara which means the 'hound sons of the sea'. One side of their land was on the Atlantic and thus the name Connemara is also spoken of as Iar Connacht or Western Connacht.

Scopas - (4th century B.C.) - Sculptor. Scopas was from Paros and is dated by Pliny as 420 B.C. Among his known works is the Temple of Athena Alea at Tegea, built sometime after 395 B.C., in which Scopas made the statues of Hygieia and Asclepius. He is considered to have worked on the east side of the Mausoleum, sometime after 351 B.C.

Praxiteles - An Athenian sculptor, Praxiteles is dated by Pliny at 364 B.C. His work on the Mausoleum, that Yeats recalls, probably never happened. Vitruvius included Praxiteles in his account, but it is doubtful that he is correct. Among his known works are Aphrodite of Cnidos, in marble, Hermes with infant Dionysus in Heraeum at Olympia (c.343 B.C.), Aberdeen head in British Museum, and a Bronze Boy from Marathon.

p.151 Wolfram von Eschenbach - (c.1170 - c.1220). A Middle High German poet and author of the epic poem, Parzival. He was

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from Eschenbach, near Ansbach, and was also a nobleman. However, Wolfram depended on patrons to live, although he claimed the profession of arms. He mentions Landgraf Hermann of Thuringia as his patron. Parzival was written around the years 1200 to 1210. Two other epic poems that he wrote were Willehalm (c.1210-12), and Titurel (1210-1220). Both poems were never finished. Wolfram is used as a character in Wagner's Tannhäuser. See Wolfram's Gesamtwerk, edited by K. Lachmann, 1833, reprinted, 1968.

p.152 Well at the World's End - Published in 1896. Yeats reviewed this for the Bookman in that year. Another essay on Morris, 'The Happiest of the Poets', appeared in the Fortnightly Review, March 1903.

Water of the Wondrous Isles - A prose romance, The Water of the Wondrous Isles appeared in 1895. Morris weaves a legend here out of the fortunes of a maiden named Birdalone, with a medieval influence ever present.

'doctrine of 'the mask'' - Yeats wrote in his diary, and first published in Per Amica Silentia Lunae (1918):

> I think all happiness depends on the energy to assume the mask of some other life, on a re-birth as something not one's self, something created in a moment and perpetually renewed. (See Mythologies, p.334. See also 'The Death of Synge' in the Autobiographies, p.503).

Napoleon - In Yeat's A Vision (1926, 1937), he classifies Napoleon as an example of Phase Twenty:

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> 'a phase of the breaking up and sub-division of the being' where there 'is not a Unity of Being but a unity of the creative act', a unity sought 'by projecting a dramatisation or many dramatisations': 'Napoleon sees himself as Alexander moving to the conquest of the East, Mask and Image must take an historical and not a mythological or dream form, a form found but not created; he is crowned in the dress of a Roman Emperor' (Macmillan: London, 1937, pp.151-2).

'David's painting' - (Jacques) Louis David (1748-1825).

Louis David was born in Paris and was a pupil of Vien. He is considered the founder of the classical French school. David won the second Prix de Rome in 1771 and the first Prix de Rome in 1774. The following year he went to Rome where he stayed until 1780. On his return to Paris, he was elected an associate member of the Academy and was made a full member in 1783. He went back to Italy and in 1787, also went to Belgium. David supported Robespierre during the revolution and that placed him in jeopardy after Robespierre's fall from power. He served a seven month prison sentence. David was appointed first painter to Napoleon and in this capacity, became an historical painter for the empire. He executed several paintings of Napoleon including: 'Napoleon Crossing the Alps' (1805), 'Napoleon Distributing Eagles' (1810), 'Napoleon I', and 'Coronation of Napoleon and Josephine' (1808). Yeats is referring to the latter. After the restoration, Louis David lived in Brussels.

p.153 'of Thoreau on Innisfree, a little island in Lough Gill' - See notes, pp. 100-101 for 'Reveries Over Childhood and Youth'.

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'and began to remember lake water' - In his novel, John Sherman (1891), Yeats again remembers this moment:

> Delayed by a crush in the Strand, he heard a faint trickling of water near by; it came from a shop window where a little water-jet balanced a wooden ball upon its point.

p.154 the new Law Courts - Located at the Fleet Street end of the Strand.

Poggio's Liber Facetiarum - Gian Francesco Poggio Bracciolini (1380-1459). Also known as Poggio Fiorentino, this humanist was born at Terranuova, near the city of Arezzo in Tuscany. He studied Greek with Emmanuel Chrysoloras, and knew both Greek and Latin thoroughly. He went with Pope John XXII to the Council of Constance, and later began to travel in Europe looking for ancient manuscripts. He visited England in 1425 and was a guest of Cardinal Beaufort. Poggio returned to Rome where he became a secretary to the Roman curia or Papal Court. There he became involved in the 'Bugiale' club where everything and everyone were subject to comment. It was in this club that he heard and told many of the tales brought together as the Liber Facetiarum. Poggio left for Florence when Eugenius IV began his Papacy and met there another humanist, Francesco Filelfo. Filelfo, who was both a friend and competitor, is mentioned in Poggio's Facetiae. Poggio came back to Rome under Nicholas V. He was nominated Secretary to the Florentine Republic and wrote a History of Florence. Facetiae are tales or anecdotes of a humorous nature, and Poggio is considered the master of the modern facetiae. His

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Liber Facetiarum is a collection of these jests or stories. Poggio compiled the tales at the age of seventy and wrote them entirely in Latin.

Hypnerotomachia of Poliphilo - Yeats went to Oxford for the publisher Alfred Nutt in 1889 and copied Francesco Colonna's Hypneroto-machia Poliphili from an English translation.

p.155 Jack Nettleship - See note, p. 72 , for 'Reveries Over Childhood and Youth'.

p.156 George Wilson - See note, p. 72 , for 'Reveries Over Childhood and Youth'.

p.157 'God Creating Evil' - See note, p. 75. Yeats identified Rossetti as the one who described the work as 'the most sublime conception of ancient or modern art'. See the text of 'Reveries Over Childhood and Youth', p. 44.

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

p.158 'they are her raison d'être - Curtis Bradford points out in Yeats at Work that in two manuscripts of 'Four Years', Yeats added: 'and, another day, my lion pictures are my raison d'être' (p.355).

p.159 Edwin Ellis - See note, p. 118 , for 'Reveries Over Childhood and Youth'.

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Alexander Ellis - Alexander John Ellis (1814-1890). He was a philologist and mathematician. While the Yeatses lived at 14 Edith Villas, North End, Alexander Ellis had Yeats and his sister, Lily to lunch at his house on Argyll Road. Later they found out that he had been studying their accents, particularly as they had picked up inflections from Johnny Healy, the stable boy in Sligo. (See Murphy, Prodigal Father, p.105).

Leighton - See note, p.147.

p.160 'O mother of the hills, forgive our towers,
O mother of the clouds, forgive our dreams.' - These lines are from the poem, 'To Earth, Mother of All'. See Ellis's Fate in Arcadia and Other Poems (Ward and Downey: London, 1892), p.105.

The stanza concludes:

> O Mother Earth, forgive; thy dreams are flowers.
> O pity, Mother Earth, thy tears are streams!

'from Paradise' - Yeats may have been thinking of 'Fate in Arcadia' the dramatic title-poem of Fate in Arcadia and Other Poems. Yeats wrote to Katherine Tynan, 31 January, 1889:

> The other day Edwin Ellis read me an Arcadian play he has written. In it everything is care-worn, made sick by weariness. I told him it was the Garden of Eden, but the Garden when Adam and Eve have been permitted to return to it in their old age. 'Yes,' he said, 'and they have found the serpent there grown old too and regretting their absence and nibbling their initials on a tree', which was quaint .... I wish you could see some of his own poems; his Arcadian play contains this beautiful line describing the heroine: 'Seven silences like candles round her face', meaning she was so calm and stately and awe-inspiring. But on the whole his verses lack emotional weight. Still he will have, I believe, a small niche some day. (Letters, pp. 106-7).

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'Christ the Less' - This is taken from the poem, 'Himself' which was published in Fate in Arcadia and Other Poems (1892), pp. 158-163. The following stanzas appear on pp. 160-1:

'I am the Ghost of Christ the Less,
Jesus the man, whose ghost was bound
And banished in the wilderness
And trodden deep beneath the ground.'

'I called it "Satan", this that still
Was I, and mine I might not slay,
Until the rulers came to kill
The God in me, who fled away.'

'I saw him go, and cried to him,
"Eli, thou hast forsaken me!"
The nails were burning through each limb:
He fled to find felicity.

Ellis pursues this topic further in the poem, 'The Wanderer'. (See pp. 164-166 of the same volume). In a letter dated 8 September, c 1910, Yeats writes to Ellis:

> I often read out to people your 'ballad of Christ the less' of which I have the greatest admiration. Some day it will be recognised as one of the most imaginative works of our time. (University of Reading Archives, MS 293/1/1, f.32).

See also Yeats's review of Fate in Arcadia which he wrote for the Bookman, September 1892, in Uncollected Prose, vol I, pp. 234-7.

p.161 'The fields from Islington to Marybone ...' - From Blake's Prelude. See note on Blake, p. 140.

Swedenborg - Emanuel Swedenborg (1688-1772). Mystic, philosopher, scientist and mathematician. Swedenborg was born in Stockholm and educated at the University of Uppsala (1699-1709). Abroad, he studied natural science but returned to Sweden in 1714, and worked in the Mines Authority. He continued his work in science

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and published Prodromus Principiorum, Rerum Naturalium, and Opera Philosophica et Mineralia between 1721-1734. In 1743, he had numerous religious crises which culminated in a direct message from God in 1745 which told him to interpret the Word, or as Yeats put it:

> In his fifty-eighth year he was sitting in an inn in London, where he had gone about the publication of a book, when a spirit appeared before him who was, he believed, Christ himself, and told him that henceforth he could commune with spirits and angels. (See 'Swedenborg, Mediums, and the Desolate Places', Explorations, p.33)

His religion had a cabalistic, theosophical edge to it where

God had become man without a son, and saved the world from Hell. God now returned in the Word which needed to be interpreted to save people from sin and Swedenborg was the chosen one. In 1747, Swedenborg refused a promotion and retired from the Mines Authority. Through occult methods, he understood what to do next. He wrote Arcana Coelestia (1749-1756), Vera Christiana Religio (1771), The Principia, and Diarium Maius. Yeats had read The Spiritual Diary of Emanuel Swedenborg, translated by J.H. Smithson (London, 1846), several times. Yeats seemed particularly interested in Swedenborg's comments on angels and his ideas on gyration, the latter of which he cited as a source for A Vision (see Jeffares, '"Gyres" in the Poetry of W.B. Yeats', English Studies, 27:3 (June 1946) pp.65-74). William Blake and his wife, Catherine, belonged to the Great Eastcheap Swedenborgian Society, and about 1789, Blake annotated Swedenborg's Wisdom of Angels concerning Divine Love and Divine Wisdom. In 1790, he annotated Swedenborg's Wisdom of Angels Concerning Divine Providence. However, Blake seems to have had doubts about the master, as shown in his satirical, The Marriage of Heaven and Hell.

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Boehme - Jakob Boehme (1575-1624). A German theosophist and mystic, Boehme was born in Alt-Seidenberg near Görlitz, Silesia. Boehme began to make his way in life as a shoemaker, but in 1600 experienced a vision which changed his purpose. This involved the idea of an antithesis in all creation, including God himself. In 1612, Boehme wrote Aurora oder Morgenröte im Aufgang in which he sees life as the constant fight between good and evil throughout history. In overcoming evil in this struggle which is as much a part of God as anything else, man receives divine knowledge. Unfortunately for Boehme, the local pastor, Gregor Richter, came across his work and Boehme was given an ultimatum from the town council either to stop writing his ideas on theology or leave the town. Boehme agreed to stop his writings and went into the woollen glove trade. Between 1619 and 1624, however, he did produce a great amount of writing which included: Beschreibung der Drei Prinzipien Göttlichen Wesens (1618), Von Himmlischen und Irdischen Mysterien (1620), Mysterium Magnum (1623) and Der Weg zur Christo (1624). One of the similarities between Boehme and Blake that interested Yeats was the place of imagination in communicating with God, and thus the high place of the poet:

> He had learned from Jakob Boehme and from old alchemist writers that imagination was the first emanation of divinity, 'the body of God,' 'the Divine members', and he drew the deduction, which they did not draw, that the imaginative arts were therefore the greatest of Divine revelations, and that the sympathy with all living things, sinful and righteous alike, which the imaginative arts awaken, is that forgiveness of sins commanded by Christ. ('William Blake and the Imagination', Essays and Introductions, p.112).

See also p.254 of the text of Hodos Chameliontos.

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Christian Cabbala - or Kabbalah, a collection of Hebrew manuscripts dating from the medieval period, which provide the basis for a belief in creation by emanation and an involved system of symbolism. The aspiring adept sought to rise from the lowest of the ten Sephiroth in the Tree of Life to the highest, transcending even the self. Yeats was probably first made aware of these ideas by reading MacGregor Mathers's The Kabbala Unveiled. (see note, p. 218) The Golden Dawn, (see note, p. 220), which Yeats joined in 1890, was based on the Christian cabbalism of Dee and Agrippa.

'our four years' work upon the 'Prophetic Books' - Yeats and Ellis began the work in 1889 and published it in 1893, under the title, The Works of William Blake, Poetic, Symbolic, and Critical (Bernard Quaritch: London). Yeats would seem to have contributed mostly to volume one, The System. The study was charged with being in. curate, speculative and showing a great misreading of Blake. They did publish Vala or The Four Zoas which had previously been ignored. Yeats's other writings on Blake are the essays, 'William Blake and the Imagination' and 'William Blake and his Illustrations to the Divine Comedy' (see Essays and Introductions, pp. 111-145).

A letter to John O'Leary in 1889 from Yeats comments on the work and times at Redhill:

> The work at Blake goes slowly on. We found the other day a long mystical poem of his that had never been published or even read. Rossetti mentioned it merely but had not read a line or said where it was. It is about 2,000 lines, about the longest poem he wrote. We go down every now and then to a country house in Surrey

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to spend a day copying it out bit by bit. The owners of the poem and house are some very hospitable old brothers and sisters, who bring out for us port wine thirty years old and talk theology. The poem was given to their father by Blake in M.S. When I am writing out, the oldest of the old men sits beside me with a penknife in his hand to point my pencil when it grows blunt. (NLI, MS 5918).

The Book of Thel - Mona Wilson in The Life of William Blake (Oxford University Press: Oxford, 1927; 1971) contends that this was the second of the 'Prophetic Books'. The first was actually the 'Muses', taken from Poetical Sketches (1783), and yet another, printed about 1789, was Tiriel. (See pp. 35-7 in Wilson's Life.) The Book of Thel contains seven engraved plates with the poem which draws from Thomas Taylor's translation of Plotinus's On the Beautiful.

p.162 Linnell - John Linnell (1792-1882). Landscape and portrait painter, Linnell was born in Bloomsbury. In 1805, he entered the schools of the Royal Academy and in 1808, he exhibited paintings at both the Royal Academy and the British Institution. His usual medium was oil, although he did a number of watercolours between 1811 and 1815. Linnell was introduced to William Blake in 1818 and the friendship continued until Blake's death in 1827. Between 1821 and 1847, Linnell exhibited over one hundred portraits. His plan was to earn enough money to be able to paint only landscapes and after 1847, he did precisely that. Paintings include: 'Fisherman' (1808), 'Removing Timber' (1809), 'Fisherman waiting for the Return of the Ferryboat, Hastings' (1810), 'The Duckling: a Scene from Nature' (1811), 'Quoit Players'

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(1810), 'St. John Preaching' (1818), 'Kensington in 1814', portrait of 'Lady Torrens and Family' (1821), portrait of 'Lady Lyndhurst' (1830), portrait of 'Thomas Carlyle' (1844), 'The Mill' (1847), 'Midday' (1847), 'The Morning Walk' (1847), 'The Eve of the Deluge' (1848), 'The Return of Ulysses' (1849), 'Christ and the Woman of Samaria at Jacob's Well' (1850) and 'The Disobedient Prophet' (1854). Redhill is in Surrey and the Linnell's gift of Blake's Dante engravings are now hanging in the home of Miss Anne Yeats.

p.163 'His conversation' - See my introductory essay 'Yeats as Autobiographer', pp.16-17 for an unpublished version of Yeats's literary portrait of Edwin Ellis.

p.164 The Wanderings of Oisin - See note, p.102.

p.165 Ernest Rhys - (1859-1946). Author, editor, Rhys was born at Islington, in London. However, he was brought up in Wales and thus considered himself as a Welshman. He became a mining engineer but later went to London to live in Chelsea and try writing:

> Or Ernest Rhys, dreamy and amiable and weak of will, who would say, 'I have been ten years in London and I have not begun even one of the books I left mining engineering to write'. (Yeats, Memoirs, p.34).

Rhys was offered the editorship of a new prose library which he accepted. This was to be the Camelot Series, and it proved to be the forerunner of Everyman's Library (Boswell's Johnson was the first volume in 1906). His poetry includes the volume, Welsh Ballads (1898), which Yeats reviewed for the Bookman, April 1898. See Everyman Remembers (Dent: London, 1931, pp. 251-5, for

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Rhys's reminiscences. Yeats refers to his work for Rhys's Camelot Series when he writes 'of a series of shilling reprints'.

The Rhymers' Club - The club was formed by Yeats, Ernest Rhys and T.W. Rolleston in 1891 and existed until 1894. It was meant to be an open forum with no officers or rules. Yeats mentions the majority of the membership here, with George Arthur Greene and Aubrey Beardsley being possible additions. Little actually ties them together as a group. There was a general appreciation of Walter Pater's (see note, p.174) prose. The Rhymers published two books collectively: The Book of the Rhymers' Club (1892) and The Second Book of the Rhymers' Club (1894). See Yeats's comments on the club in his introduction for The Oxford Book of Modern Verse (Clarendon Press: Oxford, 1936).

Cheshire Cheese - Cheshire Cheese Tavern, Wine Office Court, Fleet Street. It was built after the Great Fire of London in 1666 and still exists. Dr. Samuel Johnson is reputed to have spent much time there or, at least, they have his chair from the Mitre Tavern. The Cheshire Cheese was known for its pudding. (See Yeats's poem, 'The Grey Rock' (Collected Poems, p.115).

Lionel Johnson - (1867-1902). Poet and critic. Johnson was born at Broadstairs, Kent and educated at New College, Oxford. As Yeats makes clear, Johnson was deeply influenced by the work of Walter Pater. He developed an intense loyalty to the Roman Catholic Church to which he was converted in 1891. Johnson

drank to excess and Yeats recalls his dissipation in 'The Tragic Generation' (especially pp. 308-310). He reviewed for the Academy, Anti-Jacobin, National Observer, Daily Chronicle and the Pall Mall Gazette. He contributed to the first and second Book of the Rhymers' Club (1892, 1894). The Rhymers had named him their 'Receiver of Verse'. Yeats also interested Johnson in Ireland and Johnson joined the London Irish Literary Society. He first went to Ireland in 1893 and became involved in the literary movement. Ireland and Other Poems (1897) is a good example of this interest. Other publications include: Poems (1895), The Art of Thomas Hardy (1894) and Post Liminium (1911). The Complete Poems of Lionel Johnson was edited by Ian Fletcher (1953). Johnson died an 'accidental death' in 1902.

Ernest Dowson - (1867-1900). Poet. Dowson was born at Lee, southeast of London but brought up in France. He attended Oxford to study Classics but left without a degree in 1887. He joined the Roman Catholic Church in 1891 although this did not seem to alter his dissipated way of living. Compare Yeats's account of him in 'The Tragic Generation' (pp. 310-312) with the account in Memoirs (pp. 92-92). Dowson was in love with Adelaide Foltinowicz who was the fifteen year old daughter of the restaurant keeper of the 'Poland' restaurant by Shaftesbury Avenue, referred to by Yeats (p.311). Dowson earned a living as a translator and, by 1895, was living most of the time in Paris. He worked as a translator for Leonard Smithers (1861-1907). He contributed to both the Savoy and the Critic. His

publications include: A Comedy of Masks (1893), Dilemmas (1895), Verses (1896), Adrian Rome (1899), Decorations (1899), The Pierrot of the Minute (1897), and Poems (1905). Both A Comedy of Masks and Adrian Rome were novels written in collaboration with Arthur Moore.

Victor Plarr - (1863-1929). Writer, translator, librarian, Victor Gustave Plarr was born near Strassburg. He attended Worcester College, Oxford and took a second-class honours degree. At Oxford, Plarr met Ernest Dowson, another future Rhymer. Plarr was the first Librarian of King's College, London. In 1897, he became Librarian of the Royal College of Surgeons. He contributed to The Garland in 1898, as well as his contributions to the Rhymers' Club books. His publications include: In the Dorian Mood (1896), Literary Etiquette (1903), The Tragedy of Asgard (1905), and Ernest Dowson: Reminiscences 1887-1897 (1914). In the Dorian Mood was his only book of poetry. He also edited the fifteenth edition of Men and Women of the Time: A Dictionary of Contemporaries (1899). Plarr translated works from Greek and French. He is also remembered by his appearance in Pound's 'Hugh Selwyn Mauberley' in 'Siena Mite' as the character, 'Monsieur Verog'.

Ernest Radford - (1857-1919). Poet, editor, and translator, Ernest Radford contributed to the two books of the Rhymers' Club. He was married to the novelist, Dollie Radford. His books of poetry include: Translations from Heine and Other Verses (1882), Measured Steps (1884), Chambers Twain (1890), Old and New (1895), and A Collection of Poems (1906). A pertinent example of his

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poetry is the poem, 'Jeremiah at the Cheshire Cheese', published in Old and New:

O Heart of man!
What ills torment, what passions tear
The heart of man!
We Rhymers, gathered in a clan,
Disconsolate, aghast, declare
Thy burden is too hard to bear
O Heart of man!
(T. Fisher Unwin: London, 1895, p.73)

Radford also edited The Poems of Walter Savage Landor (1889) and prepared an edition of Rossetti with a brief biography, published in 1905. He committed suicide in 1919.

John Davidson - (1857-1909). A poet and playwright, John Davidson was born at Barrhead, Renfrewshire, south of Glasgow. He attended the University of Edinburgh briefly in 1876. Davidson came to London in 1890 and reviewed for The Speaker, The Star and The Academy. He was a contributor to the famous Yellow Book in which his poem, 'Thirty Bob a Week' appeared. He became an author for the Bodley Head through the influence of fellow Rhymer, Richard Le Gallienne. His plays include: Bruce (1884), Diabolus Amans (1885), Smith (1886), Scaramouch in Naxos (1888), The Theatrocrat (1905), The Triumph of Mammon (1907), and Mammon and His Message (1908). Of his poetry, In a Music Hall, (1891), Fleet Street Eclogues (1893), Ballads and Songs (1894), Fleet Street Eclogues (1896), New Ballads (1897), The Last Ballad and Other Poems (1899), stand out. Yeats characterizes him as 'Mr. Davidson, with his passionate insistence on a few simple ideas, whose main value is in his passionate insistence' (from a review for The Bookman, April 1897 of Arthur Symon's book, Amoris Victima). See Uncollected Prose,

vol. II, pp. 38–42). See Yeats's account of Davidson in 'The Tragic Generation', pp. 315–318. Davidson was granted a Civil List pension in 1907. He committed suicide by drowning in 1909.

Richard Le Gallienne - (1866–1947). Poet and essayist, Le Gallienne was born in Liverpool. He worked on the Yellow Book with Aubrey Beardsley. He also reviewed books for the Star and the Daily Chronicle. His first book of poems was My Ladies' Sonnets (1887) although a far better collection of early verse is Volumes in Folio (1889). Yeats writes of 'his fanciful attitude towards life and art' (in a review of Symons's Amoris Victima, The Bookman, April 1897; see Uncollected Prose, vol. II, pp. 38–42). Le Gallienne left for New York in 1901. There he pursued further work as a critic. Finally he moved to Paris where he was an agent for the American Press. His publications include: Young Lives (1899), The Quest of the Golden Girl (1896), The Romantic '90s (1925), From a Paris Garret (1936), and From a Paris Scrapbook (1938). See also Yeats's comment on Le Gallienne in Memoirs, p.171.

T.W. Rolleston - Thomas William Hazen Rolleston (1857–1920). Poet, editor, critic, translator. Rolleston was born at Glasshouse, Shinrone, County Offaly and attended Trinity College, Dublin. He studied in Germany from 1879 to 1883, and also translated German. He helped to found the Dublin University Review, which first published Yeats, and edited it from May 1885 to December 1886. Rolleston was included in the collection, Poems and Ballads of Young Ireland which appeared in 1888. He was the first secretary of the Irish Literary

Society (see note, p. 232) in London which he founded with Yeats, from 1892-1893. Rolleston and Yeats had thought up the idea of the 'New Irish Library' to promote Irish subjects. It was taken over by Sir Charles Gavan Duffy (see note, p. 234), much to the consternation of Yeats, but Rolleston was joint editor. Yeats forgets to mention that Rolleston also helped to found the Rhymers' Club. He settled in London permanently in 1908. His publications include: Life of Lessing (1889), Imagination and Art in Gaelic Literature (1900), Treasury of Irish Poetry (edited with Stopford Brooke, 1900), Parallel Paths, a Study in Biology, Ethics and Art (1908), Sea-spray (1909), The High Deeds of Finn (1910), and Myths and Legends of the Celtic Race (1911).

Selwyn Image - (1849-1930). Artist. Image was born at Bodiam, Sussex. He studied with John Ruskin at Oxford. He was ordained a priest in 1873. He designed covers for books, title pages, and decorative panels, but is best known for his designs for stained glass. He also painted landscapes and watercolours. Image was Slade Professor of Fine Art at Oxford from 1910 to 1916. He produced a book of poetry, Poems and Carols (1894). Examples of his finest work include: The West Window, St. Luke's, Camberwell; the Four Archangels, Northoe Church, Devon; and the windows for the Prince of Wales's Pavilion at the Paris Exhibition.

'Edwin Ellis and John Todhunter' - See notes, pp. 118, 144.

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Arthur Symons - (1865-1945). Poet, critic, editor and translator, Symons was born in Wales. See Yeats's account of their friendship, pp. 318-329. Yeats and Symons shared a flat together in 1895 at 2 Fountain Court, Middle Temple, London. They went on a journey through the west of Ireland in 1896. Symons did much to educate Yeats in French symbolist literature. Symons published his own first collection of poetry, Days and Nights, in 1889. The two volumes of London Nights (1895, 1897) were not well received. However, see Yeats's defence of his friend in review, Bookman, August 1895. (Uncollected Prose, vol I, pp. 373-375). Symons almost devoutly represented the 'Decadent' movement in literature. He was involved with The Yellow Book for its first three issues and was editor of The Savoy (1896). He is best remembered for The Symbolist Movement in Literature (1900), introducing the French symbolists to Britain. He also contributed to the Athenaeum, Fortnightly, and Saturday Reviews. In 1908, Symons was stricken by a mental illness in Italy. He spent two years in mental hospitals and then gradually regained his health. Symons was back to writing by 1919. See his Confessions: A Study in Pathology (1930).

Herbert Horne - (1864-1916). Herbert Percy Horne was a poet, editor, art historian and architect, who became editor of the Century Guild Hobby Horse and the Hobby Horse. Horne was an authority on Botticelli, Selwyn Image and the architect, A.H. Mackmurdo. Mackmurdo owned 'The Fitzroy Settlement' (Whiteladies, 20 Fitzroy Street), where Horne had a studio. Selwyn Image undoubtedly had a studio there also, as well as a painter named

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T.H. McLachlan. Lionel Johnson lived at the top of the house and later Horne shared a house with him in Charlotte Street.

William Watson - Sir John William Watson (1858-1935). Poet. He was born at Burley-in-Wharfedale, Yorkshire. In 1890, he became well-known through his volume, Wordsworth's Grave and Other Poems. Watson's poem, 'Ode on the Day of the Coronation of King Edward VII' is his most famous. His Collected Poems were published in 1906. Yeats wrote an article about Watson, 'A Scholar Poet', which appeared in the Providence Sunday Journal, 15 June, 1890. (See Letters to the New Island, pp. 204-213). Sir William Watson reviewed Yeats's The Countess Kathleen and Various Legends and Lyrics (1892) for the Illustrated London News, 10 September, 1892. It was not favourable. See W.B. Yeats - The Critical Heritage, edited by A. Norman Jeffares, (Routledge and Kegan Paul: London, 1977), pp. 76-77.

Francis Thompson - (1859-1907). A poet and prose-writer, Thompson was born at Preston. He was educated at Owens College, Manchester. His addiction to opium left his health permanently impaired. However, he contributed literary criticism to the Athenaeum and the Academy. He was greatly influenced by Coventry Patmore, and his poem, 'The Hound of Heaven' in Poems (1893) is the most famous. Yeats characterizes his poetry in writing of 'Mr. Francis Thompson, with his distinguishing catholic ecstasy and his preoccupation with personal circumstance'; (from a review of Symons's Amoris Victima, The Bookman, April 1897: see Uncollected Prose, vol. II, pp. 38-42). Yeats included Thompson in his

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controversial edition of The Oxford Book of Modern Verse (1936). Thompson also published: Sister Songs (1895), New Poems (1897) and Essay on Shelley (1909).

Oscar Wilde - See note, p. 163.

Olive Schreiner - Olive Emilie Albertina Schreiner (1855-1920). A South African novelist, Olive Schreiner was born at Wittebergen Mission Station, Basutoland. She was self-educated, including her preparation to become a nurse. She began writing The Story of an African Farm (1883) when she was in her teens. She left for England in 1881 to sell her book and finally published it under the name of 'Ralph Iron'. It was her greatest success and she stayed in London for eight years. In London, she had a close friendship with Havelock Ellis as later, back in South Africa, she was to be close to Cecil Rhodes. Miss Schreiner was pro-Boer in the Boer War and also rather an early feminist (see Woman and Labour published in 1911). Other published works include: Dreams (1891), Dream Life and Real Life (1893), Trooper Peter Halket of Mashonaland (1897), The South African Question (1899), Stories, Dreams, and Allegories (1923), Thoughts on South Africa (1923), The Letters of Olive Schreiner (1924), From Man to Man (1926), and Undine (1928).

p.168 Charlotte Street, Fitzroy Square - See note, p. 205, on Horne.

Simeon Solomon - (1840-1905). Solomon led a dissipated life as Yeats suggests, and tended to paint somewhat corrupted examples

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of women. His picture, 'Asia', is a good example of this. Possibly his best painting was 'The Meeting of Dante and Beatrice' (1859-63), later bought by the Tate Gallery.

'another Solomon' - Joseph Solomon (1860-1927).

p.169 'to write the one standard work on Botticelli' - Sandro Botticelli (c.1444-1510). The work was Alessandro Filipepi, commonly called Sandro Botticelli, painter of Florence (London, 1908).

Inigo Jones - (1573-1652). Architect, born in London. Inigo Jones used the classical style of the Renaissance from Italy in his work in England. However, he was known as a stage designer before he achieved notice in architecture. He began working as a designer for court masques in 1605. In 1613, Jones went to Italy with Lord Arundel. There, he became familiar with Palladio's Quattro libri dell' architettura and admired Palladio's work as a result. In 1615, he became Surveyor of the King's Works and employed by royalty until the Civil War in 1642. He began work on the Queen's House, Greenwich (1616-1635) and also the Banqueting House, Whitehall (1619-1621). Jones was also responsible for the Prince's Lodging, Newmarket (1619-1622), the Queen's Chapel, St. James Palace, London (1623-27), the portico on the west front of Old St. Paul's Cathedral, the Piazza at Covent Garden, and he also finished the design with St. Paul's Church in 1638. The Civil War interrupted Inigo Jones's career in 1642 and he did not work again until 1646. He then worked for Lord Pembroke. The pavillions at Stoke Bruerne Park (1629-1635) may also have been done by Inigo Jones.

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His assistant, Isaac de Caus, did the garden front at Wilton House, and his nephew, John Webb, did the state rooms.

Charles Ricketts - Charles De Sousy Ricketts (1866-1931). Painter, printer, stage-designer and writer, born in Geneva. He shared the editorship and ownership of the magazine, The Dial (1889-1897), with C.H. Shannon. Charles Ricketts and Yeats met in the late 1880s and were to remain good friends always. Ricketts was the founder of the Vale Press and also designer and publisher of Vale Publications from 1896 to 1904. His paintings hang in the National Gallery, London and the Luxembourg, Paris. Yeats wrote:

> Men like Sir Edward Burne-Jones and Mr. Ricketts have been too full of the emotion and the pathos of life to let its images fade out of their work, but they have so little interest in the common thoughts and emotions of life, that their images of life have delicate and languid limbs that could lift no burdens, and souls vaguer than a sigh. ('A Symbolic Artist and the Coming of Symbolic Art', The Dome, December 1898; See Uncollected Prose, vol. II, pp.132-137).

However, Ricketts's stage-designing is more significant and Yeats mentions him as one of the 'two artists' who 'have done good work upon the English stage during my time' in his comments for 'The Art of the Theatre', The New Age, 16 June, 1910. His designs included those for The Dark Lady of the Sonnets (1910), Saint Joan (1924), Henry VIII (1925), Salome (1906), Attila (1907) King Lear (1909), Philip the King (1914), the Abbey revival of Synge's The Well of the Saints (1908), and Yeats's The King's Threshold (1914).

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Charles Shannon - Charles Hazelwood Shannon (1863-1937). Lithographer and painter, born at Quarrington, Lincolnshire. He was educated at St. John's School, Leatherhead and then apprenticed to a wood-engraver. There he met Charles Ricketts and together they attended the Lambeth School of Art. Their friendship continued until the death of Ricketts in 1931. Shannon's illustrations were published in Quilter's Universal Review. Both he and Ricketts illustrated Oscar Wilde's A House of Pomegranates (1891). They are best remembered for their joint effort to produce The Dial. Between 1889 and 1897, five issues were published. Shannon contributed the lithographs to these issues. He concentrated more on painting after 1897 and these efforts include 'Tibullus in the House of Delia' (1898), and 'The Lady with the Cyclamen' (1899). Between 1904 and 1919, Shannon worked further in lithography, which amounted to forty-six catalogued prints. He was elected associate of the Royal Academy in 1911 and a full member of the Royal Academy in 1921. Shannon held his own exhibition in Lincoln in 1928. An accident in 1929 left him mentally impaired for the rest of his life.

'the Germ' - Rossetti had suggested that the Pre-Raphaelites should publish a magazine and The Germ was the result. There were only four issues and the first appeared in January 1850. The second issue in February published Rossetti's poetry for the first time with the poem, 'The Blessed Damozel'. The magazine finished that same year and the fourth and final issue was retitled Art and Poetry. Essentially, only members of the Brotherhood contributed, a notable exception being Coventry Patmore.

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p.170 Thomas Davis - See note, p.[illegible], for 'Reveries Over Childhood and Youth'.

Alcibiades - (c.450-404 B.C.). An Athenian statesman and general, Alcibiades was brought up by his guardian, Pericles. He was taught by Socrates, and, in 420, he became leader of the extreme democrats. In 415, Alcibiades along with Nicias and Lamachus, was appointed to lead an expedition to Sicily. Shortly after arriving at Sicily, he was recalled for trial in connexion with the partial destruction of the Hermae in Athens. He escaped to Sparta, but by 412 left to join Tissaphernes. He was appointed general, however, by the Athenian fleet at Samos, and was victorious at Cyzicus in 410. In 407, Alcibiades went back to Athens. He was given a command, but was discredited by his enemies when defeat occurred at Notium in 406. He was assassinated in 404 in Phrygia, through the efforts of the Thirty Tyrants and Lysander.

p.171 'much less of that anti-self' - Yeats wrote in Per Amica Silentia Lunae (1918):

> The other self, the anti-self or the antithetical self, as one may choose to name it, comes but to those who are no longer deceived, whose passion is reality. (Mythologies, p.331).

See also Yeats's poem, 'Ego Dominus Tuus' (Collected Poems, p.180), and see note, p.[illegible], on 'the mask'.

p.172 'Some feign that he is Enoch: others dream' - See Shelley's 'Hellas' published 1822. See also Yeats's 'The Gyres', Collected

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Poems, p.337, and Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 435-440. This poem first appeared in New Poems (1938).

Ahasuerus is mentioned in Phase Seventeen of A Vision, as is Shelley himself, 'the Daimonic man', where Unity of Being is most possible. Yeats himself was in this category. (See A Vision, p.141).

p.173 'the Theosophists' - See notes, p. 121

Madame Blavatsky - Helena Petrovna Blavatsky (1831-1891) was born in Russia. She founded the Theosophical Society in New York in 1875 with Colonel H.S. Olcott (1832-1907). She came to London in 1884 and founded a Blavatsky Lodge there in 1887. Yeats called on her with a letter of introduction from his old friend, Charles Johnston (see note, p.120). Johnston married her niece in 1888. Madame Blavatsky also created the Esoteric Section in 1888, which Yeats was a part of until he was asked to resign in 1890. She wrote Isis Unveiled (1877) and The Secret Doctrine (1888). Madame Blavatsky claimed that she was given secret knowledge from her masters in Tibet, especially Koot-Hoomi and Morya. This secret doctrine was then to slowly be passed on from the Theosophical Society to the world. As a result, all would come closer to a more total spirituality. The Society of Psychical Research (see note, p.213), investigated Madame Blavatsky's claims and in its Proceedings, 3:9 (December 1885), recorded the evidence found against her. A loyal supporter, Countess Constance Wachtmeister (1838-1910), quotes a letter sent to her at the time:

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After the publication of the now famous Psychical Society's Report, of which I felt strongly the injustice, I determined to go and see Madame Blavatsky, then living, I was told, at Würzburg. I found her living quietly in the quaint old German town, with the Countess Wachmeister, who had stayed with her all the winter. She was ill, suffering from a complication of disorders, and under constant medical treatment. She was harassed, mentally, by the defection of friends and the petty assaults of enemies, in consequence of the above-named Report, and yet, in face of all these difficulties, H.P. Blavatsky was engaged on the colossal task of writing The Secret Doctrine. (Wachmeister, Reminiscences of H.P. Blavatsky and "The Secret Doctrine" (Theosophical Publishing Society: London, 1893), p.36. See also H.S. Olcott's Old Diary Leaves).

'at Norwood' - When Madame Blavatsky returned to England in early 1887, the Keightleys, who were wealthy English Theosophists, found a villa for her at Norwood, a suburb of London.

Society of Psychical Research - Founded in 1882, the Society of Psychical Research was organized to investigate all unusual phenomena that most of science completely rejected. Madame Blavatsky's claims had been brought to their attention via A.P. Sinnett's books, The Occult World and Esoteric Buddhism (see note, p.122). Thus, it sent Richard Hodgson to India, where two servants of Madame Blavatsky told him of secret panels and other tricks she had devised. Hodgson returned to London and in June 1885, the evidence against Madame Blavatsky was revealed (Proceedings 3:9 (December 1885)). It seemed to actually make her more popular, and Yeats was among her loyal supporters. See p.24 of Memoirs: 'Unlike those about her, I had read with care the Psychical Research Society's charge of fraudulent miracle-working'.

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Later, Yeats would reject Blavatsky, and in 1913, he would even give a paper on 'Ghosts and Dreams' to the Dublin branch of the Society of Psychical Research.

p.174 Holland Park - Madame Blavatsky moved into a larger house at Notting Hill, which is near Holland Park in London. This move probably took place not long after her original arrival in England in 1887.

p.176 'her Master ... her 'old Jew', her 'Ahasuerus' ' - Yeats had already described Ahasuerus on p.171:

> ... or of his old man, master of all human knowledge, hidden from human sight in some shell-strewn cavern on the Mediterranean shore.

Ahasuerus is one of the characters in Shelley's Hellas (1822). Yeats quotes the character Hassan's description on pp. 172-73. See also The Poetical Works of Percy Bysshe Shelley, edited by Harry Buxton Forman, vol. III (Reeves and Turner: London, 1877) pp. 52-3. (See note, p. 217).

'She had two Masters' - Madame Blavatsky's masters were supposed to be in the Himalayas and she believed herself to have been chosen as their messenger to the world. She told the story that she first came to understand this by meeting one of her masters or 'Mahatmas' in London in Hyde Park in 1851. Her two masters were Koot-Hoomi and Morya. She also claimed to have later studied with them in the Himalayas for ten, seven or three years.

p.179 Laurence Oliphant - (1829-1888). Novelist. Oliphant was born in Cape Town, South Africa, and was educated in England. He

was secretary to his father who was the attorney-general of the Cape of Good Hope. Oliphant travelled extensively throughout his life, including journeys to Russia, the Crimea, the United States, Canada and India. He had numerous adventures throughout the world such as being involved in the Polish Insurrection of 1863, and in the role of a member of the British Legation at Yedo, Oliphant just escaped being killed by the Japanese. He finally went to England in 1865 and briefly held a seat in Parliament. He resigned to become an author and in the same year he wrote his most famous novel, Piccadilly. However, Oliphant's life took another turn when he became convinced of the ideas of the American, Thomas Lake Harris (see note, p.272 on 'Prophet Harris', for 'Ireland After Parnell'). He went to live in Harris's colony and gave Harris his property. Oliphant left the group in 1881 and did manage by legal action to get back his holdings. He subsequently lived in Palestine where he had gone in an interest to aid colonizing it by Jews. He came back to England in 1888. Other publications include: The Land of Gilead (1880), Altiora Peto (1883), Khatmandu (1852), Narrative of the Earl of Elgin's Mission to China and Japan (1859) and an Autobiography.

Alfred de Musset - Louis Charles Alfred de Musset (1810-1857). Born in Paris, he was both a poet and dramatist. He was educated at the Lycée Henri IV. 'Un Rêve' was published in 1828 and Musset also partly translated De Quincey's Confessions of an English Opium-Eater at this time. His first collection of poetry, Contes d'Espagne et d'Italie was also published in 1828.

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Le Temps published 'Revue Fantastique' in 1831 and in 1832 Un Spectacle dans un Fanteuil appeared. Musset also wrote a play entitled La Nuit Vénitienne which was not well received and he did not allow another dramatic piece of his to be produced until 1847. The Revue published 'André del Sarto', Les Caprices de Marianne', 'Rolla' in 1833. That year Musset met George Sand and went to Venice with her in December. Musset returned to France in April 1834 after the episode was finished by George Sand becoming involved with his doctor, Pagello. Musset wrote: 'Fantasio' (1833), 'On ne Badine pas avec l'Amour' (1834), 'Lorenzaccio' (1834), and 'Confession d'un Enfant du Siècle' (1835, 1836, revised 1840). His affair with George Sand did not completely end until March 1835. Further writings of Musset include: 'Nuit de Mai' (1835), 'Lettre à Lamartine' (1835), 'Nuit d'Octobre' (1837), 'Nuit d'Août' (1836), 'Nuit de Décember' (1835), 'Le Rhin Allemand' (1842), and plays Il ne Faut Jurer de Rien (1836), and Il Faut qu'une Porte Soit Ouverte ou Fermée (1845). Both of these plays were performed in 1848. Un Caprice, which had been published in 1837 was finally performed in 1847. Musset wrote contes and nouvelles as well: Histoire d'un Merle Blanc (1842) and Mimi Pinson (1846). In 1838, Musset had been appointed librarian to the Minister of the Interior. He lost this post in 1848 but regained it in 1854. He was elected to the French Academy in 1852.

George Sand - or Amantine Aurore Lucile Dupin, Mme Dudevant (1804-1876). French novelist, born at Nohant and educated in a convent in Paris. She married Casimir Dudevant in 1822,

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but separated from him in 1831. She then went to Paris and wrote articles for Le Figaro. Soon thereafter, she wrote a novel called Rose et Blanche with Jules Sandeau. Her novels, Indiana and Lelia appeared in 1832 and 1833 respectively. George Sand met Alfred de Musset in 1833 and this was the first of her many love affairs. Her mother died in 1837 and Nohant became a gathering place of the famous. Perhaps her most famous liaison was with Chopin who went with her to Majorca in 1838. She was a prolific writer with such pastoral pieces as La Mare au Diable (1846), La Petite Fadette (1849) and Franco le Champi (1850) amongst her better efforts. The Histoire de Ma Vie was published in 1855. She also wrote plays and political pamphlets. Other writings include Lettres d'un Voyageur and Journal Intime.

'as the Wandering Jew walks, walks, walks' - See the interview with Yeats, in the Irish Theosophist, 2:1 (15 October, 1893), reprinted in Uncollected Prose, vol. I, pp. 298-302. Yeats recalls many of the same stories about Madame Blavatsky in this interview which he also used in 'Four Years'.

p.180 'Ahasuerus 'dwells in a sea-cavern' mid the Demonesi' - From Percy Bysshe Shelley's Hellas (1822). The character Hassan is speaking to Mahmud of Ahasuerus:

> Thy will is even now
> Made known to him, where he dwells in a sea-cavern
> 'Mid the Demonesi, less accessible
> Than thou or God! (ll. 162-5)

See The Poetical Works of Percy Bysshe Shelly, p.54. Yeats quotes this on p.172.

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p.182 'complained that I was causing discussion and disturbance' -

In November 1890, Yeats was asked to resign from the Esoteric Section of the Theosophical Society. His account in 'Four Years' varies with what he wrote of this in letters. He wrote to John O'Leary, November 1890:

> By the by I have had to resign from inner section of Theosophical Society because of my first article on Lucifer in Weekly Review. They wanted me to promise to criticise them never again in same fashion. I refused because I looked upon request as undue claim to control right of individual to think as best pleased him. I may join them again later on. We are of course good friends and allies - except in this matter and except that I told them they were turning a good philosophy into a bad religion. This latter remark has not been well taken by some of the fiercer sort. Relations have been getting strained for about a year - on these points. (Letters, p.160).

Lucifer was the magazine of the society, and Weekly Review was edited by Charles Johnston (see note, p.120).

p.183 Liddell Mathers ... MacGregor Mathers - (1854-1918). Samuel Liddell Mathers. Apparently, this occultist took the name of MacGregor in honour of an ancestor who fought for James IV of Scotland. Yeats met him before 1890 in London, and in Memoirs recalls that he was introduced to Mathers 'in some Fitzroy Street studio'. (p.26) Samuel Liddell Mathers was born in Hackney and had lived with his mother at Bournemouth until her death in 1885. He became a Mason in 1877 and was admitted to the Societas Rosicruciana in Anglia. There he met William K. Woodman and Dr. Wynn Westcott with whom he founded the Isis-Urania Temple of the Hermetic Order of the Golden Dawn in 1888. Mathers had moved to London in 1885 and according to his wife, Moina Mathers, was asked by Madame Blavatsky to join

her in forming the Theosophical Society. Mathers had refused on ideological differences. In 1890, Woodman died, and Mathers soon had control of the Golden Dawn. Having married Moina Bergson in June of 1890, Mathers also received the support of her friend, Miss Annie Horniman (see note, p.512). Miss Horniman, a member of the Golden Dawn, convinced her father to employ Mathers as curator of his museum at Forest Hill. In 1891, Mathers lost his position, but then received an allowance from Miss Horniman until 1896. Mathers moved with his wife to Paris on 21 May, 1892 and opened the Ahathoor Temple. His behaviour became odd and eccentric as the years went by and by 1899, he was giving masses for the goddess Isis at the Théâtre Bodinière in Paris. He also converted his home into a temple. Finally, in April of 1900, MacGregor Mathers was expelled from the Golden Dawn. The break in Yeats's friendship with Mathers occurred because of the controversy that resulted in Mathers's expulsion at this time. They were never really reconciled, although Yeats remembered Mathers in many ways including the character of Maclagan in The Speckled Bird (1896-c.1902), aspects of the character or mask of Michael Robartes, and as MacGregor Mathers himself in the poem 'All Souls' Night' (Collected Poems, p.256). Mathers's poverty increased and he died in 1918, supposedly of a 'psychic duel' with former supporter, Aleister Crowley (1875-1947).

The Kabbala Unveiled - This was published by Mathers in 1887. It was a translation of Knorr von Rosenroth's Kabbala Denudata (1677), and the basis for many of the rituals of the Golden Dawn.

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'The Hermetic Students' - of the Golden Dawn. Yeats did not join in 1887. A printed invitation to a membership in the Golden Dawn shows that he was initiated at 17 Fitzroy Street, (London), on Friday 7 March, 1890. Possibly, he was thinking of yet another hermetic society. In 1884, Rev. A.F.A. Woodford came into possession of some cypher manuscripts and showed them to Dr. W. Wynn Westcott, Dr. William R. Woodman and MacGregor Mathers, all members of the Rosicrucian Society in England (Societas Rosicruciana in Anglia). Amongst these papers was the address in Hanover of Fräulein Anna Sprengel, a German Rosicrucian, whom they were supposed to contact. Subsequently, she authorized Westcott to form an English branch of the occult group, Die Goldene Dammerung. Later, it was found that Anna Sprengel never existed. However, the Isis-Urania Temple No. 3 of the Order of the Golden Dawn was founded in London in 1888. The Rosicrucians' concept of an inner and outer order with a system of grades and divisions was used. Progressive initiations and secrecy were both essential aspects. The members were told to meditate on the Rose which was the main symbol. In the inner order, the idea of rebirth and close identification with Christ were dominant. Yeats became a member of the inner order in 1893 and his order name was Demon Est Deus Inversus or a demon is an inverted god. Woodman died in 1890, and this is when Mathers's influence became greater. In 1897, Westcott finally resigned after a disagreement with Mathers. In 1900, the schism came that finished in MacGregor Mathers's ejection from the Golden Dawn. Yeats was Imperator of the Lodge in 1901 and resigned in 1905. He persisted in being a member of its successor, Dr. Felkin's order, the Stella Matutina, until its

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end in 1923. Other members of the Golden Dawn included Florence Farr, Annie Horniman, Yeats's Uncle George Pollexfen, and even Maud Gonne for a short time. See Ellic Howe, The Magicians of the Golden Dawn: A Documentary History of a Magical Order 1887-1923 (Routledge and Kegan Paul: London, 1972), and also George Mills Harper, Yeats's Golden Dawn (Macmillan: London, 1974).

p.184 'With Mathers I met an old white-haired Oxfordshire clergyman' - The clergyman was Rev. W.A. Ayton. Rev. Ayton had married Mathers and his wife in June 1890.

Eliphas Levi - Éliphas Lévi or the Abbé Constant. The basis of his teachings was the Kabbalah and he wrote a series of books on magic including the Dogma and Ritual of High Magic. See also the translation by Arthur E. Waite of Alphonse Louis Constant's The History of Magic (London, 1913).

p.185 Henri Bergson - (1859-1941). Henri Bergson was born in Paris and attended the Lycée Fontane and the École Normale Supérieure. He first held a teaching position at the lycée in Angers and in 1883, began to teach philosophy at the Lycée Blaise Pascal of Clermont. He submitted two theses to the University of Paris in 1889 and received his doctorate. Subsequently, he taught in Paris at the Collège Rollin and at the Lycée Henri IV. He went on to the École Normal Supérieure in 1898 and held the chair of Greek philosophy at the Collège de France in 1900. He later held the chair of modern philosophy. In 1903, he joined the

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Academy of Moral and Political Sciences. In the midst of these career advances was the substance of them, which included such work as Time and Free Will (1889), Matter and Memory (1896), and finally, Creative Evolution in 1907. The latter brought him international acclaim and Bergson began to lecture throughout the world. He was elected to the French Academy in 1914. At last, in 1927, he was awarded the Nobel Prize. His later works include: Mind Energy (1919) and The Two Sources of Morality and Religion (1932). Bergson's sister, Moina, married MacGregor Mathers in 1890. See Appendix C for her objections to Yeats's portrait of her husband in 'The Trembling of the Veil'.

Florence Farr - See note, p. 150. The initials by which she was known in the Order of the Golden Dawn were S.S.D.D. which stood for Sapientia Sapientia Dona Data.

p.186 'a desert and a black Titan raising himself up by his two hands' - See Yeats's poem, 'The Second Coming':

> somewhere in sands of the desert
> A shape with lion body and the head of a man
> (Collected Poems, p.210)

See also Introduction to 'The Resurrection', 'when I began to imagine ... a brazen winged beast' (Explorations p.393). Peter Ure first made these connexions in Towards a Mythology: Studies in the Poetry of W.B. Yeats (Hodder and Stoughton: London, 1946) p.46. See also Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 243-44.

Royal Irish Academy - The Royal Irish Academy was founded by

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royal charter in 1785. It has its own manuscript collection and is a prestigious intellectual society in Ireland. The Royal Irish Academy is located at 19 Dawson Street, Dublin.

p.189 Primrose League - The Primrose League was founded in 1883 by a segment of the Fourth Party which in turn was part of the Conservative Opposition to the second administration of Gladstone. The Fourth Party had been founded by Lord Randolph Churchill in 1880. As for the Primrose League, its aims were 'the maintenance of religion, of the estates of the realm and of the imperial ascendancy'. It also had ties with Freemasonry. It had great success at first, and that success began to fade partially because the issue of Home Rule was no longer an issue with the advent of the 1920s. The name of 'Primrose' came from the mistaken idea that it was the favourite flower of Disraeli.

Fenian Brotherhood - See note, p.43.

p.190 Unity of Being - This term or symbol seems to be one Yeats in fact borrowed from his father, and it was later to be fully developed in A Vision:

> The human norm, discovered from the measurement of ancient statues, was God's first handiwork, that 'perfectly proportioned human body' which had seemed to Dante Unity of Being symbolised. (p.291)

See Joseph Ronsley's chapter, 'The Search for Unity', in his book, Yeats's Autobiography - Life as Symbolic Pattern (Harvard University Press: Cambridge, Mass., 1968) pp. 57-82.

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the Convito - Il Convito by Dante is comprised of four treatises and three of Dante's canzoni. The second and fourth treatises were written perhaps in 1297, while the first and third are thought to have been written in 1314. It was meant to be between the Vita Nuova and the Divine Comedy. A translation of Dante from the first treatise, chapter V:

> Again, it was not subject but sovereign, because of its beauty. That thing man calls beautiful whose parts are duly proportionate, because beauty results from their harmony; hence, man appears to be beautiful when his limbs are duly proportioned; and we call a song beautiful when the voices in it, according to the rule of art, are in harmony with each other. (Translated by E.P. Sayer, George Routledge & Sons: London, 1887, p.23).

'Call down the hawk from the air' - The first stanza of the poem, 'The Hawk' which originally appeared in Poetry, (Chicago), February 1916 and then appeared in Form (London), April 1916. See Collected Poems, p.167.

p.192 'passions are too powerful in the fair sex to let humour have its course' - William Congreve (1670-1729). See Montague Summer's edition of the Complete Works (1923), vol III, (Nonesuch Press: London, 1923, p.166).

> But I must confess I have never made any observation of what I apprehend to be true humour in women. Perhaps passions are too powerful in that sex to let humour have its course .... (This is quoted by Denis Donoghue in Memoirs, for note, p.242).

'Turning and turning in the widening gyre' - Famous lines from Yeats's 'The Second Coming' which first appeared in The Dial and The Nation (November 1920). It then appeared in Michael Robartes

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and The Dancer (1921) See Collected Poems, p.210.

p.193 Tolstoy's Anna Karenina - Leo Nikolayevich Tolstoy, Count. (1828-1910). Russian novelist. Tolstoy wrote Anna Karenina in the years 1873 to 1876. The novel first appeared in English in 1886.

Tolstoy was born at his parents' estate, Yasnaya Polyana. He attended Kazan University, but did not receive a degree. He joined the army in 1852 and fought in the Caucasus. Childhood was published in 1852 and Sevastopol Sketches appeared (1855-56). The latter drew upon Tolstoy's experiences at Sevastopol during the Crimean War. He toured Europe in 1856-57, and turned again to study educational methods two years later. Tolstoy opened a school for peasant children. He married in 1862 and also began to write War and Peace, which he finished in 1869. After finishing his next novel, Anna Karenina, Tolstoy began to concentrate on writing about his new religious beliefs. Between 1878-1885, he wrote: My Confession, A Criticism of Dogmatic Theology, A Union and Translation of the Gospels and What I Believe. Tolstoy believed in Christianity without dogma and his ethical beliefs led him to support the idea of an agrarian communism. The value of labour and a closeness to nature were the essential things. Tolstoy's development of these concepts affected not only his way of living but also his views on art as expressed in 'What is Art?' (1897). Other works include: The Cossacks (1863), The Death of Ivan Ilyich (1886), The Kreutzer Sonata and Resurrection (1899).

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Verhaeren - Émile Verhaeren (1855-1916). A Belgian poet, Verhaeren was born in Saint Amand, near Antwerp. He went to Brussels in 1866 where he was educated at the Institut Saint-Louis. In 1869, he attended the College Saint-Barbe, a Jesuit College at Ghent. He studied law at the University of Louvain from 1875 to 1881, where he became involved with the movement leading to the 'Flemish Renaissance'. He also edited a magazine La Semaine, in which his first work was published. He joined the law offices of Edmond Picard in Brussels. Picard was also a writer and through him, Verhaeren became involved in the 'Young Belgium' group. His first collection of poems was published in 1883, Les Flammandes. He was a founder of the journal, Societé Nouvelle, and contributed to both La Jeune Belgique and L'Art Moderne. In 1891, he became a socialist and worked with Émile Vandervelde. His works include: Les Compagnes Hallucinées, Les Villes Tentaculaires, The Dawn (1898), Poems (1899), Les Forces Tumultueses (1902), La Multiple Splendeur (1906), Les Rythmes Souverains (1910), Belgium's Agony (1915), Parmi les Cendres (1916), Villes Meurtries de Belgique (1916). Verhaeren was killed in falling off a train platform on 27 November, 1916.

Maeterlinck - Maurice Polydore Maeterlinck (1862-1949). A Belgian writer, Maeterlinck was born at Ghent. He attended the Jesuit College Sainte-Barbe and the University of Ghent. He studied law and in 1886 was admitted to the bar. However, his interest in literature was always there and

this interest was revived when he visited Paris in 1887. He knew Émile Verhaeren before, but met Villier de 'Isle Adam and others. An essay of Maeterlinck's appeared in La Pléide and home in Belgium, he contributed to La Jeune Belgique. In 1889, he published a book of poems, Serres Chaudes and became a playwright with La Princesse Maleine. Two more plays came out in 1891: L'Intruse and Les Aveugles. He translated Ruysbroeck l'Admirable's L'Ornement des Noces Spirituelles from the Flemish. Maeterlinck had a mystical approach and was well read (notably in some of Yeats's favourite authors) in Plato, Plotinus, Boehme and Coleridge. In 1895, he translated Disciples at Sais by Novalis. His play, Pelleas and Melisanda was the basis for the opera by Debussy. In 1896, Maeterlinck came back to France and Paris. He published his essays, Le Trésor des Humbles (1896), which Yeats reviewed for the Bookman in July 1897. Another book of essays came out in 1898, La Sagesse et la Destinée. He wrote more plays and essays, but perhaps his most successful piece was L'Oiseau Bleu, or The Blue Bird, which Stanislavsky put on at the Moscow Art Theatre in 1908. In 1911, Maeterlinck won the Nobel Prize for literature. With the advent of the war, Maeterlinck travelled to serve Belgium and in 1916 his pieces on the war were published as Les Débris de la Guerre. In 1918, his play on the German occupation of Belgium appeared, The Burgomaster of Stilemonde. He lectured in many parts of the world in the 1920s, including the United States of America, Greece, Near East, Algeria and Tunisia. With the coming of Nazi occupation, Maeterlinck fled to America in 1940. Yeats also reviewed

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Maeterlinck's Aglavaine and Sélysette, a play, in the Bookman, September 1897.

'Sufis' - Sufi, a Muslim mystic, the name literally meaning 'man of wool'.

p.194 Columcille - Patron saint of Ireland and Scotland, Columcille was born on 7 December, 521, in County Donegal. He was also by birth a prince of the Ui Neill. He studied to become a priest with Finian of Moville, Finian of Clonard, and at Glasnevin with St. Mobi. Columcille returned north in about 545 and built his church in an oak wood, the Derry of today. He carried on missionary pursuits in Ireland until he ran into disputes with Finian of Moville and the high king, Diarmuid MacCearbhall. This ended with Columcille and the Ui Neill, and the king of Connacht defeating the high king in battle. However, the church was not pleased and finally commuted a sentence of excommunication to one of exile. This led to Columcille leaving for the island of Iona off the coast of Scotland where he established his famous monastery. Columcille died on 9 June, 597.

Oisin - Also known as Ossian, this mythical figure was the only one of all the Fenians to survive the battle of Gabhra. Oisin was taken to Tirnanoge (the Gaelic afterworld, the Land of the Young), and finally after many years, it was agreed that he could return to his own land. However, this was on the condition that he should remain on the white steed he would

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ride and never allow his feet to touch the ground. See Yeats's The Wanderings of Oisin (1889: see note, p.102). But in helping the local men upon his return to move a large stone, Oisin fell from the horse. He instantly became about two or three centuries old and began lamenting the loss of his companions and the heroic days of the Fenians. The legend states that at this time St. Patrick was beginning his missionary work in Ireland, and meeting Oisin, he decided to take him under his protection. He tried to convert Oisin but Oisin only went on telling his stories to St. Patrick, constantly trying to prove their truthfulness. Truth was apparently a Fenian virtue.

Finn - Finn MacCool, chief of the Fenian warriers. Finn was supposed to have existed in the third century, although another opinion suggests that he was a ninth century Irish leader who fought against the Danes in Dublin. There are innumerable stories about the brave leader of the Fenians, his men, and his dog, Bran. One of the best known stories in which Finn is included is the story of Diarmuid and Grania. Yeats collaborated in 1902 with George Moore to write a three act play of the legend (see note, p.425).

Cro-Patrick - also Croagh Patrick or Cruach Phadraig. It is also called 'The Reek' and is located close to Westport, Clew Bay, in County Mayo. This is where St. Patrick's legendary banishing of the snakes occurred. There is an annual pilgrimage on the last Sunday in July (Garland Sunday), to the summit. This is referred to as 'Climbing the Reek'. See Yeats's poem,

p.194 'The Dancer at Cruachan and Cro-Patrick' (Collected Poems, p.304).

Ben Bulben - See note, p. 44 , for 'Reveries Over Childhood and Youth'.

p.195 O'Connell - Daniel O'Connell (1775-1847). Irish politician, popularly known as the 'Liberator'. O'Connell was born near Cahirciveen, County Kerry and was sent away to be educated at St. Omer and Douai. In 1794, he entered Lincoln's Inn and was called to the Irish Bar in 1897. After the Act of Union, O'Connell joined the Catholic Committee. Between Grattan (see note, p.414) and himself, the organization did not seem to make any progress. In 1823, O'Connell founded the Catholic Association and the work for emancipation began to have results. The Wellington-Peel ministry came to power in 1828 and this was thought to be a setback; however, the Clare election of 1828 made all the difference. O'Connell won the seat against the government candidate and the national fervour that O'Connell was so adept at harnessing, reached a peak. Concerned about a rising, Wellington and Peel conceded emancipation in April 1829. O'Connell was not satisfied with achieving Catholic emancipation and went on to work for the repeal of the Act of Union. His Repeal Association, first formed in 1830 as the Society for the Repeal of the Union, and later reorganized in 1840 as the Loyal National Repeal Association, was to have no success. O'Connell has been charged with being too interested in winning concessions and thus making too many political compromises in these years. He

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always maintained loyalty to the crown, a belief in non-violence, and formed an alliance with the Whigs from 1835 to 1841. Nevertheless, he tried to use the same tactics of mass support to win repeal and in 1843, his meeting at Clontarf, arranged for 8 October, was banned. O'Connell was arrested and served three months of a year's prison sentence. In 1846, the Young Irelanders withdrew from the Repeal Association. O'Connell left Ireland in January 1847 and died in Genoa that year. O'Connell was not one of Yeats's favourite figures:

> The sense of form, whether that of Parnell or Grattan or Davis, of form in active life, has always been Protestant in Ireland. O'Connell, the one great Catholic figure, was formless. The power of self-conquest, of elevation has been Protestant, and more or less a thing of class. All the tragedians were Protestant - O'Connell was a comedian. He had the gifts of the market place, of the clown at the fair. (Memoirs, pp. 212-213).

[IRELAND AFTER PARNELL]

p.199 'the death of Parnell' - Parnell died in 1891, on 6 October.

See note, p.181.

'my introduction' - In Representative Irish Tales, edited by W.B. Yeats (G.P. Putnam's Sons: New York and London, 1891):

> Meanwhile a true literary consciousness - national to the centre - seems gradually forming out of all this - disguising and prettifying, this penumbra of half-culture. We are preparing likely enough for a new Irish literary movement - like that of '48 - that will show itself at the first lull in this storm of politics. (pp. 15-16)

'The Irish Literary Society' - See Yeats's account in Memoirs, pp. 50-51. The preliminary meeting was held at the Yeats home, Bedford Park, on 28 December, 1891, and the Irish Literary Society in London was founded 12 May, 1892. On 24 May, 1892, Yeats founded the National Literary Society in Dublin with John O'Leary (see note, p.125). 'The New Irish Library', as it came to be known, was undertaken by both societies in 1892.

T.W. Rolleston - See note, p.203.

p.200 'its history' - See W.P. Ryan, The Irish Literary Revival: its History, Pioneers and Possibilities (privately published: London, 1894).

Countess Cathleen - The play was first produced by the Irish Literary Theatre, Antient Concert Rooms, Dublin on 8 May, 1899. It was first published as The Countess Kathleen and Various Legends

and Lyrics (T. Fisher Unwin: London, 1892). See A. Norman Jeffares and A.S. Knowland., A Commentary on the Collected Plays of W.B. Yeats (Macmillan: London, 1975), pp. 1-21 for further information.

Mr. Fisher Unwin - Thomas Fisher Unwin (1848-1935). See note on Edward Garnett. Yeats wrote to John O'Leary of the project:

> Rolleston has told you, I hear, about our Literary Club. I am chiefly anxious about it because I have a plan for a new 'Library of Ireland' which I have talked over with Garnett. He believes that if we could get 500 subscribers for books at 2/- to be published every two months or so, through the Young Ireland League and its branches - of which the Irish Literary Club, London, will be one - that Unwin would take up such a library, giving me a free hand and letting us couple an Irish publisher with him. He would trust to English sale to make it pay .... Of course we cannot count on Unwin but there is a good chance. (Allan Wade dates this late 1891 or early 1892. See Letters, p.198. See further pp. 215-17 and pp. 221-27 for letters on this project.)

T. Fisher Unwin was one of Yeats's earliest publishers and the books he brought out include: John Sherman and Dhoya (1891, as part of Unwin's 'Pseydonym Library'), Irish Fairy Tales (1892, edited by Yeats, as part of the 'Children's Library'), The Countess Kathleen and Various Legends and Lyrics (September 1892, as part of the 'Cameo Series'), The Wanderings of Oisin (reissued May 1892), The Land of Heart's Desire (April 1894), Poems (1895), Literary Ideals in Ireland, (1899, by Yeats, John Eglinton, A.E., and W. Larminie), and Samhain (1901-8, edited by Yeats, Nos. 1-4, 7).

Mr. Edward Garnett - (1868-1937). English critic, essayist and dramatist. Edward Garnett was born in London and succeeded his father, Dr. Richard Garnett, as the Keeper of Printed Books in the British Museum. He worked for several different publishing

firms during his career; Fisher Unwin, Heinemann and Jonathan Cape. He was also a close friend of Joseph Conrad, John Galsworthy and D.H. Lawrence. He later edited Conrad's letters written to him (1900-1932), as well as the letters he received from Galsworthy (1895-1924). He edited Charles M. Doughty's Arabia Deserta and collected an anthology of the work of W.H. Hudson. Garnett remained a good friend of Yeats until they disagreed about the quality of Lady Gregory's Cuchulain of Muirthemne in 1903. Garnett's review of the book in the Academy, 14 February 1903 did not praise it as generously as Yeats had in the introduction.

In 1892 Yeats had arranged with Fisher Unwin, through Garnett, for the English publication of the projected New Irish Library series. Unfortunately, Sir Charles Gavan Duffy became interested in the project, and despite all of Yeats's efforts, as well as appeals to Edward Garnett, Yeats lost the editorship of the series to Duffy. The man that he had told about the plan was T.W. Rolleston and he considered that Rolleston had 'betrayed me'. (See Memoirs, pp. 81-2). Garnett also wrote his own, An Imaged World, in 1894. John P. Frayne claims that this book was at least reviewed by Yeats for the Speaker, 8 September, 1894 (Uncollected Prose, vol. 1, pp. 341-3).

Sir Charles Gavan Duffy - (1816-1903). Duffy emigrated to Australia in 1855 and had subsequently become Prime Minister of Victoria in 1871. However, Duffy, who was born in Monaghan, is best remembered for his writings about the Young Irelanders (see note, p. 131). He founded the Nation journal in 1842,

along with John Blake Dillon and Thomas Davis (see note, p. 126). Duffy both owned and edited the journal that published articles aimed at inciting the people to act. The Young Irelanders had been part of O'Connell's Repeal Association but finally broke with him, and a rising was planned for August 1848. Duffy was arrested on 9 July and the Nation was suppressed on 28 July. In 1849, he was released and started the journal again. He joined the Irish Tenant League and in 1852, he was elected MP for New Ross. This was followed by his retirement and emigration. In 1880, Duffy left for the south of France. That same year, he published Young Ireland: a Fragment of Irish History 1840-50, and Four Years of Irish History 1845-1849 came out in 1883. His other works included: A Short Life of Thomas Davis (1895) and My Life in Two Hemispheres (1898). Yeats was more than aggravated by Duffy's appointment as editor of the New Irish Publishing Company in 1892 and his control over what Yeats had considered his project, the new Library of Ireland series.

Professor Dowden - See note, p. 114.

'Standish O'Grady's' - Standish James O'Grady (1846-1928). Known for his histories and novels, Standish O'Grady was born at Castletown Berehaven, County Cork. He was educated at Trinity College, Dublin and admitted to the Irish Bar. His best-known work was History of Ireland: Heroic Period (1878), but his other works included: The Crisis in Ireland (1882), Red Hugh's Captivity (1889), and The Story of Ireland (1894).

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O'Grady edited the All Ireland Review from 1900 to 1906, and had also edited The Kilkenny Moderator. He was considered by many to be the 'father of the Irish Literary Revival'. His books further include: Finn and His Companions (1892), The Bog of Stars (1893), Lost on Du Corrig (1894), In the Gates of the North: The Coming of Cuchullain (1894), The Chain of Gold (1895), In the Wake of King James (1896), Ulrick the Ready (1896), The Flight of the Eagle (1897), and Selected Essays and Passages (1917). O'Grady retired to the Isle of Wight in 1918.

Yeats mentions O'Grady's 'last book upon ancient Irish history'. This was probably Red Hugh's Captivity (1889), reissued as The Flight of the Eagle (1897). (See Yeats's review for the Bookman, August 1897, reprinted in Uncollected Prose, vol. II, pp. 47-51). Yeats's view of this book as 'rather wild, rather too speculative', echoes a letter to the editor of the Daily Express (Dublin), 27 February, 1895:

> Mr. O'Grady's Story of Ireland and his Red Hugh are the only purely artistic and unforensic Irish histories we have, but as they are limited, like every work of art, by the temperament of their writer, and show all events in a kind of blazing torchlight, they should be read with Dr. Joyce's [Patrick Weston Joyce, 1827-1914] careful and impartial and colourless volumes. (Letters, p.250).

In that letter, Yeats sent his list of thirty Irish books that he recommended. Six of these were books by Standish O'Grady.

p.201 'Thomas Davis ... Davitt' - See notes, pp. 126, 181.

p.202 'John O'Leary, John F. Taylor, Douglas Hyde' - See notes, pp. 125, 130, 129.

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Dr. Sigerson - George Sigerson (1836-1925). A physician, scientist, and man of letters, Sigerson was born at Holy Hill, Strabane, County Tyrone. He was educated both abroad and in Ireland at the Queen's Colleges in Galway and Cork. He received a degree from Queen's College in 1859 and then went to Paris to study medicine with Charcot and Duchenne. He returned to Dublin, practised medicine and became a Professor of Botany and also Zoology at the Catholic University. Sigerson taught himself Irish and with that skill he published The Poets and Poetry of Munster (1860). In 1897, his well-known Bards of the Gael and the Gall appeared. He wrote political articles for the newspapers and also published such pieces as: Modern Ireland (1868), History of the Land Tenures and Land Classes of Ireland (1871), and The Last Independent Parliament of Ireland (1918). He published various scientific papers and was a fellow of the Royal University. George Sigerson was later a Free State Senator. Yeats would have met him originally as a friend of O'Leary's in the 1880s. He was president of the National Literary Society from 1893. See Yeats's assessment of him in Memoirs, p.53.

Count Plunkett - George Noble Plunkett (1851-1948). Plunkett was born in Dublin and educated at Clongowes Wood College, Kildare, and France. He was called to the Irish Bar in 1886. Pope Leo XIII created him a hereditary Papal Count. Count Plunkett was the Director of the Science and Arts Museum in Dublin. He was the father of the 1916 leader, Joseph Mary Plunkett. Count Plunkett was also a minor poet. His

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publications include: God's Chosen Festival (1877), and verse which appeared in Songs and Ballads of Young Ireland (1888), Dublin Verses, by members of T.C.D. (1895), and Irish Love Songs (1897).

'Sinn Feiner' - Arthur Griffith's self-reliance movement became known as Sinn Fein ('we ourselves'). Griffith first used the name to explain his policies at a convention in Dublin in 1905. Sinn Fein was not founded as a party until 1906. See note, p.409, on Arthur Griffith for 'Dramatis Personae'.

Dr. Coffey - Denis J. Coffey (1865-1945). First president of University College, Dublin, from 1908 to 1940. Denis Coffey was born in Tralee, County Kerry. He received his education from the Medical School, Cecilia Street, Dublin and the Universities of Leipzig, Louvain and Madrid. He became Professor of Physiology at the Medical School in Cecilia Street in 1893. He was also a Physiology lecturer at Maynooth. In 1905, he became Registrar of the Medical School and this was followed by his presidency of University College, Dublin in 1908. He served on the Health Council of the League of Nations and chaired the Medical Registration Council of Eire from 1927 to 1945. He was also involved in the Gaelic League.

George Coffey - (1857-1916). Coffey was born in Dublin, educated at Trinity College, Dublin, and was a member of the bar. As an archaeologist, as well as being the Curator of Irish Antiquities, he was known for his publications. These included: Catalogue of Irish Coins in R.I.A. (1895), The Origins of

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Prehistoric Ornament in Ireland (1897), Guide to Celtic Antiquities in R.I.A., New Grange (1912), and The Bronze Age in Ireland (1913). He was also secretary to the National League.

p.203 Royal Dublin Society - The society's premises are situated at Merrion Road, Ballsbridge, Dublin. Founded in 1731 as the Dublin Society, it became the Royal Dublin Society in 1821. It was originally supported and partially controlled by the Irish parliament. The RDS, as it is commonly known, supported agricultural developments and the achievements of architecture, statuary and painting in Ireland. The Botanic Garden was founded as part of the society at Glasnevin in 1795. The Royal Dublin Society also had schools of architecture, ornament and drawing. Leinster House was the home of the Royal Dublin Society from about 1815 until 1921 when it was chosen as the meeting place for the Dáil and Senate. The library of the Royal Dublin Society was the basis for the National Library. Finally, the Royal Dublin Society is known internationally for its Horse Show held every August.

Patrick J. McCall - Patrick Joseph McCall (1861-1919). Poet, translator and song-writer. McCall was born in Dublin, and educated at the Catholic University School. He published a book on the Liberties in Dublin, a volume of Irish tales, The Fenian Nights' Entertainments, and numerous books of verse. These include: Irish Noinins (1894), Songs of Erin (1899), Pulse of the Bards (1904) and Irish Fireside Songs (1911).

Richard Ashe King - King was born in County Clare and received an M.A. from Trinity College, Dublin. He was a clergyman in

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the Church of England and was Vicar of St. Mark's, Low Moor. However, in 1885, he began to live as a writer. He went to London, where he contributed to Cornhill and Pall Mall Gazette. He published many novels including: The Wearing of the Green (1886), A Coquette's Conquest (1887), Love's Legacy (1890), A Geraldine (1893), etc. He was also the literary editor of Truth and published Oliver Goldsmith (1910) and Swift in Ireland (1896). The latter was reviewed by Yeats in the Bookman, June 1896. See Uncollected Prose, vol. I, pp. 406-8. See also Memoirs, p.54, for further comment on King.

Mansion House - The Mansion House on Dawson Street, Dublin, has served from 1715 as the official residence of the Lord Mayor. Joshua Dawson offered the Corporation this Queen Anne house built in 1705, for £3,500 and the 'Oak Room' was added to the original building. The exterior was remodelled in the nineteenth century. See Yeats's statement in On the Boiler (Cuala Press: Dublin, 1939), p. 10, reprinted in Explorations, p.409:

> All Catholic Ireland, as it was before the National University and a victory in the field had swept the penal laws out of its bones, swells out in that pretentious front.

'with a wolf-dog at its foot ... harp and shamrock and green cover' - Yeats wrote to Olivia Shakespeare, 1 August, 1921, on his renewed efforts to extend his memoirs after 'Four Years':

> I am mired in my propaganda in Ireland 1891-2-3-4, ... I am characterizing Hyde, AE, O'Grady, Lionel; and characterizing, without naming, my especial enemies, the Tower and wolf-dog, harp and shamrock, verdigris-green sectaries who wrecked my movement for the time. (Letters, p.672).

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Young Ireland - See note, p. 131.

Velasquez - See note, p. 168.

El Greco - Domenico Theotocopuli (1542-1614). A Spanish painter, El Greco was born in Candia, Crete. He studied under Titian in Venice and was influenced by Tintoretto and the Bassanos. In c.1575, he went to Toledo where he painted pictures for the church of Santo Domingo el Antiguo, in Toledo. He painted 'The Stripping of Christ Before the Crucifixion' in 1579 for the cathedral at Toledo and this brought him fame. Philip II asked him to paint at the Escorial in 1580 and the result was 'St. Maurice and His Legion'. This was followed by the 'Burial of Count Orgaz', St. Tomé, Toledo. In 1590, he painted subjects from the life of Christ for the church, Dona Maria de Aragon, Madrid. In 1597, his works for the chapel of San José, Toledo included: 'The Coronation of the Virgin', 'The St. Joseph', 'The St. Martin', and 'The Virgin with Saints'. El Greco also painted for a hospital of the Caridad, Illescas, 'San Ildefonso'. In 1613, he painted 'The Assumption', church of San Vicente, Toledo. Other works: 'The Dream of Philip II', 'St. Peter', 'St. Paul', 'St. Francis', 'St. Eugene', portrait of 'Neno Guevara', 'The St. Bernard' (1603), 'The Pentecost', 'The Laocoön', and 'The Baptism'.

p.204 'that took its poetical style' - See Yeats's essay, 'The Literary Movement in Ireland', North American Review, December 1899,

reprinted in Uncollected Prose, vol. II, pp. 184-196. It also appeared in a revised form in Lady Gregory's Ideals in Ireland (1901):

> Before 1891, Unionists and Nationalists were too busy keeping one or two simple beliefs at their fullest intensity for any complexity of thought or emotion; and the national imagination uttered, itself, with a somewhat broken energy, in a few stories and in many ballads about the need of unity against England, about the martyrs who had died at the hand of England, or about the greatness of Ireland before the coming of England .... The writers who made this literature .... They took their style from Scott and Campbell and Macaulay, and that 'universally popular' poetry which is really the poetry of the middle class, and from Beranger ...
>
> (Uncollected Prose, pp. 184-5)

Campbell - Thomas Campbell (1777-1844). A Scottish poet, Campbell was born in Glasgow. He received his education at a grammar school and the university of Glasgow. In 1797, he went to Edinburgh where he attended lectures on law. The Pleasures of Hope was published in 1799 and in 1800, he went abroad. Poems from this period include: 'The Soldier's Dream', 'Hohenlinden', and 'Ye Mariners of England'. Further famous poems were 'The Exile of Erin' and 'The Battle of the Baltic'. He returned to Edinburgh with the outbreak of war between Denmark and England, where he was introduced to Lord Minto who employed him as an occasional secretary in London. By 1803, Campbell had settled in London and in 1805, he received a pension from the government. He worked for the Star newspaper and published Gertrude of Wyoming in 1809. In 1812, Campbell lectured on poetry at the Royal Institution, London, and Sir Walter Scott suggested that he should try to obtain the Chair of Literature at Edinburgh University. In 1814, he went to Paris and inherited £4,000 the following year.

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Specimens of the British Poets came out in 1819 and in 1820, he became editor of the New Monthly Magazine. His other famous poem, 'Theodoric' appeared in 1824. Campbell helped to found the University of London and was elected Lord Rector of Glasgow University (1826-9). Letters from the South was published in 1837 during a stay in Paris and Algiers, which had begun in 1834. He also wrote Life of Mrs. Siddons (1842).

Macaulay - Thomas Babington Macaulay, Baron (1800-1859). An English historian, politician and essayist, born at Rothley Temple, Leicestershire. Macaulay attended Trinity College, Cambridge, from 1818. He was later a Fellow of the College. In 1826, he was called to the bar. His essay on Milton which appeared in the Edinburgh Review (August 1825) had already brought him public recognition. He entered the House of Commons in 1830 as an MP for Calne. He continued to write for the Edinburgh Review and composed his famous ballad on the Armada. In 1833, he took a seat in the Commons for Leeds and in 1834, sat on the supreme council of India. He returned to England in 1838 and became a member of parliament for Edinburgh. In 1839, he was secretary for war, Lord Melbourne's government. Lays of Ancient Rome was published in 1842 followed by Essays in 1843. Macaulay was Paymaster General in Lord Russell's ministry in 1846, but lost his seat in Edinburgh in 1847. The first two parts of the History of England was published in 1848, and in 1852, he once more sat for Edinburgh. His other works include: Pompeii (1819), Evening (1821), Montgomery (1830), Boswell (1831), Walpole (1833), Bacon (1837), Temple (1838), Clive (1840), Hastings (1841), History of England,

vols. III-IV (1855), V (1861), Speeches (1854), Miscellaneous Writings (1860), and Collected Work (1866).

Béranger - Pierre-Jean Béranger (1780-1857). A French poet and song-writer, Béranger was born in Paris. In 1804, he sent some of his work to Lucien Bonaparte who subsequently became interested in the young poet and gave him the pension from the Institute that he himself was supposed to receive. Through the influence of Bonaparte, he also managed to obtain a clerk's position in the university. Béranger became known for his political and satirical songs, and wrote down the majority of these in 1812. In 1813, he was elected to the Caveau Moderne. Copies of his famous songs such as 'Le Roi d'Yvetot' which was a satirical attack on Napoleon, made the rounds of the people. The collection of 1821 resulted in Béranger's imprisonment as well as the loss of his job at the university. He was further imprisoned at the publication of the fourth collection, and his song 'Le Vieux Drapeau' was popular in the Revolution of July. In 1848, Béranger was elected to the Constituent Assembly. He also wrote the unfinished Social and Political Morality. Béranger died in 1857 and Jules Brivois compiled a bibliography of his works which was published in 1876.

John Mitchel - (1815-1875). Born in Dungiven, County Derry, and educated at Newry and Trinity College, Dublin, Mitchel became a solicitor in 1840, practising in Newry and Banbridge. He began to write for the Nation, the Young Ireland journal, after meeting Davis and Duffy in Dublin. In 1848, John Mitchel

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founded the United Irishman (see note, p.131). That year he was arrested and tried for treason-felony. He was sent to Bermuda and also Van Diemen's Land. In 1853, Mitchel escaped to America, and published his famous Jail Journal, or Five Years in British Prisons (1854). In the States, he founded several newspapers, and used these to promote his pro-slavery views. Mitchel was imprisoned as a result and finally returned to Ireland in 1874. He was immediately elected MP for Tipperary, but the election was declared invalid, and he was re-elected in 1875. His other books include: Life of Hugh O'Neill (1845), History of Ireland from the Treaty of Limerick (1868), an edition of the Poems of Mangan (1859) and one of the Poems of Davis (1868). Mitchel died in 1875 at Newry. (see note, p. 264).

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

The Spirit of the Nation - This anthology was edited by Thomas Davis (see note, p.126) and published in Dublin in 1845. See Memoirs, p.65:

> Others who believed perhaps, as indeed thousands did, that The Spirit of the Nation was as great lyric poetry as any in the world would then say that I disliked it because I was under English influence - the influence of English decadent poets perhaps - and I would reply that it was they, whose lives were an argument over wrongs and rights, who could not escape from England even in their dreams.

p.206 Rosses Point - See note, p. 36 and note, p.471 on 'King Brian'.

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John Synge - John Millington Synge (1871-1909). The reference to 1907 is to Synge's Playboy of the Western World. John Synge was born at Rathfarnham, County Dublin. With the exception of four years of formal schooling, Synge was educated by a private tutor until his enrollment at Trinity College, Dublin in 1888. He began to study music at the Royal Irish Academy of Music in 1889 and seriously considered a career in music until about 1894. He received his degree from Trinity in 1892 and embarked on a journey to Germany in 1893. In 1895, he first visited Paris, and in April began his studies at the Sorbonne. Synge met Yeats and Maud Gonne in Paris in 1896. He joined L'Association Irlandaise in Paris with Maud Gonne and Yeats in 1897, but resigned shortly afterward. Yeats had visited the Aran Islands in 1896 and suggested that Sunge go there :

> ... So I urged him to go to the Aran Islands and find a life where all had been expressed.
> (The Tragic Generation, p.343)

Synge returned to Aran for four further summers from 1899 - 1902. In 1902, he wrote the plays In the Shadow of the Glen and Riders to the Sea. The former was produced by the Irish National Theatre Society in 1903 and Riders to the Sea was produced in 1904. In the Shadow of the Glen caused public protest in Ireland, foreshadowing the later controversy over his play The Playboy of the Western World. Synge became literary advisor of the Abbey when it opened at the end of 1904 and subsequently was a director. The Well of the Saints was produced at the Abbey in 1905 and Synge travelled with Jack Yeats (see note, p.61) through the west of Ireland. Synge

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became engaged to Abbey actress, Maire O'Neill (Molly Allgood: see note p.478) in 1906. She appeared as Pegeen Mike in the production of The Playboy of the Western World, in 1907. Riots resulted from this Synge play, but The Tinker's Wedding was produced by the Abbey in the same year. Synge died of Hodgkin's disease, 24 March, 1909 in Dublin. His last play, Deirdre of the Sorrows, was published by the Abbey in 1910. Other publications: The Aran Islands (1907), Poems and Translations (1909), In Wicklow, West Kerry and Connemara (1910) appearing in the Collected Works. See Yeats also in 'J.M. Synge and the Ireland of his Time', Essays and Introductions, (pp. 311-342) and 'The Controversy over the Playboy of the Western World', Explorations, (pp.225-228).See Yeats's further comments in 'Estrangement' and 'The Death of Synge'.

p.207 'Like the clangour of a bell' ... - This is the last stanza of Yeats's poem, 'Another Song of a Fool' which was published in The Wild Swans at Coole (1917). See Collected Poems, p.191.

Lever - Charles Lever, see note, p.172.

Thomas Moore - (1779-1852). Moore was born in Dublin and attended Trinity College, Dublin in 1794. He entered the Middle Temple, London, in 1799. Moore was a great success in London. In 1800, he published Odes of Anacreon and this was followed by The Poetical Works of the Late Thomas Little in 1801. His social success brought him an appointment as Registrar of the Admiralty Court in Bermuda in 1803. Moore did not stay

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and appointed a deputy. He visited the United States and Canada on the way back to London. In 1806, Odes, Epistles and Other Poems appeared. His famous Irish Melodies were published between 1807 and 1834. Lalla Rookh, Moore's Byronic poem, was published in 1817. In 1818, the dishonest practices of Moore's deputy in Bermuda left Moore with huge debts. He left England to avoid prison in 1819 and first went to Italy where he met Byron. He lived in France until 1822 when he returned to Sloperton Cottage, Wiltshire. Moore was granted a pension in 1835. Until his death in 1852, he suffered from mental illness. His other publications include: The Memoirs of Captain Rock (1824), Life of Sheridan (1825), The Epicurean (1827), Life of Fitzgerald (1831), and History of Ireland (1835). Moore also is famous for burning Byron's memoirs and he wrote a Life of Byron in 1830.

Moore's Melodies - Thomas Moore began to publish his Irish Melodies in 1807. The music for them was arranged by Sir John Stevenson from what were supposed to be old Irish tunes. These songs made both Moore's reputation and his fortune, although the latter was not to last. Yeats would have preferred the same to be true of the former, but despite this he did once suggest that the Melodies be included as a necessary book in a proposed Young Ireland League scheme to establish small local libraries. (United Ireland, 3 October, 1891. See Uncollected Prose, vol. I, p.208). Moore continued publishing the series until 1834.

p.208 Lalla Rookh - Thomas Moore also profited financially by this poem, which was his response to an offer, made by the firm of

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Longmans in 1812, of £3,000 for the writing of an oriental romance. Lalla Rookh appeared in 1817.

D. J. O'Donoghue - David James O'Donoghue (1866-1917). O'Donoghue was born in Chelsea, London. His parents were originally from Cork and in 1896, O'Donoghue moved to Dublin. He is remembered for the dictionary Yeats mentions, Poets of Ireland (1892), which was enlarged for the edition of 1912. He was appointed librarian to University College, Dublin, in 1909. His other publications include: Life and Writings of J.C. Mangan (1897), Life of William Carleton (1896), Life of Emmet (1903), Humour of Ireland (1894). O'Donoghue was also a bookseller in Dublin for several years.

p.209 'I shared a lodging' - Yeats was still living at home with his family, 3 Blenheim Road, Bedford Park (see note, p.137). In late 1892, he briefly shared rooms with John O'Leary at Lonsdale House, St. Lawrence Road, Clontarf, Dublin. He returned to London at the end of the year.

Whistler - See note, p.113.

Bedford Park - See note, p.65.

'my father had painted his portrait' - John Butler Yeats painted two oil portraits of O'Leary. The first portrait was painted in 1892. The second was painted in 1904 and is in the National Gallery of Ireland.

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Cato - Marcus Porcius Cato, Cato the Younger or Cato Minor (95-46 B.C.). A Roman philosopher, also known as Uticensis and famous for his honesty. In 67 B.C. he was the military tribune in Macedonia and later received a provincial appointment in Asia. He prosecuted L. Licinius Murena, consul-elect, for bribery in 62 B.C. During the conspiracy of Catiline, he supported Cicero and opposed Julius Caesar. He continued to oppose Caesar and in 58 B.C. was sent on a mission to Cyprus. In 56 B.C., he returned to continue fighting the triumvirs and, by 54 B.C., managed to obtain a praetorship. He failed to win a consulship and was going to retire when the civil war began in 49 B.C. He supported Pompey and further fought against Caesar after the defeat at Pharsalus, when he led a group into Africa. He held Utica, but with the defeat at Thapsus in 46 B.C., he stayed on while his supporters escaped, and committed suicide. See the Life by Plutarch.

Brutus - Marcus Junius Brutus (c.85-43 B.C.). Despite his support of Pompey against Caesar in the civil war, Brutus was pardoned after the victory of Pharsalus by Caesar. He was then appointed governor of Cisalpine Gaul in 46 B.C. and by 44 B.C., he was city praetor. He was further promised the governorship of Macedonia but instead became the leader of the conspiracy against Caesar, which successfully murdered him in 44 B.C. He escaped to the East with Cassius where they took Macedonia and fought against Antony. They were defeated by Octavian and Antony at Philippi in 42 B.C., and Brutus committed suicide. Some of his correspondence with Cicero still survives. See the Tyrrell and Purser edition of Cicero's Letters (1879-1899).

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The Possessed - Fyodor Dostoyevsky's The Possessed had been published in 1871.

p.210 'Gladstone's Home Rule Bill' - William Ewart Gladstone (1809-1898). Gladstone was converted to the concept of Home Rule for Ireland after 1882. He came into office in 1886 committed to Home Rule. This split the Liberal Party and the bill for Home Rule was defeated. Gladstone then took the issue to the country in the form of a general election and lost. In July of 1892, the Liberals again won a majority. In February 1893, Gladstone introduced a second Home Rule bill. This bill succeeded in passing through the Commons, September 1893, but was rejected by the House of Lords a week later. Gladstone resigned in March 1894, and 'The Union of Hearts' was over.

p.211 County Tipperary - A county in Munster, also called Tiobraid Arann, or the well of river Ara. O'Leary was born in the town of Tipperary in this county, and had inherited some property there.

p.211 'I did not come here to complain' - See note, p. 125 on John O'Leary. Yeats originally used this story in 'Reveries Over Childhood and Youth'. John O'Leary died in 1907.

p.212 Savage Landor - Walter Savage Landor (1775-1864). A poet and essayist, Landor was born in Warwick and attended Trinity College, Oxford in 1793, but was suspended over a shooting incident. It was the foretaste of a life of constant controversy. He spent the year 1796 at Tenby, South Wales, where he met Rose Aylmer and worked on Gebir (1798). Poems had been published in 1795.

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Rose Aylmer died in 1800 and Landor wrote the famous elegy for her (1806). In 1807, he toured the Lake District. He met Robert Southey in Bristol and formed a lasting friendship with him. Landor decided to go to Spain to fight Napoleon and received the honorary rank of colonel in the Spanish Army. Upon returning to Britain, he settled in Wales, but was forced to leave by 1814 in view of the pressure of a variety of lawsuits. From there, Landor lived in France and Italy. In 1824, his prose work, Imaginary Conversations appeared, and further volumes were published in 1828 and 1829. In 1832, he returned to London for a visit, and later left Italy altogether to settle again in England. At that time, he deserted his wife (he had married Julia Thuillier in 1811), and children. He became friends with John Forster and Charles Dickens. A collected edition of his works came out in 1846. At the end of the 1850s, Landor went back to Italy, and lived the last five years of his life permanently in Florence. Other works include: Poetry by author of Gebir (1802), Simonidea (1806), Count Julian (1812), Idyllia Heroica (1820), Citation and Examination of William Shakespeare (1834), Pericles and Aspasia (1836), Satire on Satirists (1836), The Pentameron and Pentalogia (1837), High and Low Life in Italy (1837), Literary Hours (1837), Andrea of Hungary (1839), Fra Rupert (1840), Hellenics (1847), Poemata et Inscriptiones (1847), Italics (1848), Conversations of the Greeks and Romans (1853), Last Fruit Off an Old Tree (1853), Antony and Octavius (1856), Dry Sticks Fagoted (1858), and Heroic Idylls (1863).

'Stephens, the founder of Fenianism' - James Stephens (1825-1901). Stephens was born at Kilkenny and was a civil engineer on the

Limerick and Waterford railway, when he joined the Young Irelanders (see note, p.131). He was with Smith O'Brien (see note, p.461) in 1848 and was wounded at Ballingarry, 29 July. With Michael Doheny (1805-1863) he planned to kidnap the Prime Minister, Lord John Russell, but this plan went awry, and Stephens left the country, 24 September. He went to Paris, where he met John O'Mahony (1816-1877) and Thomas Clarke Luby (1821-1901). O'Mahony and Doheny went to America to organize the IRB, while Stephens and Luby returned to Ireland to organize the Fenian Brotherhood. Stephens organized it on military principles, and visited the United States of America to raise funds in 1858 and 1864. In 1862, he published On the Future of Ireland, and on its Capacity to exist as an Independent State. By A Silent Politician. Stephens founded a newspaper in 1863, called the Irish People. This paper was edited by Charles Kickham (see note, p.353), Luby and John O'Leary. Stephens told the Americans in his 1864 visit that a rising would take place on 20 September 1865. The rising did not occur and instead the offices of the paper were raided on 15 September, 1865. The leaders were arrested immediately, but Stephens was not arrested until 11 November. He managed to escape to Paris, going on to New York, where the American Fenians denounced him. The discredited leader quickly left for Paris and lived as a journalist and teacher. In 1886, a public subscription made it possible for him to return to Ireland. He resided in Blackrock, County Dublin until his death.

The Secret Rose - This collection of fictional stories was published in 1897 (Lawrence & Bullen: London). See Mythologies, for the

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reprinting of the stories. Althea Gyles, the 'strange red-haired girl' (see note, p. 273) designed the cover for the original publication.

'it was unreadable' - John O'Leary's memoirs were published as Recollections of Fenians and Fenianism in 1896. Yeats reviewed it for The Bookman, February 1897. See Uncollected Prose, vol. II, pp. 35-37.

Wanderings of Oisin - See note, p. 102 .

p.213 Mask and Image - See notes, pp. 188 , 282.

Taylor - See note, p. 130. John Francis Taylor delivered the inaugural address to the Young Ireland Society, 'Parliaments of Ireland', on the 29 January, 1886.

'to save a nation' - See note, p. 127.

p.214 'Born in some country town' - See my introductory essay, pp 13 for the original of this paragraph meant for 'Reveries Over Childhood and Youth'.

'Emerson's Oversoul' - Ralph Waldo Emerson (1803-1882). American poet and essayist. His essay 'The Over-soul' was published in Essays, first series (1841).

p.215 York Powell - See note, p. 145.

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The Playboy of the Western World - See note, p. 246.

J. F. Taylor died in 1902. The Playboy of the Western World was not published until 1907.

p.216 Owen Roe O'Neill - (1590–1649). The nephew of Hugh O'Neill, he joined the Spanish military in 1610. He distinguished himself abroad in actions such as the defence of Arras against the French in 1640. In 1642, O'Neill came home to Ireland for the anticipated Ulster rising. He became general of the rising and came to control the majority of Ulster. In 1645, Archbishop Giovanni Baptists Rinuccini, the Papal legate, arrived in Ireland. O'Neill was supplied with money and arms by Rinuccini and supported the Archbishop. In 1646, on 5 June, O'Neill had his great victory in defeating the Ulster Scots under Monro at Benburb, County Tyrone. He failed to take advantage of this victory and went instead with Rinuccini into Kilkenny where the Archbishop appointed a new supreme council of the Confederacy. The Confederacy never took Dublin and the Archbishop's poor handling of the council and Confederacy left him with no influence and the Confederacy in civil war. Rinuccini left Ireland in February 1649. O'Neill had been released from his position as head of the Ulster army because of his backing of the Archbishop; however, he continued to hold out in the north. On the 15 August, 1649, Oliver Cromwell came to Ireland. O'Neill died soon after at Cloughoughter Castle, County Cavan on 6 November, 1649. John F. Taylor published Owen Roe O'Neill in 1896 (Unwin: London). See Memoirs p.195 for further comment by Yeats.

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Carleton - William Carleton (1794-1869). Irish novelist and short story writer. Carleton was born at Prillisk, County Tyrone. His parents were Gaelic speaking and he heard many of the old legends from his father. In 1826, he went to work for the Christian Examiner, Dublin and stayed with the paper until 1831. In 1830, he published Traits and Stories of the Irish Peasantry. This was followed by numerous editions of the book and much of Carleton's material was taken from his experiences in travelling to Dublin from Ulster. His other works include: Fardorougha, the Miser (1839), The Tithe Proctor (1847), and The Black Prophet (1847). Carleton also wrote for several journals. He converted from Catholicism to the Church of Ireland after marrying a protestant. However, in his writings, he criticized both peasant catholics and protestant landlords. His views reflected those who were paying him, and he accepted a Civil List Pension in turn for ceasing to write for a revolutionary paper, The Tribune. Yeats edited Stories from Carleton (Walter Scott: London, 1889). He also reviewed Carleton's Red-Haired Man's Wife in the Scots Observer, October 1889. See Uncollected Prose, vol. I pp. 141-6.

Lady Gregory - Lady Isabella Augusta Gregory (1852-1932), born at Roxborough, County Galway. She married Sir William Gregory (see note, p.444) who owned the nearby estate of Coole Park, in 1880. He died in 1892. In 1896, Lady Gregory met Yeats in London and he visited Coole Park for the first time. Yeats, Lady Gregory and Edward Martyn (see note, p.365), founded the Irish Literary Theatre, which finally became the Abbey Theatre in 1904. Lady Gregory's work for the theatre

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was substantial both in terms of her efforts as a director and as a contributing playwright. Her plays include: The Poorhouse (with Douglas Hyde, produced 3 April, 1907), The Rising of the Moon (9 March, 1907), Spreading the News (27 December, 1904), Kincora (25 March, 1905, revised version 11 February, 1909), Hyacinth Halvey (19 February, 1906), The Gaol Gate (20 October, 1906), and The Workhouse Ward (20 April, 1908). See Seven Short Plays (Maunsel: Dublin, 1909). Lady Gregory also created the 'Kiltartan' dialect (see note, p.443), and translated Celtic legends from the Gaelic, as collected in Cuchulain of Muirthemne (1902), and Gods and Fighting Men (1904). She wrote a personal account about the establishment of an Irish theatre, entitled Our Irish Theatre: A Chapter of Autobiography (1913). Her impact on Yeats, as friend, patron and even literary collaborator, is beyond measure. See Yeats's own account and tribute in 'Dramatis Personae'. See also his poem, 'Beautiful Lofty Things' (Collected Poems, p.348).

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

p.217 O'Rahilly - Egan O'Rahilly or Aodhagán Ó Rathaille (1670-c.1726). A Gaelic poet, O'Rahilly was born in Sliabh Luacra, near Killarney, County Kerry. He may have studied at Killarney in a school which was both classical and Gaelic. O'Rahilly was known for his laments about the demise of the Gaelic order. He was equally famous for his satires on the new planters. Pádraig Ua Duinnin edited O'Rahilly's poetry for the Irish Texts Society (London, 1900). The poet is buried in Muckross Abbey, outside Killarney.

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'The periwinkle and the tough dog-fish
Towards evening time have got into my dish' - This translation is by James Stephens. See Reincarnations (Macmillan: London, 1918), p. 35. Also Richard J. Finneran cites Stephens as the unnamed author in his paper, The Olympian and the Leprechaun (Dolmen Press: Dublin, 1978), p.16 and p.34.

p.218 'Craoibhin Aoibhin' - Also An Chraoibhinn Aoihinn, or the sweet branch. Douglas Hyde published his poems in the Nation, Dublin University Review, Celtic Times, Young Ireland and other journals under this name.

Fairy and Folk Tales - Fairy and Folk Tales of the Irish Peasantry was edited by Yeats and published in 1888 (Walter Scott: London). Hyde's translation of 'Teig O'Kane' appeared in this volume. (See Uncollected Prose, vol. I, pp. 382-7).

Beside the Fire - Beside the Fire: A Collection of Irish Gaelic Folk Stories was published by Hyde in 1890 (David Nutt: London).

Yeats tells us in Memoirs p.54:

> The man most important to the future was certainly Dr. Douglas Hyde. I had found a publisher while still in London for his Beside the Fire and Love Songs of Connacht, and it was the first literary use of the English dialect of the Connacht country people that had roused my imagination for these books.

See Uncollected Prose, vol. I, pp. 186-190, for Yeats's review of Beside the Fire in the National Observer, 28 February, 1891.

William Ernest Henley - See note, p.153.

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Abhla de'n Craoibh - Yeats probably means Ubhla de'n Craoibh (1900), which means 'Apples from the Branch'. This title is a direct reference to Douglas Hyde's Gaelic name, 'An Craoibhin Aoibhin', or 'the sweet branch'.

p.219 'The Harps and Pepperpots got him' - Douglas Hyde was the first president of the Gaelic League, founded in 1893.

See Yeats's comments on p.203 of 'Ireland After Parnell':

> ... there were many who at that time found it hard to refuse if anybody offered for sale a pepper-pot shaped to suggest a round tower with a wolf-dog at its foot, who would have felt it inappropriate to publish an Irish book that had not harp and shamrock and green cover,...

See also note, p.240.

'Dear Craoibhin Aoibhin, ... impart to us' - From Yeats's poem, 'At the Abbey Theatre', written in May 1911. It first appeared in The Irish Review, December 1912 and was reprinted in The Green Helmet and Other Poems (1912). See Collected Poems, p.107, and also Jeffares, A Commentary on the Collected Poems of W.B. Yeats, pp. 111-2.

p.220 Jack Nettleship - See note, p.72.

'to offer it the show of violence' - Hamlet, I, i.143.

'a swan-song over all that he had held most dear' - Yeats wrote of O'Grady in 'A General Introduction for my Work':

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> When modern Irish literature began, O'Grady's influence predominated. He could delight us with an extravagance we were too critical to share; a day will come, he said, when Slieve-na-mon will be more famous than Olympus; yet he was no Nationalist as we understood the word, but in rebellion, as he was fond of explaining, against the House of Commons, not against the King .... Both O'Gradys [also Standish Hayes O'Grady, see note, p.] considered themselves as representing the old Irish land-owning aristocracy; both probably, Standish O'Grady certainly, thought that England, because decadent and democratic, had betrayed their order. (Essays and Introductions, pp. 512-13)

p.221 History of Ireland - Standish O'Grady's The History of Ireland: Heroic Period, published 1878-80.

'Finn, and Oisin' - See notes, pp. 229, 228.

Cuchulain - Or Cuchulinn, mythical hero of Ulster. Joseph Campbell characterizes him as an 'Irish Achilles' in The Masks of God - Occidental Mythology (The Viking Press: New York, 1964), p.303. He is thought to have existed at the beginning of the Christian period, and according to legend, was educated at Emain Macha (modern Armagh). Cuchulain was excellent in everything he did and possessed extraordinary strength. He defended Ulster against Queen Maeve when she sought to capture the brown bull of Cooley in the Gaelic epic, the Tain. Cuchulain was married to Emer at Lusk, and she also plays a part in the legends. Yeats used Cuchulain as his own hero in his writings many times. (See Birgit Bjersby, The Interpretation of the Cuchulain Legend in the Works of W.B. Yeats, Uppsala Irish Studies I (Lundequistska Bokhandeln: Uppsala: Hodges,

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Figgis: Dublin, 1950). See his plays, On Baile's Strand, The Only Jealousy of Emer, and The Death of Cuchulain. The references to him in Yeat's poems are numerous but see 'Cuchulain's Fight with the Sea' (1892), and then, 'Cuchulain Comforted' (1939), Collected Poems, pp. 37, 395.

O'Curry - Eugene O'Curry or Eoghan O'Comhraidhe (1796-1862). A self-educated Gaelic scholar, O'Curry was born in Dunaha, near Carrigaholt, County Clare. In 1834, O'Curry began work in the Ordnance Survey of Ireland. After the work for the survey finished in 1837, he began to catalogue and copy Irish manuscripts in the Royal Irish Academy, Trinity College, Dublin, and in the British Museum. O'Curry and John O'Donovan founded the Archaeological Society in 1840. O'Curry continued to work with Irish texts and translated 'Cath Mhuighe Leana' ('Battle of the Plain of Leana'), and 'Tochmarc Moméra' ('Courtship of Momera'), published in 1855. He was a member of the Celtic Society and was Professor of Irish History and Archaeology at the Catholic University of Ireland from 1854. O'Curry's lectures were published in 1861. Manners and Customs of the Ancient Irish, three volumes of lectures, were published posthumously in 1873.

The Bog of Stars - The Bog of Stars, and Other Stories and Sketches of Elizabethan Ireland, was published in 1893. This was part of the Library of Ireland series.

Lionel Johnson - Johnson was converted to Catholicism in 1891, and seemed to acquire with conversion a strong patriotism for

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Ireland. Both his Poems (1895) and Ireland, with Other Poems (1897), show this new-found nationalism. (See Yeats's review of Ireland, with Other Poems for The Bookman, February 1898, in Uncollected Prose, vol. II, pp. 88-91.) Johnson first visited Ireland, September 1893. He came again in April 1894 and May 1898. See note, p.199.

p.222 'At the Rhymers',... Seven Dials' - See note on the 'Rhymers' Club,' p.199. Seven Dials is part of the area known as St. Giles in London, south of Bloomsbury and the British Museum, and north of Trafalgar Square. Today it includes such streets as Monmouth and Neal Street, but it began in the late 1600s in accordance with the planning of a builder named Thomas Neale; the original streets included St. Andrews, Earl, White Lion and Queen Streets. It was first a piece of land called 'Cock and Pye Fields' from an inn located at the north-west corner of Long Acre and the original conception was of seven streets in a star pattern with a Doric pillar as the centre. By 1720, the streets with dial were all in place, and in 1773, the pillar was removed in a search for a supposed treasure. It was later set up to honour the Duchess of York, who died in 1820, on Weybridge Green. One of the dials became a stepping stone at the Ship Inn, Weybridge and is now outside the Weybridge Museum. Dickens mentions Seven Dials in Sketches by Boz (1835-5) and in the later 1800s the area became well known for its poverty.

'He had the delicate strong features' - Yeats wrote:

> Lionel Johnson, determined, erect, his few words dogmatic, almost a dwarf but beautifully made, his features cut in ivory. ('Modern Poetry: A Broadcast', Essays and Introductions, p.491).

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He wrote to Olivia Shakespeare, who was Lionel Johnson's cousin, on 1 August, 1921:

> Today I have just finished a long description of Lionel, comparing his head to the head of a Greek athlete you showed me at the British Museum. (Letters, p.671)

p.223 The Dark Angel - This poem was written by Johnson in 1893 and first appeared in The Second Book of the Rhymers' Club (1894). It was subsequently published in Poems (1895). For the text, see Ian Fletcher's edition, The Complete Poems of Lionel Johnson (Unicorn Press: London, 1953), pp. 65-7.

p.224 Mystic and Cavalier - Yeats edited a selection of Johnson's verse for the Dun Emer Press entitled Twenty One Poems (Dundrum: 1905). 'Mystic and Cavalier' was included, but had first been published in The Second Book of the Rhymers' Club (1894) and then in Johnson's Poems (1895). The poem had been written in 1889 and dedicated to fellow Rhymer, Herbert Horne (see note, p.205). See Ian Fletcher's edition of The Complete Poems of Lionel Johnson, pp. 29-30, for the full text of the poem.

'Sir Charles Gavan Duffy arrived' - Duffy had returned from Australia years before and had been living in retirement in the south of France from 1880. In the summer of 1892, much to Yeats's concern, he became interested in the 'New Irish Library' scheme. See note, p.234.

'Carlyle's Heroes and Hero-Worship' - Thomas Carlyle's (1795-1881) book, Heroes and Hero-Worship was published in 1841.

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p.225 'The standard history of Young Ireland' - Duffy wrote Young Ireland: a Fragment of Irish History 1840-50 (1880), and Four Years of Irish History 1845-1849 (1883).

'At some public meeting ...' - Duffy lectured on the idea of an Irish publishing firm on 8 August, 1892. The Irish Literary Society held a meeting about the plan on 20 August.

p.226 Newry - In County Down. John Mitchel (see note, p. 224) died in Newry, 20 March, 1875.

'to struggle with him over the control of the company' - See Yeats's letters to the Freeman's Journal on this subject, 6, 8, 10 September, 1892. These are reprinted in Uncollected Prose, vol. I, pp. 240-244.

'Edwin Ellis's' - See note, p. 118.

p.227 Roscommon - Or Ros Comain, meaning St. Coman's Wood. There is both a town and county of this name in the west of Ireland bordering County Galway and County Mayo. St. Coman founded a sixth century monastery here. The English built a castle where the town is, which was used as an outpost in Connacht against the O'Conors. Douglas Hyde lived at Frenchpark, County Roscommon. Yeats stayed there in April 1895.

Archbishop Walsh - William J. Walsh (1841-1921). Catholic Archbishop of Dublin and Primate of Ireland, William Walsh was born in Dublin and educated under Newman (see note, p. 318), at the Catholic University and at St. Patrick's College, Maynooth. From 1867 to 1878, he was Professor of Theology

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at Maynooth. Subsequently, he was vice-president of the college in 1878 and became president in 1881. In 1885, he was appointed Archbishop. Archbishop Walsh was the first Chancellor of the National University of Ireland.

'the always benevolent friend' - The friend was T.W. Rolleston (see note, p.203). See Yeat's account in Memoirs, pp. 80-2 and Yeats's letters to Edward Garnett, John O'Leary, and T. Fisher Unwin (see notes, pp. 233, 125), in Letters, pp. 215-227. He wrote to Unwin:

> ... it is only fair for me to tell you that I think Mr. Rolleston has been a little hasty in submitting to you a scheme the details of which are quite unknown to us here. We hold strong views about the question of the proposed books and their writers and naturally would like to have a voice in drawing up whatever scheme be submitted to you for acceptance, rejection or modification. (pp. 221-22).

p.228 'two sub-editors appointed' - The sub-editors were T.W. Rolleston and Douglas Hyde.

'Thomas Davis's ... historical essay' - The Patriot Parliament of 1689 (1893), was the first volume of the New Irish Library series. O'Grady's The Bog of Stars and Other Stories and Sketches (1893), was the second volume. Hyde's The Story of Early Gaelic Literature appeared in 1895.

Stephen Phillips - (1864-1915). Poet and dramatist, Stephen Phillips was born at Somertown, Oxford, and received his education at Stratford and Peterborough. He attended Queen's College,

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Cambridge, but left in his first year to join F.R. Benson's dramatic company. In 1884, Orestes and Other Poems was published. He contributed to a book of verse called Primavera in 1890, and in 1894 his Eremus appeared. Phillips left Benson's company in 1892. In 1898, Poems was printed. He was commissioned to write a play by George Alexander and in 1900, Paolo and Francesca was published. The latter was his greatest success and was performed at the St. James's Theatre in 1901. Other plays included: Herod (1900), Ulysses (1902), The Sin of David (1904), Aylmer's Secret (1905), Nero (1906), Faust (1908), The Bride of Lammermoor (1908), Pietro of Siena (1910), The King (1912), The Adversary (1913), and Armageddon (1915). Phillips edited the Poetry Review from 1913 until his death. His other books of poems include: New Poems (1908), The New Inferno (1911), Lyrics and Dramas (1913), and Panama and Other Poems (1915).

Francis Thompson - See note, p. 206.

p.229 'We had planned small libraries' - The National Literary Society sponsored the project.

Maud Gonne - See note, p. 151. Maud Gonne served on the founding committee of the National Literary Society and in the winter of 1903, lectured on behalf of the small libraries project. She established three of the seven libraries the National Literary Society succeeded in organizing. See Nancy Cardozo's biography of Maud Gonne, p. 108.

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p.230 Mr. Stephen MacKenna - (1872-1934). Stephen MacKenna was born in Liverpool. He translated Plotinus between the years 1917-1930 and also tranlated Porphyry. MacKenna had been a journalist in London before going to Paris where he met Synge, O'Leary, Maud Gonne and Yeats. He remained a close friend of Synge's throughout the life of the latter. In 1897, MacKenna fought for Greece against Turkey. He was European correspondent of the New York World but soon resigned and returned to Dublin. There he was involved in the Irish language revival and was on the staff of the Freeman's Journal. In 1923, he left for England, where he died in 1934.

Plotinus - (c.204-270). Plotinus was born in Egypt and studied philosophy at Alexandria. He was with the Emperor Gordian in action against Persia, and later escaped to Antioch when Gordian was assassinated in Mesopotamia. In the year 244, he went to Rome where he founded his own school. His famous teachings were recorded by his pupil Porphyry who undertook to edit and order his lectures. Plotinus is known as the main philosopher of Neoplatonism.

'I tried to persuade Maud Gonne to be that hostess' - Yeats had first asked Maud Gonne to marry him in 1891. He proposed again in 1894.

p.231 'A half-mad old man' - Charles McCarthy Teeling (see note, p.132).

p.232 Sappho - A Greek lyric poet, Sappho or Psappho, was born c.600 B.C. in Lesbos. She is thought to have come from an aristo-

cratic Mytilenean family and was contemporary with Pittacus and Alcaeus. It is also assumed that she was banished, as were many aristocrats at the time, and then went to Sicily. Tullius Laurea attests to the existence of nine books of her poems as does Suidas. Eight books of lyric poetry are known to exist and are generally arranged by metre such as the well-known Sapphic stanza. Swinburne both translated Sappho and attempted to imitate the Sapphic stanza.

Forster - William Edward Forster (1818-1886). Politician and Chief Secretary for Ireland, Forster was born in Bradpole, Dorset. He was educated at the Friend's school, Tottenham, and had visited Ireland with his father in 1846-7 to distribute the Friend's relief fund for the famine. Forster first stood as Liberal candidate for Leeds, 1859, but did not win the seat. In 1861, he was returned unopposed for Bradford, and this recurred in 1865 and 1868. In Earl Russell's ministry, 1865, he became under-secretary for the colonies. He pushed through the education bills of 1867 and 1868, and the Elementary Education bill was introduced on 17 February, 1870. Despite great controversy, this also passed, and Forster was then involved in passing the Ballot Act of 1872. He was returned for Bradford in 1874. With Gladstone's return to office in 1880, he became chief secretary for Ireland and Lord Cowper was appointed lord-lieutenant. On 24 January, 1881, the Coercion bill was introduced by Forster, or 'The Protection of Person and Property (Ireland) bill'. This was to counteract the Land League and its outgrowths of violence. He was named 'Buckshot' by the nationalist press and became very unpopular in Ireland. With

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the arrest of Parnell, 13 October, 1881, Forster had to travel with tight protection against assassination. Both Forster and Lord Cowper resigned when Gladstone decided to release Parnell, 2 May, 1882. Shortly thereafter, Forster's successor, Lord Frederick Cavendish and his under-secretary, Burke, were murdered in Phoenix Park (6 May, 1882). At the start of the 1883 session of parliament, Forster charged Parnell with complicity in such crimes in Ireland:

> It is not that he himself directly planned or perpetrated outrages or murders; but that he either connived at them or when warned -. (Forster finally concluded): Those miserable wretches who planned the murders in Dublin, they took not, indeed, the letter of the Hon. Member's advice, but what seemed to them its spirit. (Hansard, House of Commons debate, 3s, cclxxvi, cols. 607-33, 22 February, 1883. As cited by F.S.L. Lyons in Charles Stewart Parnell (Collins: London, 1977), p.243).

p.233 'Now you must be baptized of the gutter' - Yeats wrote to Lady Gregory, 10 April, 1900:

> In a battle like Ireland's, which is one of poverty against wealth, we must prove our sincerity by making ourselves unpopular to wealth. We must accept the baptism of the gutter. (Letters, p. 339)

p.234 Fitzgibbon - Gerald Fitzgibbon (1837-1909), born in Dublin. In 1858, he was a classical scholar at Trinity College, Dublin and received an honorary LL.D. in 1895. In 1860, Fitzgibbon was called to the Irish bar. In 1876, he became the law advisor to Dublin Castle. The following year, Fitzgibbon was made solicitor-general for Ireland. He held this position until he was promoted to Lord Justice of Appeal on 13 December, 1878. He was also elected a bencher of the King's Inns and in

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1879, he was made a privy councillor of Ireland. Fitzgibbon was also a member of the English bar and became a privy councillor of England in 1900. Fitzgibbon was a commissioner of national education in Ireland from 1884 to 1896. Yeats mentions in a footnote on p. 235, 'Ireland After Parnell', that Joyce also used John F. Taylor's speech against Fitzgibbon in Ulysses. This version of the speech is found in 'Aeolus', and is quoted by a character Professor MacHugh. MacHugh actually calls it 'the finest display of oratory I ever heard':

> It was the speech, mark you, the professor said, of a finished orator, full of courteous haughtiness and pouring in chastened diction, I will not say the vials of his wrath but pouring the proud man's contumely upon the new movement. (1934 American edition, p.139)

This statement referred to Fitzgibbon's speech and in response to the tone of Fitzgibbon, Joyce quotes Taylor as characterizing the Lord Justice as similar to 'the voice of that Egyptian high-priest raised in a tone of like haughtiness and pride'. For the full version, see pp. 140-1 in the American edition, 1934. These speeches occurred at the Law Students' Debating Society on 24 October, 1901. Taylor was defending the study of the Irish language and thus the reference by Joyce to the 'new movement'. The Gaelic League had been founded in 1893.

p.235 Kingsley - Charles Kingsley (1819-1875). A poet, novelist, social reformer and clergyman, Kingsley was born in Dartmoor, Devon. He attended King's College, London and entered Magdalene College, Cambridge in 1838. He was ordained in 1842 and was chaplain to Queen Victoria in 1859. He had published The Saint's Tragedy in 1848 and his better novels included Westward Ho! in 1855 and

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At Last in 1871. He was Professor of Modern History at Cambridge from 1860 to 1869. In 1873, he became a canon at Westminster, and died in 1875. He also wrote the novels Hypatia (1853) and Two Years Ago (1857). His books for children included: The Heroes (1856), Water-Babies (1863), and Madam How and Lady Why (1869).

Edward Dowden - See note, p. 114. Dowden spoke some unflattering words about Irish literature in 1895. A lecture was given on Samuel Ferguson (see note, p. 393), at the Leinster Lecture Hall, Dublin on 14 January, 1895. Edward Dowden made his own comments after the lecture. These comments were quoted in the Daily Express (Dublin), 15 January, 1895, and characterized Irish Literature are having an 'undue tendency to rhetoric ... sentimentality, ... and deficiency of technique'. (Quoted, Uncollected Prose, vol. I, p.346). The published comments created a controversy in which Standish O'Grady and Yeats were both involved. See Yeats's letters to the Daily Express, 26 January, 7 February and 8 March, 1895, reprinted in Uncollected Prose, vol. I, pp. 347-49, 351-53.

p.236 Ely Place - The house was 3 Upper Ely Place (see note, p. 121 for the 'Hermetic Society'). Ely Place is north of St. Stephen's Green, at the end of Hume Street, and the top of Merrion Street. Georgian in architecture, it was named after the Earl of Ely who built Ely House in 1770.

Theosophists - See note, p. 121 .

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'in the name of the engineer' - Ian Fletcher identifies the engineer as E.J. Dick, who established the house in April 1891. Other residents included George Russell (see note, p.106), D.N. Dunlop, H.M. Magee, W.K. Magee ('John Eglinton', see note, p.275), and Edmund J. King. See Ian Fletcher, 'Poet and Designer: W.B. Yeats and Althea Gyles', Yeats Studies, 1 (1971) 43.

Board of Works - In Dublin. This began as the Surveyor-General's Department and was transferred to the Barrack Board about 1760. The members were then called 'Commissioners of the Barracks and Civil Buildings'. In 1831, this group became the Board of Works.

Prophet Harris - Thomas Lake Harris (1823-1906). The founder of the Brotherhood of the New Life, Harris enjoyed a following in England, after having begun his career as a Universalist Minister. His community, however, was established in Wassaic, New York in 1861 and then relocated in Amenia, New York in 1863. In 1867, it moved again to Brocton, New York and became known as Salem-on-Erie. Harris finally moved to California with some of the group in 1875. See his publications such as God's Breath in Man and in Humane Society (1891) and The Arcana of Christianity (1858-1867, 3 vols.), for his Christian mystic teachings.

p.237 Zuñi Indians - There were originally seven towns of Zuñi Pueblo Indians in what is today, New Mexico. One town called Zuni

in western New Mexico is what remains of the population. The Zuñis were first seen by Niza in 1539, and in the following year Coronado entered their land. A mission was established in 1629. By 1680 and the Pueblo rebellion, only three towns remained. The Zuñis have preserved their traditions including rituals like the Shalako dance.

Cushing - Frank Hamilton Cushing (1857-1900). An ethnologist, Cushing was born in North East, Erie County, Pennsylvania. He was brought up in Upper New York state and attended Cornell University briefly. An article of Cushings on the natural history of his neighbourhood led to his employment at the Smithsonian Institution. In 1879, he was appointed to the Bureau of American Ethnology. He studied the Zuñi Pueblo Indians during a five year period of living with them. Cushing also studied the Pueblos in Salt River Valley, Arizona and the ancient people of Key Marco, Florida. His book, Zuñi Creation Myths appeared in 1896, and Zuñi Breadstuffs which first appeared in monthly instalments for The Millstone, was republished in 1920. Zuñi Folk Tales appeared posthumously in 1901.

'On a lower floor lived a strange red-haired girl' - Althea Gyles (1868-1949). Althea Gyles, from Kilmurry, County Waterford, came to Dublin in 1889 to attend art school. In 1892, she was in London and attended the Slade School. She became a member of the Golden Dawn (see note, p. 220). Althea Gyles designed the cover for Yeats's The Secret Rose (1897).

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She also designed covers for Poems (1899 edition), and The Wind Among the Reeds (1899). Yeats disapproved of her affair with publisher Leonard Smithers (1861-1907), in 1899. (See note, p. 403 , and Yeats's account of her 'A talented girl', on pp. 411-12 of 'Dramatis Personae'). However, that same year, Althea Gyles took Yeats's side in the quarrel that developed between Yeats and Aleister Crowley (1875-1947) in the Order of the Golden Dawn. Crowley's biographers state that Alison Gyles identified herself as 'Hypatia Gay', Yeats's agent, in Crowley's story 'At the Fork of the Road', Equinox (1909). In 1900, Yeats chose her poem 'Sympathy' for A Treasury of Irish Poetry, edited by T.W. Rolleston and Stopford Brooke (see note, p. 93), and wrote a favourable introduction for it. Althea Gyles continued to write poetry, but steadily lapsed into ill-health and poverty. She died in a nursing-home in 1949. See Ian Fletcher, 'Poet and Designer: W.B. Yeats and Althea Gyles', Yeats Studies, I, (Bealtaine, 1971), 42-79. See also Yeats's article on Althea Gyles, 'A Symbolic Artist and the Coming of Symbolic Art', The Dome, December 1898, reprinted in Uncollected Prose, vol. II, pp. 132-137.

Symposium - Plato's dialogue concerned with the doctrine of love, as also the dialogue Phaedrus. It is thought to have been written about 385 B.C.

p.239 'Mr. George Russell (A.E.)' - See Yeats's comment on George Russell in 'Reveries Over Childhood and Youth', p. 80, and see note, p. 106.

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p.240 'the one masterful influence among young Dublin men and women' -

In Yeats's article on Althea Gyles, he mentions Russell:

> I do not believe I could easily exaggerate the direct and indirect influences which 'A.E.' (Mr. George Russell), the most subtle and spirited poet of his generation, and a visionary who may find room beside Swedenborg and Blake, has had in shaping to a definite conviction the vague spirituality of young Irish men and women of letters. (Uncollected Prose, vol. II, p.133)

Years later, Russell's house in Rathgar Avenue was to serve as a meeting place for a new generation of young writers and artists, most notably James Stephens (see note, p.438).

'Saint John in the Wilderness' - See note, p.106.

p.241 John Eglinton - William K. Magee (1868-1961). Essayist, poet and Assistant Librarian in the National Library of Ireland. Magee was also a member of the Dublin Theosophical Society and had first met Yeats as another pupil at the Erasmus Smith High School in Dublin. He is included in Yeats's Book of Irish Verse (1894). Eglinton became involved in a debate in the Daily Express with Yeats and others in 1898 which originally involved the suitability of Irish legends as dramatic vehicles. This evolved into a debate on the philosophy behind art, and finally Literary Ideals in Ireland was published in 1899. (See Uncollected Prose, vol. II, pp. 128-132). In 1904, Eglinton and Fred Ryan (1870-1905), founded the magazine Dana which only lasted till the following year. Yeats edited a selection of Eglinton's prose for the Dun Emer Press in 1905. His other books include: Anglo-Irish Essays (1917),

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Irish Literary Portraits (1935), and Memoir of AE (1937).

Both John Eglinton and George Russell appear in 'Scylla and Charybdis' in Joyce's Ulysses. In a review for the Bookman, May 1895, Yeats wrote of the two friends:

> A.E. is always the visionary and the poet, and like all purely creative forces, is unanalysable and incalculable; but John Eglinton is none the less a theorist and a thinker because he wraps his theories and his thoughts in sentences which are rich and elaborate as old embroidery. (See Uncollected Prose, vol. I, p.357)

Homeward: Songs by the Way - George Russell's first book of poems, published in 1894. Yeats reviewed Russell's book for the Bookman, August 1894, and reviewed it again on the publication of the American edition, the Bookman, May 1895. See Uncollected Prose, vol. I, pp. 336-39, and pp. 356-58.

The society's magazine was the Irish Theosophist, which was first published in October 1892.

p.242 'organizer of a co-operative banking system' - Russell joined Sir Horace Plunkett's (see note, p.416), Irish Agricultural Organisation in 1898. Yeats wrote to Lady Gregory, 17 November, 1897:

> There is a possibility of George Russell becoming of all things in the world one of Plunkett's organizers. They want a man to organize agricultural banks and I suggested him. He seems to combine the three needful things - business knowledge, power to make a speech, enthusiasm. (Letters, p.291). See also Memoirs, p.130.

Swedenborg - See note, p.193.

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Gustave Moreau - (1826-1898). A French painter belonging to the symbolist movement, Moreau was born in Paris. He joined the École des Beaux-Arts in 1844 and worked in the studio of François Picot until 1850. He was deeply influenced by the Romantic movement led by Delacroix. He was also influenced by his friend, Chassériau. In 1852, Moreau sent a 'Pièta' to the Salon. He exhibited at the Salon in 1853, 1864-66, 1869, 1876 and 1880. He also exhibited at the Exposition Universalle of 1855, 1867 and 1878. While living in Italy from 1857 to 1859, Moreau met many other French artists including Delaunay and Degas. He studied the old masters and returned to Paris in 1859. With the showing of 'Oedipus and the Sphinx' in 1864 at the Salon, Moreau finally achieved fame. Between 1880 and 1886, he executed sixty-five watercolours, illustrating La Fontaine's Fables. He continued to study the old masters in 1885 while he was in Holland. In 1888, Moreau was elected a member of the Académie des Beaux-Arts. He was appointed as the head of the studio formerly under Delauney at the École des Beaux-Arts in 1892. Gustave Moreau's last completed work was 'Jupiter and Semele' in 1896. He is considered the first painter of pictorial symbolism.

p.243 'and question his visions' - Yeats wrote in his first draft:

> He saw constantly before him in vision an extraordinary world, the nature spirits as he believed, and I wished him to record all as Swedenborg had recorded, and submit his clairvoyance to certain tests. This seemed to him an impiety, and perhaps the turning towards it of the analytic intellect checked his gift, and he became extremely angry; and my insistence on understanding symbolically what he took for literal truth increased his

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anger. Presently he softened and gave a detailed account of the light that rayed from the ascending degrees of the nature spirits and my three worlds, that of the nature spirits or watery world, that of the heavens, and that of the gods. My neighbourhood disturbed him, making his visions take on a form he disliked, an obviously symbolic form - there were even winged angels. His vision was probably higher, I thought, than any that came to me except in sleep, ...

(Memoirs, pp. 130-31)

p.245 Corneille - Pierre Corneille (1606-84). French poet and dramatist, Corneille was born in Rouen. There he was educated by the Jesuits and in 1624, took the oaths. He went on to become advocate to the Admiralty and to the 'Waters and Forests'. In 1650 to 1651, he was Procureur-syndic des États de Normandie. Corneille was also one of the 'five poets' on the occasion of Richelieu's visit to Rouen in 1634 and in 1636, Le Cid brought him total fame and controversy. He was made a member of the Academy in 1647. His other plays include: Mélite (1629), Clitandre (1630), La Veuve (1634), La Suivante (1634), La Place (1634), Medée (1635), Horace (1639), Cinna (1639), Polyeucte (1640), La Mort de Pompée (1641), Le Menteur (1642), Rodogune (1644), Théodore (1645), Héraclius (1646), Andromède (1650), Nicomède (1651), Pertharite (1652), Oedipe (1659), La Toison d'or (1660), Sertorius (1662), Sophonisbe (1663), Othon (1664), Agésilas (1666), Attila (1667), Tite et Bérénice (1670), Psyché (1671), Pulchérie (1672), and Suréna (1674).

Racine - Jean Racine (1639-1699). A French tragic dramatist, Racine was born in La Ferté-Milon, Aisne. He entered the Collège d'Harcourt in 1658, and wrote 'La nymphe de la Seine'

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at the time of the marriage of Louis XIV. Amasie was written by 1660 and Racine started to write Les Amours d'Ovide as well as continuing to write odes for the King. Molière's company produced La Thébaide at the Palais Royal theatre in 1664. Racine was elected to the Academy in 1673. He died in 1699 and his other plays include: Andromaque (1668), Les Plaideurs Britannicus (1669), Bérénice (1670), Bajazet (1672), Mithridate (1673), Iphigénie (1674), Phédre (1677), Esther (1689), Athalie (1691), and Cantiques (1694). Phédre proved a disaster in 1677 when a similar play was presented which was written by Nicolas Pradon. This failure kept Racine silent until Esther in 1689. Yeats wrote of Corneille and Racine:

> Corneille and Racine, who, like Shakespeare, were tragedians alone, substitute for character different motives - one man is jealous, another man hates, another loves. The persons of their plays are but contrasted or opposing passions, and with a right instinct they generalize the surroundings of these passions. (See Uncollected Prose, vol. II, p.398)

p.246 'and Walt Whitman' - Yeats classified American poet, Walt Whitman (1819-1892), as belonging to Phase Six, one of artificial individuality. He 'created an Image of vague, half-civilised man, all his thought and impulse a product of democratic bonhomie, of schools, of colleges, of public discussion'. Yeats continued:

> While Thomas Aquinas, whose historical epoch was nearly of this phase, summed up in abstract categories all possible experience, not that he might know but that he might feel, Walt Whitman makes catalogues of all that has moved him, or amused his eye, that he may grow more poetical. Experience is all-absorbing, subordinating observed fact, drowning even truth itself, if truth is conceived of as something apart from impulse and instinct and from the Will. Impulse or instinct begins to be all in all. In a little while, though not yet, it must, sweeping away catalogue and category, fill the mind with terror. (A Vision, pp.113-14)

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'they lack the Vision of Evil' - Yeats mentions the Vision of Evil in his discourse on Phase Seventeen in A Vision, where Unity of Being is most possible. Shelley, however, whom Yeats classifies as belonging to this phase, could not attain true Unity of Being:

> He lacked the Vision of Evil, could not conceive of the world as a continual conflict, so, though great poet he certainly was, he was not of the greatest kind. (p.144)

Upanishads - A part of Sanskrit literature, the Upanishads are dialogues dealing with metaphysical questions and related to the Vedas. They are specifically considered to be connected with the Atharvaveda which covers prayers, magic, curses, incantations, etc., within these religious Vedic texts. The Upanishads in prose date from about c.700 B.C. (Vedic literature spans c.1500-200 B.C.), while the verse Upanishads came later. Yeats later helped Shri Purohit Swami to translate what was published as The Ten Principal Upanishads and also wrote an introduction (Faber and Faber: London, 1937). See also Yeats's 'The Mandukya Upanishad', Essays and Introductions, pp. 474-485. The Vedanta philosophy developed out of the Upanishads. Another theosophist, Charles Johnston (see note, p.120) translated From the Upanishads (1896).

'Unity of Being' - See note, p.190.

p.247 Saint Simeon Stylites - (390-459). The originator of the so-called Pillar-hermits, Saint Simeon Stylites was born in North Syria. At thirty, he was thrown out of a monastery for over-

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zealous behaviour and his next action was to build a pillar six feet high. There the saint lived and continued to build new pillars in ever increasing heights until after ten years, he had constructed one that was sixty feet. He lived on top of this pillar for thirty years without ever descending. His followers took him what he needed to survive via a ladder and railing around the capital of the pillar. Saint Simeon Stylites preached with authority from this pillar and was deeply involved in various controversies of the time.

Saint Anthony - (c.250-350). Saint Anthony is considered to be the first Christian monk and was born in middle Egypt. He began a rigorous ascetic existence at the age of twenty. At thirty-five he left for a mountain close to the Nile called Pispir, now the Der el Memum. There he remained in solitude and in the early years of the fourth century he returned to begin a monastic cult. His next destination was a mountain by the Red Sea where the monastery, Der Mar Antonios now exists. Saint Anthony is remembered for his trials with 'hosts of evil'. A. Norman Jeffares notes that Yeats learned about Saint Anthony and the early Christian monastic movement from an Anglo-Irish scholar, the Rev. J.O. Hannay and his books, The Spirit and Origin of Christian Monasticism (1903) and The Wisdom of the Desert (1904). See A Commentary on the Collected Poems of W.B. Yeats p.237.

Chapman - George Chapman (c.1559-1634). A poet, dramatist, scholar and translator of Homer. Chapman could possibly have

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attended Oxford but this is uncertain. He did travel abroad and in England knew the group that may have comprised 'The School of Night' (from Chapman's The Shadow of Night, 1594). These people included Sir Walter Raleigh, Christopher Marlowe, and the mathematicians Hariot and Roydon. His narrative, Ovid's Banquet of Sense was published in 1595. In 1598, he completed Marlowe's Hero and Leander. Chapman was imprisoned briefly for his involvement with the play, Eastward Ho, because of James I's displeasure. He also was a Server in ordinary to Prince Henry but lost this position with the death of the prince in 1612. Chapman is well remembered for the translations of the Iliad (1611), and the Odyssey (1614-15). Other works: Bussy D'Ambois (1604), The Gentleman Usher (1601), All Fools (1599), Monsieur d'Olive (1604), The Widow's Tears (1605) and Caesar and Pompey (1631).

'Neither is it lawful that they should stoop to any other law' - From Byron's Conspiracy, III, i, by George Chapman. The pertinent text reads in full:

> Give me a spirit that on this life's rough sea
> Loves t'have his sails fill'd with a lusty wind,
> Even till his sail-yards tremble, his masts crack,
> And his rapt ship run on her side so low
> That she drinks water, and her keel ploughs air;
> There is no danger to a man, that knows
> What life and death is; there's not any law,
> Exceeds his knowledge; neither is it lawful
> That he should stoop to any other law.
> He goes before them, and commands them all,
> That to himself is a law rational.

p.248 'for such men must cast all Masks away and fly the image' - Yeats categorized George Russell as a man of Phase Twenty-five, and other examples included George Herbert, Cardinal Newman, Luther and Calvin. There men were born to 'the arrogance

of belief', and thus those of this phase must reverse themselves:

> use the Body of Fate to purify the intellect from the Mask, till this intellect accepts some social order, some condition of life, some organised belief: .... It is called the Conditional Man, perhaps because all the man's thought arises out of some particular condition of actual life, or is an attempt to change that condition through social conscience.

Yeats further explains that he

> 'has but one overwhelming passion, to make all men good, and their good is something at once concrete and impersonal;' however, when out of phase he may 'grow sentimental and vague, ... his head full of images long separated from life' (A Vision, pp. 172-174)

Hound of Heaven - In Celtic mythology, this is a companion of Garbh Ogh and Lugh. It is a white hound with red ears which are the wind and the hound leaps across the sky in pursuit of stags that represent souls. There are Gabriel's hounds in British folklore and these too are a symbol of death. Greek mythology depicts them as companions of Artemis. There are Orion's hounds or the constellation of Canis Major. Finally, the Hound of Heaven is a reference to a saviour or Christ. Francis Thompson's most famous poem is 'The Hound of Heaven', published in his Poems (1893).

'their imaginations grow more vivid' -

Yeats continued his explanation of Phase Twenty-five, with direct reference to George Russell:

> Poets of this phase are always stirred to an imaginative intensity by some form of propaganda. George Herbert was doubtless of this phase; and George Russell (A.E.), though the

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signs are obscured by the influence upon his early years of poets and painters of middle antithetical phases. Neither Russell's visionary painting nor his visions of 'nature spirits' are, upon this supposition, true to phase. Every poem, where he is moved to write by some form of philosophical propaganda, is precise, delicate and original, while in his visionary painting one discovers the influence of other men, Gustave Moreau, for instance. This painting is like many of his 'visions', an attempt to live in the Mask, caused by critical ideas founded upon antithetical art. What dialect was to Synge, his practical work as a cooperative organiser was to him, and he found precise ideas and sincere emotion in the expression of conviction. He learned practically, but not theoretically, that he must fly the Mask. His work should neither be consciously aesthetic nor consciously speculative but imitative of a central Being - the Mask as his pursuer - consciously apprehended as something distinct, as something never imminent though eternally united to the soul. (A Vision, pp. 175-6)

'a Morris or a Henley' - See notes, pp. 70, 153.

p.249 Two Rock mountain - This mountain, outside Dublin, overlooks the city. The other part of it is referred to as Three Rock mountain. Yeats also wrote of A.E.:

> I soon discovered that he possessed a faculty dormant elsewhere since the time of Swedenborg. If he sat silent for a while on the Two Rock mountains, or any spot where man was absent, the scene would change; unknown, beautiful people would move among the rocks and trees; but this vision, unlike that of Swedenborg, remained always what seemed an unexplained, external, sensuous panorama. ('My Friend's Book', Essays and Introductions, pp. 412-13)