

The Transnational Poetics of Modern Writers in the World of William Butler Yeats: Yeats, Lady Gregory, Pound, and Eliot*

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Abstract: This paper studies the transnational poetics of Modernism of W. B. Yeats along with Lady Gregory, Ezra Pound, and T. S. Eliot. Of these, Lady Gregory and Ezra Pound have interacted with Yeats closely. It is evident that Lady Gregory has had a great influence on Yeats beginning to write plays. But Yeats is to soon be a playwright that could stand alone. In the case of Pound, Yeats had been a great influence on the early Pound, but when Pound and Yeats worked together at the stone cottage, Pound helps Yeats overcome Romantic poetics and become a leading Modernist in English poetry. First, I will try to place Yeats in the context of his background, familial and social as well, and in the context of the Modernist art and literary movements that have been going on in and outside England, Ireland, and France. In tracing Yeats's development as writer my vision will be focused and telescoped as well, to form a bigger yet clearer picture of his poetic world.

Key words: transnational poetics, trans-poetics; Lady Gregory, Maud Gonne, George Hyde-Lees; Yeats, Pound, Eliot

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Albright's *Evasions* into English and published them in bilingual (English and Korean) editions in 2011 and 2014. Besides, he recently published *W. B. Yeats and World Literature: A Close and Distant Reading of Yeats* (Young Suck Rhee, et. al. Seoul: Hanbit, 2019).

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제목: 윌리엄 버틀러 예이츠의 세계와 현대문학의 초민족주의시학 연구: 예이츠, 레이디 그레고리, 파운드, 엘리엇

우리말 요약: 본 논문은 현대문학의 중심에 예이츠를 두고 현대문학의 초민족주의시학을 구획하고 정의하려고 한다. 20세기의 주된 작가 예이츠, 파운드, 엘리엇과 레이디 그레고리와의 문학적 교류를 다루고자 한다. 이들 중 레이디 그레고리와 파운드와의 관계는 면밀했었다. 예이츠가 극작품을 집필하기 시작할 때 레이디 그레고리의 예이츠에 대한 영향력을 컸었다. 파운드의 경우, 파운드의 초기에 예이츠의 영향력을 강력하였고, 스톤 오두막에서의 협업 이후에는 파운드의 영향은 예이츠가 낭만주의의 시학을 극복하는 촉매가 된다. 먼저 서두에서 본 논문의 이론적 근거를 마련하려고 하는데, 예이츠는 가족적 사회적 배경을 근거로 예이츠를 바라보며 아울러 아일랜드 안에 서뿐만 아니라 영국, 프랑스 내외에서 발생하는 아트 운동과 문학운동의 맥락으로 예이츠를 보려고 한다. 작가 예이츠의 변화를 추적할 때 본 논문은 미시적 및 거시적 관점을 견지하여, 그의 시 세계의 보다 크고 명확한 면을 드러내고자 한다.

주제어: 초민족주의 시학, 트랜스 시학, 레이디 그레고리, 모드 곤, 조지 하이드-리츠; 예이츠, 파운드, 엘리엇

저자: 이영석은 한양대학교 영문과 교수이다. 그는 교육, 시쓰기, 회화작업에 시간을 배분한다. 그는 『한국예이츠저널』의 편집장이고 『국제시와시학저널』 및 『세계문학연구』 등의 초빙 편집인이었다. 그는 예이츠의 문학산문집 『환상록』과 대니얼 윌브라이트의 시집 『회피』를 2011년과 2014년에 각각 영한대역본으로, 번역, 출간했다. 그는 최근 『W. B. 예이츠와 세계문학: 예이츠 가까이읽기와 멀리읽기』(한빛, 2019년)를 간행했다.

I

At the start of this essay I clearly say that this essay does not aim at setting up, or building up on, Jahan Ramazani's theory of postcolonialism as illustrated in his *A Transnational Poetics* (2009); though this book seems to be a ground-breaking study of *transnationalism*; however, I have to point out

that his study must have originated from the post-colonialism approaches to literature; so, despite the book's excellent preface,¹⁾ his emphasis is on the study of poetries outside the main field of English poetry. What displeases me is that the "post-colonialism" poetry is often approached from a postcolonial perspective and even at the expense of Modernist poetry proper: furthermore, even Yeats's poetry is understood as post-colonialism poetry, and some critics classify Yeats as a postcolonial poet. Yeats is different from Seamus Heaney, who was born in Northern Ireland ruled by the UK, and it is possible to see Heaney as one of the postcolonial poets; still, it is not a right approach, to me. Many distinguished writers of Ireland have left Ireland and become international poets in English and French: James Joyce is one and Beckett is another. Yeats is both an English and Irish poet in the center of Modernist English poetry. My essay here studies W. B. Yeats in relation with two major writers, Ezra Pound and T. S. Eliot, as well as other important writers and people near Yeats, of the twentieth century from the perspective of transnational poetics or trans-poetics, which I redefine as follows: my definition is simple: the place and times have changed a lot, and we move about freely, thus what we write must be different from any previous times, because change takes place in a poet constantly, while his many interactions take place as time passes between nations, writers, culture, poetry, thoughts. The transnational poetics of Modern and contemporary writers has in the 20th century become much more important, compared with the 19th century or the earlier centuries of the world as the news means of transportation, such as planes and trains and ships, has made traveling easier and speedier. The writers no longer stayed home or in his own village or country. On second thoughts, the transnational poetics may not be as important as in the early part of twentieth century; today in an age of internet all the literary works are instantly available to the readers all around the world; it is almost impossible to make out as many distinctions as in the

earlier centuries between national or foreign literatures. But looking into the subject more deeply we come to realize that there are a lot of other factors in making the transnational poetics. Based on this approach, I will make an attempt to read some writers of importance in English poetry. The secondary aim is to find out where I could posit William Butler Yeats, between them, in the 20th century poetry. This reading will make the readers appreciate the fine distinctions between the poets and their poetry. In literature it seems to me less fruitful to generalize about Modernist poetry in its entirety; instead, we should treat each poet as individual with unique poetry.

We could use the terms *transnational poetics* and *trans-poetics* to mean the same thing or two different things as well. *Transnational* seems to me to be clear: influences that cross a nation or nations. But we talk about literature, and if we talk about nations, we only do so as much as they may have affected literature. A poem is, for instance, written by a poet, who lives in a certain place; who grew up and was educated there in a country. He has parents and friends; he reads and writes under the influence of the poetry and literature available to him. So it is necessary to classify the *transnational poetics* or *trans-poetics* as 1) *transnational* (*transatlantic* in the case of Pound, Eliot, Auden, Gertrude Stein; *transnational* in the case of Yeats, James Joyce, Beckett, Pablo Picasso); 2) *trans-personal and -societal* (Yeats and Pound, Yeats and Eliot, Yeats and Lady Gregory, Yeats and Synge, Wilde and Yeats, Spenser and Yeats, Shakespeare and Yeats, Blake and Yeats, Yeats and Heaney, etc.; 3) *trans-familial* (Wilde, Yeats, Joyce and their fathers, etc.). When you read a poem, it may be easy to read it if you take one of the subdivisions, as enumerated above; however, as you read it more deeply it gets complicated, because a poem is composed by the poet who is constantly changing physically and spiritually in accordance with where and when he is. When you compare two poets or more, it becomes more complex and interesting.

To set up the comparative basis, I would like to have the year by year chronology of W. B. Yeats. I will bring a writer to a certain period of Yeats's life, to compare them and/or their works. I would like to use Daniel Albright's in his book *W. B. Yeats: The Poems* (lv-lxiv). To me it is an important tool for researchers and students of Yeats. Albright's chronology of Yeats is of great value, compared with others.' It's not just a chronology of a poet: Albright makes it meaningful when you read a poem or play or prose. He kindly adds what he has learned while reading or teaching Yeats and his work. Besides, the chronology is full of Albright's insights, which you will not be able to find elsewhere. I would like to quote almost all of it, as it will give you a lot of information and insights into the works of Yeats and his literary career:

- 1865 **Birth (13 June, in Sandymount Avenue, Dublin)** of William Butler Yeats, the first child of John Butler Yeats and Susan Mary Pollexfen Yeats.
- 1867 Yeats's father gives up the study of law in order to paint; he and his family move to Regent's Park, **London**.
- 1872 Susan Yeats and her children move from London to Sligo, in the west of Ireland.
- 1874 Family move to West Kensington, **London**.
- 1877 Yeats enrolled (until 1881) at the Godolphin School, Hammersmith, London, . . . where he was teased and beaten for being Irish and delicate. He at last earns some respect by prowess at high-diving.
- 1879 Family moves to Bedford Park, **London**.
- 1881 Father's finances worsen, and the family moves to Howth, near Dublin (in 1884 the family will be compelled to move to another house in the Dublin area). Yeats enrolled (until 1884) at the Erasmus Smith High School, Dublin.
- 1884 **Yeats enrolled at Metropolitan School of Art, Dublin. There he will meet George Russell (AE), who will be a lifelong friend.**
- 1885 Yeats's first publications, including *The Island of Statues*. Yeats helps to found the **Dublin Hermetic Society**. He meets several people important to his career, including John O'Leary . . . , Douglas Hyde . . . , and

- Kathleen Tynan (a minor Roman Catholic poet, who helps to introduce him to the literary world).
- 1886 He begins to write *The Wanderings of Oisin*.
- 1887 Yeats and his family rejoin father in **London** (South Kensington), where the poet is unhappy. He begins to visit **the spiritualist Madame Blavatsky**, and to attend the **William Morris** Household (active in handicrafts and politics . . .). Yeats's mother suffers two strokes.
- 1888 Yeats attends a séance where he twitches so violently that he breaks the table (Au: Reveries 31). . . . **He spends Christmas with Oscar Wilde**.
- 1889 **Memorable first meeting (30 January) with Maud Gonne**. . . . Yeats begins work with Edwin Ellis on their three-volume edition of William Blake. . . . Yeats begins to write his play *The Countess Kathleen*. Publication of *The Wanderings of Oisin and Other Poems*.
- 1890 Yeats ill with influenza. Unknown to Yeats, **Maud Gonne** gives birth to an illegitimate son, George (the father is a French anarchist newspaper editor, Lucien Millevoeye); the boy dies in 1891.
- 1891 **Marriage proposal to Maud Gonne, repeated at intervals until 1903**. Yeats plans to revive literature in Ireland by founding various societies. Publication of *Representative Irish Tales* (an anthology), and *John Sherman and Dhoya* (a novella and a story, published under the pseudonym Ganconagh).
- 1892 Yeats tries to establish a Library of Ireland, to make important new Irish books and reprints generally available—despite Yeats's strenuous efforts, he eventually loses control of the Library to Sir Charles Gavan Duffy, a respectable statesman and politician who ruins the scheme. *The Countess Kathleen* receives a single performance, to receive a single copyright. Publication of *Irish Fairy Tales*, of *The Countess Kathleen and Various Legends and Lyrics* (containing most of the poems later assembled in *The Rose*); also of the first two Hanrahan stories (concerning a wandering poet), "The Devil's Book" (rewritten as "The Book of the Great Dhoul and Hanrahan the Red," not reprinted in *Mythologies* [(1959)] and "The Twisting of the Rope"—six Hanrahan stories were ultimately collected in *The Secret Rose* (1897).
- 1893 After a ritual examination, Yeats is inducted into a higher order of **the Golden Dawn**. Publication of *The Works of William Blake* and *The Celtic Twilight*; and of three stories to be collected in *The Secret Rose*, "Out of the Rose," "The Heart of the Spring," and "The Curse of the

Fires and the Shadows.”

- 1804 After some years of regular movement between Ireland and London (which would continue to be a pattern for most of his life), Yeats visits Paris, where he stays with a leader of the Golden Dawn, MacGregor Mathers (see “All Souls’ Night,” . . . He meets the decayed poet Verlaine . . . With Maud Gonne, he attends a performance of Villiers de l’Isle-Adam’s *Axël*. Back in Sligo, Yeats experiments in telepathy and symbol-evocation with George Pollexfen, his astrologer uncle (see “In Memory of Major Robert Gregory” V). In London, *The Land of Heart’s Desire* becomes Yeats’s first play in regular production. He begins work on *The Shadowy Waters*. In Sligo, he receives his poems for a collected edition. He thinks of proposing marriage to Eva Gore-Booth (see “In Memory of Eva Gore-Booth . . .”). Publication of two more Hanranhan stories, “Kathleen-ny-Hoolihan” and “The Curse of O’Sullivan the Red upon Old Age”; and of “A Crucifixion” (titled “The Crucifixion of the Outcast” in *The Secret Rose*) and “Those who Live in the Storm” (titled “The Rose of Shadow” in *The Secret Rose*, not reprinted in *Mythologies*).
- 1885 Yeats visits Castle Rock, in Lough Key, where he wishes to live with Maud Gonne and George Pollexfen, studying occult truths (Mem, 123-35). In Dublin, he offers his support to Oscar Wilde during his trial for sodomy. Unknown to Yeats, Maud Gonne gives birth to a second child by Millevoeye, Iseult Gonne. . . . Publication of his second collected *Poems*, . . .
- 1896 First sexual experience, a year-long affair with Olivia Shakespeare. . . . A visit to the Aran Islands. Yeats starts work on his visionary, somewhat autobiographical novel, *The Speckled Bird* (abandoned around 1902). In Paris, Yeats meets J. M. Synge (see “In Memory of Major Robert Gregory” IV)—Yeats alters the course of Synge’s career by suggesting that a visit to the Aran Islands might help him to break out of his creative impasse. Publication of two more Hanrahan stories . . . and of four other stories. . . .
- 1897 Yeats spends two months at Coole with Lady Gregory . . . , who was collecting folklore; they discuss the establishment of a theatre congenial to their taste—he often visits her in future years.
- 1898 “Mystic marriage” with Maud Gonne: she confesses her tangled relations with Millevoeye, affirms her affection for Yeats, but says she can never marry him in the flesh (Mem, 132-34)

- 1899 In Paris Yeats again proposes to **Maud Gonne**. In London, rehearsals of the Irish Literary Theatre (precursor to the Abbey Theatre) with the actress Florence Farr (see "All Souls' Night," l. 41) and the author George Moore. . . . Publication of *The Wind among the Reeds*.
- 1900 Death of Yeats's mother. . . . Publication of the first version of *The Shadowy Waters*.
- 1901 Yeats sees Gordon Craig's production of Purcell's *Dido and Aeneas*—Craig's abstract decor becomes a lasting influence on his dramaturgy. Première of Yeats's and George Moore's *Diamuid and Grania*. Yeats began to coach Florence Farr in chanting his poems to a psaltery (see "The Players ask for a Blessing . . .").
- 1902 First production of Yeats's play *Cathleen ni Houlihan*—**Maud Gonne** plays the title role, a personification of Ireland. Plans for an Irish National Theatre. **Yeats meets James Joyce** (who tells Yeats that he is too old to be any use to younger writers.) Yeats begins a serious study of Nietzsche.
- 1903 Yeats is devastated when **Maud Gonne** marries John MacBride. Yeats begins affair with Florence Farr, thus ending seven years of celibacy. Yeats's first American lecture tour. First production of *The Hour-Glass* (in a prose version) and *The King's Threshold*. Publication of the final Hanrahan story, "Red Hanrahan" (see "The Tower" II); of *In the Seven Woods* (the first publication of the Dun Emer [later called Cuala] press, run by Lollie Yeats).
- 1904 First publication of *The Shadowy Waters* and *Where There is Nothing*. Opening (27 December) of Abbey Theatre, which will consume most of Yeats's energies for the rest of the decade; at the opening *On Baile's Strand* is given its première.
- 1905 **Maud Gonne** separates from John MacBride. Yeats attracted by Hugh Lane's proposal for a Dublin Gallery of modern art (see "To a Wealthy Man . . .").
- 1906 Publication of *The Poems of Spenser* (a selection) and another collection, *Poems 1899-1905*. Première of *Deirdre* at the Abbey Theatre.
- 1907 Riots at the première of Synge's *The Playboy of the Western World* (see "On those that hated . . ."). Yeats's love-affair consummated (in 1907 or 1908). Visit to Italy with Lady Gregory and her son—Yeats sees the great mosaics at Ravenna. Yeats's father departs for New York, where he will remain.

- 1908 Affair with Mabel Dickinson. In Dublin, the famous actress Mrs Patrick Campbell plays in Yeats's *Deirdre*; première of *The Golden Helmet* (later revised as *The Green Helmet*). In Paris, Yeats works on his interminable project *The Player Queen*. Publication of Yeats's eight-volume *Collected Works*.
- 1908 Death of Synge. Death of Swinburne—Yeats tells his sister that he supposes that now “I am the King of the Cats” ([Hone's] WBY, 230).
- 1910 Mabel Dickinson disturbs Yeats by sending him a telegram accusing him (falsely) of making her pregnant (see “Beggar to Beggar Cried” and “Presences”). The principal backer of the Abbey Theatre, Annie Horniman, is outraged when the Abbey remains open on the day of Edward VII's death; this ultimately leads to a difficult financial arrangement. Yeats begins slowly to extricate himself from the Abbey Theatre. Yeats accepts a pension of £150 from the British government—this makes him unpopular with some Irishmen. Publication of *The Green Helmet and Other Poems*.
- 1911 Yeats meets Ezra Pound in Paris.
- 1912 Publication of *The Cutting of the Agate* (a second book of essays).
- 1913 Yeats makes hospital calls to the dying Mabel Beardsley (see “Upon a Dying Lady”). Death of Edward Dowden, Professor of English at Trinity College Dublin . . . ; some possibility that Yeats might be appointed to his Chair. In the winter, **Yeats and Pound rent a cottage in Sussex** (where they will spend the next two winters as well)—they study poetry together and Pound acts as Yeats's amanuensis.
- 1914 . . . Yeats begins writing a memoir of his childhood (published in 1926). Another American tour. In July, Parliament passes a bill granting Home Rule to Ireland but suspends it because of tensions on the Continent—and in August the Great War indeed begins. Publication of *Responsibilities*.
- 1915 Hugh Lane dies when the Germans sink the *Lusitania*. **Yeats persuades the Royal Literary Fund to offer a grant to Joyce**. Yeats refuses a knighthood. Probably in this year (or 1914) Yeats writes a dialogue with his Anti-self, Leo Africanus, a boisterous ghost who had been exhorting Yeats in séances for some years. As a sequel to his memoir of childhood, Yeats writes his autobiography from 1887 to 1898—this suppressed original version was published posthumously in *Memoirs*.
- 1916 A private performance of *At the Hawk's Well*, Yeats's first play written

in the style of the Japanese Noh drama—the fruit of his study of Oriental texts with Pound. At Easter, rebels seize central Dublin and hold it for a few days until they are overwhelmed by the British (see “Easter, 1916”). The British execute the rebel leaders, including **Maud Gonne’s husband, John MacBride**. On 1 July, Yeats proposes marriage to **Maud Gonne**; soon afterwards he discusses marriage with Iseult Gonne (and he will do so again in 1917). Yeats and **Lady Gregory** urge the removal of Hugh Lane’s collection of French Impressionist paintings from London to Dublin (see “To a Wealthy Man . . .”). Publication of *Reveries over Childhood and Youth*.

- 1917 Purchase of a Norman stone tower in Co. Galway, which Yeats names Thoor Ballylee. **In September, he proposes marriage to George Hyde-Lees**, who accepts him . . . ; on 20 October they are married in a civil ceremony; a few days later his wife begins the automatic writing later digested in *A Vision*. . . . Zeppelin raids drive Yeats from London to the countryside. Publication of *The Wild Swans at Coole*.
- 1918 **Robert Gregory** killed when his plane is shot down over Italy (see “**In Memory of Major Robert Gregory**” and “**An Irish Airman Foresees his Death**”). End of Great War. In December, a General Election in Ireland.
- 1919 Birth of Anne Yeats (26 February). Première of The Player Queen at the Abbey Theatre. Terrorism in Ireland—see “Nineteen Hundred and Nineteen.”
- 1920 American lecture tour.
- 1921 Truce in Anglo-Irish war. Birth of Michael Yeats (23 August). Publication of *Michael Robartes and the Dancer*, and *Four Years* (more autobiography).
- 1922 The Dáil (Irish legislature) ratifies the Anglo-Irish treaty, creating the Irish Free State but annexing Ulster to England—this leads to full civil war (see “Meditations in Time of Civil War”). Yeats establishes household at Merrion Square, Dublin. Death of Yeats’s father. On 19 August, the bridge to Ballylee is blown up by the Irish Republican Army. **Dinner with T. S. Eliot, who has recently published *The Waste Land***. On 11 November, Yeats is appointed a Senator of the Irish Free State. Publication of *The Trembling of the Veil* (more autobiography).
- 1923 Further campaigns in London for Irish possession of the Lane bequest. In November, Yeats awarded Nobel Prize, and travels to Stockholm (see *A: BS [The Bounty of Sweden]*)

- 1923 In autumn, Yeats suffers from high blood pressure.
- 1925 In January, a visit to Italy—Yeats sees Byzantine art in Sicily. Yeats (following Milton's model) gives notorious speech in Senate advocating divorce.
- 1926 Yeats chairs Senate committee on coinage design. More agitation in London over the Lane bequest. Publication of a limited edition of *A Vision* (dated 1925).
- 1927 Arthritis and influenza. Kevin O'Higgins assassinated (see "Death"). Visit to southern Spain and France. Serious lung congestion.
- 1928 Visit to Rapallo, where Pound lives. . . . Back in Dublin, Yeats resigns from the Irish Senate. Publication of *The Tower*.
- 1929 Visit to Rome. Abbey Theatre gives première of *Fighting the Waves* (a revision of *The Only Jealousy of Emer*). In November, a lung hemorrhage delays a visit to Rapallo; when Yeats arrives there in December, a bout of Malta fever so debilitates him that he makes an emergency will (witnessed by Pound and Basil Bunting). Publication of *A Packet for Ezra*, which will become prefatory material for *A Vision* (1937).
- 1930 Première of *The Words upon the Window-Pane* at the Abbey Theatre.
- 1931 Yeats delivers to Macmillan the poetry MS for a projected "Edition de Luxe" of his works. Yeats studies the philosophy of Berkeley. Publication of his last prose fiction, *Stories of Michael Robartes and His Friends*, to be included in *A Vision* (1937).
- 1932 **Death of Lady Gregory.** Yeats established a household at Riverside, near Dublin (see "An Acre of Grass"). Last American tour. Publication of *Words for Music Perhaps*.
- 1933 Yeats intrigued by O'Duffy's fascist Blueshirts, (see "Parnell's Funeral" II and "Three Marching Songs"). Publication of *The Winding Stairs and Other Poems* and *Collected Poems*.
- 1934 Yeats undergoes Steinach rejuvenation operation—a kind of vasectomy to restore sexual potency. Thus emboldened, he soon establishes intimate friendships with young women, including Margot Collis (a minor poet) and Ethel Mannin (a novelist). Première of *The King of the Great Clock Tower* at the Abbey Theatre. Publication of *Collected Plays*.
- 1935 In sickbed from January to early March, due to more lung congestion. First visits to the Sussex home of Dorothy Wellesley (see "The Three Bushes" and "To Dorothy Wellesley"). Death of George Russell.

- Operation to remove lump on tongue. Yeats travels to Majorca, where he and Shri Purohit Swāmi collaborate on a translation of the Upanishads. Publication of *A Full Moon in March* and *Dramatis Personae* (the last instalment of autobiography).
- 1936 George Yeats flies to Marjoca after Yeats collapses from nephritis and heart irregularities. Margot Collis goes insane in Barcelona; Yeats travels there to help her and to pay for her care (see “Sweet Dancer”). Publication of Yeats’s anthology *The Oxford Book of Modern Verse*, widely criticized for the capriciousness and eccentricity of its choices of poems.
- 1937 Yeats vexed by a poorly produced radio broadcast of his poetry from the Abbey Theatre stage. He contemplates a voyage to India in the company of Lady Elizabeth Pelham (see “The Wild Old Wicked Man”). He begins close relations with Edith Shackleton Heald, “the best paid woman journalist in the world” (L [Ed. Allan Wade], 910). Yeats makes several BBC radio broadcasts (he had done this sporadically for some years). He announces his retirement from public life. Publication of *The Ten Principal Upanishads*, the second edition of *A Vision*, and *Essays 1931-36*.
- 1938 Visit to southern France. In Dublin, trouble over the Abbey Theatre’s premiere of the un-Christian play *Purgatory* (10 August). Death of Olivia Shakespear. At the end of the year, another visit to southern France. Publication of *New Poems*.
- 1939 Death of Yeats (28 January), at Roquebrune. Posthumous publication of *Last Poems and Two Plays* and *On the Boiler*.
- 1948 Yeats’s remains moved to Drumcliff churchyard, Sligo.
(The Gothics mine for emphasis; for the full chronology of Yeats’s life, see Albright, lv-lxiv)

II. Yeats and *Translocal Poetics*²; London and Sligo:

“The Lake Isle of Innisfree³”

Poets move about to lead a life; while moving to places a poet writes poems about the relation of the place to the poet: it is not simply about the colonizer and the colonized relationship, but it is more basic and natural for

a poet to express his feeling about where a poet is in points of time in his life. Let's look at Yeats's relation to the places he moves to and from.

Yeats moves to Sligo, Dublin, and London very often when he lives with his parents. Yeats is born in Dublin on 13 June, 1865. In 1866 his father John Yeats moves to London with his family in order to paint. In 1871 Susan Yeats and her children move from London to Sligo in the west of Ireland. In 1874 his family moves back to London and lives until 1879, when they move to Howth, near Dublin and later to Dublin. In 1887 Yeats and his family rejoin father in London. After moving for some years between Ireland and London, in 1889 Yeats meets Maud Gonne on 30 January for the first time, and in 1890 he is ill with influenza, and suffers a heart ailment: at this time Yeats writes a poem, "The Lake Isle of Innisfree," published in *The National Observer*, 13 December 1890.

Under the circumstances it is not so difficult to see "The Lake Isle of Innisfree" as an expression of his desire to go back to a place where he could feel at home and take a break. He is sick and tired of living in a city, like London. He wishes to go back to Innisfree and "build" "a small cabin" there. Of course he has never built a cabin there, "because he was better off with his imagination" (Thomas 219):

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavement grey,
I hear it in the deep heart's core.

(VP 117; hereafter all poems cited from this book)

If you look for the postcolonial reading of this poem, it is really amazing to know how the critic could be bold enough to see this poem as a wish for Ireland to be free from English rule.⁴⁾ This may be what he does as a critic or professional; this, however, certainly takes the joy of reading poetry from the reader in general. Or this may surprise the reader unprepared.

III. Yeats and Lady Gregory:

Translocal and Transpersonal Poetics; "The Wild Swans at Coole"

In 1897 Yeats "spends two months at Coole with Lady Gregory, . . . who was collecting folklore; they discuss the establishment of a theatre congenial to their taste—he often visits her in future years" (Albright lix). With the help of Lady Gregory, Yeats begins to write plays. In 1918 Lady Gregory's son Major Robert Gregory is "killed when his plane was shot down over Italy" (lxii).

"The Wild Swans at Coole" is written in 1916 and published in the *Little Review* in June 1917, where it is dated October 1916. This poem is to be an illustration of *translocal* and *transpersonal* poetics. It is about Lady Gregory and Maud Gonne, as well as Yeats himself. Lady Gregory's at Coole must be a place in which the best of Ireland exist: culture, literature, philosophy, including aristocratic values of Ireland that remain intact, as well as her friendship and solace and peace offered to Yeats while with her.⁵⁾ In 1897 Yeats first visits Coole and spends two months with Lady Gregory. Yeats says:

I must have spent the summer of 1897 at Coole. I was involved in a miserable love affair, that had but for one brief interruption absorbed my thoughts for years past, and would for years yet. My devotion might as well have been offered to an image in a milliner's window, or to a statue in a museum, but romantic doctrine had reached its extreme development.

Dowson was in love with a girl in an Italian restaurant, courted her for two years; at first she was too young, then he too disreputable; she married the waiter and Dowson's life went to wreck. . . . Finding that I could not work, and thinking the open air salutary, Lady Gregory brought me from cottage to cottage collecting folk-lore. (*Auts* 339)

Yeats also describes somewhere else in his *Autobiography* the lake, the edge of which he has often walked:

Coole House, though it has lost its great park full of ancient trees, is still set in the midst of a thick wood, which spreads out behind the house in two directions, in one along the edge of a lake which, as there is no escape for its water except a narrow subterranean passage, doubles and trebles its size in winter. In later years I was to know the edges of the lake better than any spot on earth, to know it in all changes of the seasons, to find there always some new beauty. (259-60)

IV. Yeats and Translocal and Transnational Aesthetics:

Degas, Utamaro, Gordon Craig

Yeats's *Dramatis Personae 1896-1902* begins as follows:

When I was thirty years old the three great demesnes of three Galway houses, Coole House, Tullyra Castle, Roxborough House, lay within a half-hours' walk of each other. They were so old they seemed unchanging, now all have been divided among small farmers, their great ancient trees cut down. Roxborough House was burnt down during the civil war, Coole House has passed to the Forestry Department, but Tullyra Castle is inhabited by blood relatives of those who built it. I went there for the first time with Arthur Symonds, then editor of the *Savoy* magazine. I was taking him here and there through Ireland. We had just been sightseeing in Sligo. (*Au* 257)

Arthur Symon and Yeats visit Edward Martyn who has lived in Tullyra Castle, and being introduced to Martyn's drawing room, bedroom, and study, Yeats describes what he has felt, from which we could grasp Yeats's understanding of Modern art, though a brief but important idea of art held by Yeats:

The drawing-room was vulgar and pretentious, because he thought himself well bound to satisfy what he believed to be the taste of women. Only his monklike bedroom, built over the stables and opening into the tower on the opposite side to the house, his study in the tower, and the pictures, showed his own improving taste. His first purchase, a large, coffee-coloured sea picture by Edwin Ellis—not my friend Blake scholar, but the Academician—had been a mistake; then, under the influence of George Moore, a relative on his father's side, came Degas, Monet, Corot, Utamaro, and of these pictures he talked with more intelligence, more feeling than when he talked of literature. His Degas showed the strongly-marked shoulder-blades of a dancing girl, robbing her of voluptuous charm. Degas had said to him: “Cynicism is the only sublimity.” It hung somewhere near the Utamaro, which pleased him because of its almost abstract pattern, or because the beautiful women portrayed do not stir our Western senses. (*Au* 258-59)

What's been just quoted above from Yeats's *Autobiography* testifies that Yeats is keenly aware of Modern art and artists; in particular, Yeats seems to have felt that the Degas with “the strongly-marked shoulder-blades of a dancing girl, robbing her of voluptuous charm” must be a unique work to Yeats, as he quotes what Degas must have said to Martyn in person: “Cynicism is the only sublimity.” Degas is far ahead of his time as far as the composition of the figures in a picture is concerned, often posing, for instance, some of the foreground figures outside the frames and trimming the figures's body parts; he leaves much space in the foreground and other spaces of the picture, thus making the seers imagine what is extended outside the picture frames. Is it now similar to Yeats's use of, for one, symbolism in his poetry and plays, to leave a lot open, leaving them in the reader's or

audience's imagination? Though Degas's practice makes him uncomfortable, Yeats must have felt that Degas is an unusual artist. It also seems clear that Yeats is attracted to "the beautiful women," portrayed by Utamaro, a Japanese painter, who "do not stir our Western senses."

Yeats seems to have tended towards abstraction from the very beginning. In the spring of 1879 his father John Yeats "took a two-year lease of 8 Woodstock Road in Bedford Park, the first English garden suburb designed as a home for painters, writers, composers and others interested in the arts. . . . they liked Bedford Park's streets with their large trees and houses of timber and red brick" (Jeffares, *NB* 12-13). In the summer of 1879 the Yeats children made sketches on holiday at Branscombe in Devon (*NB* 13). Of the sketches, Jack's is the most dynamic, foreboding his Expressionistic tendency already in two of his sketches: one about a boat, two sailors in it rowing to leave the shore, the third jumping on the boat, and one on the shore watching them. The sketch of the town houses by Willy (Yeats) shows the tendency towards abstraction, a Cubist sense of form. Jack's and Willy's sense of art differ sharply. It seems that Yeats has hardly talked about Jack's art, as far as I know, although Yeats talks of Jack's stories and literary works.

Later on Yeats comes to [see] "Gordon Craig's production of Purcell's *Dido and Aeneas*—Craig's abstract decor becomes a lasting influence on his dramaturgy" (Albright lix). Foster explains Yeats's reaction to the production as follows:

In March [1902] Yeats had been transfixed by a Gordon Craig production of *Dido and Aeneas* for the Purcell Society, played before a backdrop illuminated by coloured light projections: "It was like watching people wavering on the edge of infinity, somewhere at the Worlds End. This was how he envisaged *The Shadowy Water* as well as *Diarmuid and Grannia*, and he turned excitedly to the possibilities inherent in avant-garde production. (Foster, *Yeats I* 251)

V. Yeats and Pound and Transnational Poetics

Yeats meets Pound in 1911 in Paris, and in 1913 Yeats and Pound “rent a cottage in Sussex (where they will spend the next two winters as well)—they study poetry together and Pound acts as Yeats’s amanuensis” (Albright lxi). Yeats and Pound are very different poets, having almost nothing in common. But they complement each other perfectly. But as a young man Pound has read Yeats’s *The Wind among the Reeds* (1899), and it is said that why he has headed to London is that he wants to meet Yeats⁶; Pound first meets Yeats in 1909 in Yeats’s room at 18 Woburn Building, London, brought by Olivia Shakespear and in 1911 he meets Yeats in Paris. Then they spend three winters at the stone cottage in 1913, 1914, and 1915.

Probably the encounter of the two poets seems to be a turning point in Modernist poetry. Yeats has still been a Romantic poet, trying to create a new poetry appropriate for Modern times; he has succeeded in making poetry new by use of PreRaphaelite poetics and the poetics of occultism, heavily laden with much of the Romantic poetics. But it is not enough, as the new century advances. As Ellmann cites the two strands of Yeats’s poetics, the early and later one, the making of the latter poetics having been expedited after Yeats meeting Pound in 1911; Yeats becomes a Modernist poet with new poetics, part of which could be called *transnational* poetics, as it is a result of a dialog between Yeats and Pound with Irish and American and French characteristics of poetry in the early 20th century. Compare Yeats’s Modern principles of poetry with his earlier one. First, the PreRaphaelite poetics; Yeats says in his essay “The Autumn of the Body”⁷) (1889; 1898):

Our thoughts and emotions are often but spray flung up from hidden tides that follow a moon no eye can see. . . . In France, where movements are more marked, because the people are pre-eminently logical, *The Temptation of Saint Anthony*, the last great dramatic invention of the old Romanticism,

contrasts plainly with Axël [Yeats attends a performance of Villiers de l'Isle-Adam's *Axël* in 1804, the year Yeats visits Paris for the first time.], the first great dramatic invention of the new. . . . Flaubert wrote unforgettable descriptions of grotesque, bizarre, and beautiful scenes and persons, as they show to the ear and the eye, and crowded them with historical and ethnographical details; . . . There has been, as I think, a like change in French painting, for one sees everywhere, instead of the dramatic stories and picturesque moments of an older school, frail and tremulous bodies unfitted for the labours of life, and landscape where subtle rhythms of colour and of form have overcome the clear outline of things we see them in the labour of life.

I see, indeed, in the arts of every country those faint lights and faint colors and faint outlines and faint energies which many call 'the decadence,' and which I, because I believe that the arts lie dreaming of things to come, prefer to call the autumn of the body. An Irish poet [A.E.] whose rhythms are like the cry of a sea-bird in autumn twilight has told its meaning in the line, 'The very sunlight's weary and it's time to quit the plough.'

Each of these writers [the first poets, later, Virgil, Dante, etc.] had come down the stairway than those who had lived before him, but it was only the modern poets, with Goethe and Wordsworth and Browning, that poetry gave up the right to consider all things in the world as a dictionary of types and symbols and began to call itself a critic of life and an interpreter of things as they are. Painting, music, science, politics, and even religion, because they have felt a growing belief that we know nothing but the fading and flowerieing of the world, have changed in numberless ways. Man has wooed and won the world, and has fallen weary, and not, I think, for a time, but with a weariness that will not end until the last autumn, when the stars shall be blown away like withered leaves. (*E&I* 189-93)

By the time Yeats first meets Pound in Paris in 1911, he has published the collections of poetry: *Crossways* (1889), *The Rose* (1893), *The Wind among the Reeds* (1899), *The Old Age of Queen Maeve* (1903), *Baile and Aillinn* (1903), *In the Seven Woods* (1904), *The Shadowy Waters* (1900), *The Green Helmet and Other Poems* (1910). It is said that Yeats's turning point in his poetry comes after Yeats and Pound have spent three winters together in a

stone cottage in Sussex in England.⁸⁾ But in fact Yeats has already been trying to write a new poetry: according to Longenbach, “in 1903 he [Yeats] stated explicitly in the notes to *In the Seven Woods* that he was trying” to “‘bring a less dream-burned will’ into his verse” (17). Ellmann also quotes a diary note dated Christmas 1912 about Yeats’s theory of art:

First Principles:

Not to find one’s art by the analysis of language or amid the circumstances of dreams but to live a passionate life, and to express the emotions that find one thus in simple rhythmical language. The words should be the swift natural words that suggest the circumstances out of which they rose.

(Ellmann, *MM* 214)

Pound has yet to wait to notice this change in Yeats until, after the stone collage collaboration, Pound himself has found his own poetry “of shadow and dreams old-fashioned” (Longenbach 17). But it seems clear that Yeats’s transformation is to gather momentum encouraged by the younger poet: thus with the stone cottage a new poetry comes both in Yeats and Pound.

Yeats describes the place in which the stone cottage stands, in a letter to Mabel Beardsley:

I am on the border of a great heath and there are woods on the other side and the only village near is scattered about a crossroads with a little old country inn. My walk which is always after dark to save time is to the post office or to the inn to order cyder, and then out on to the heath and at night when the clouds are not too dark and heavy a great heath is beautiful with a beauty that is not distracting. One comes in full of thoughts. When I am in the country like this I find that life grows more and more exciting till at the last one is wretched when one goes back to London. (Quoted James 4)

At the Stone Yeats seems to have worked without being disturbed. A housekeeper, Alice Welfare, cleans the house and prepares meals for Pound

and Yeats. Pound often says to her, if she wants to dust, “Don’t disturb him”: Yeats is “humming over his poetry to himself in the little room” (Longenbach 8).

When Yeats’s new edition of *Responsibilities* [published earlier in 1914] and *Other Poems* is published in 1916, Pound says:

[Yeats] is the only poet of his decade who has not gradually faded into mediocrity, who has not resigned himself to gradually weaker echoes of an earlier outburst. . . .

There is a new robustness, there is the tooth of satire which is, in Mr. Yeats’s case, two good a tooth to keep hidden. The Coat, the wild-wolf dog that will not praise his fleas, [and] The Scholars, are all the sort of poem that we would gladly read more of. There are a lot of fools to be killed and Mr. Yeats is an excellent slaughter-master, when he will but turn from ladies with excessive chevelure appearing in pearl-pale nuances. (quoted Longenbach 251)

Yeats’s “A Coat” declares a new poetics:

I made my song a coat
Covered with embroidered
Out of old mythologies
From heel to throat;
But the fools caught it,
Wore it in the world’s eyes
As though they’d wrought it,
Song, let them take it,
For there’s more enterprise
In walking naked. (*VP* 320)

The poem “The Scholar,” later to be included in *The Wild Swans at Coole* (1919) is as follows:

Bald heads forgetful of their sins,
 Old, learned, respectable bald heads
 Edit and annotate the lines
 That young men, tossing on their beds,
 Rhymed out in love's despair
 To flatter beauty's ignorant ear.

All shuffle there; all cough in ink;
 All wear the carpet with their shoes;
 All think what other people think;
 All know the man their neighbour knows.
 Lord, what would they say
 Did their Catullus walk that way? (337)

To praise Yeats, Pound has chosen these poems, but they—"The Scholar," in particular—sound much like Pound's. They seem to me not like Yeats's, but Yeats is to "walk naked," keeping himself as in "The Wild Swans at Coole." This poem is just one of the best that will exemplify the *translocal* and *transnational* in Yeats's early and later poetics, the latter being spurred by Pound's poetics.

After spending three winters at the stone cottage, Yeats will publish great poetry: *The Wild Swans at Coole* (1919), *Michael Robartes and the Dancer* (1921), *The Tower* (1928), *The Winding Stairs and Other Poems* (1933), *Full Moon in March*, a play [the play includes many poems in it] (1935), *Last Poems* (1936-1939)

VI. Yeats and Eliot: Transnational Poetics

In 1922 Yeats had "dinner with T. S. Eliot, who has recently published *The Waste Land*" (Albright lxii). Earlier in 1916 Eliot attended a performance of *At the Hawk's Well*, Yeats's first play in the style of the Japanese Noh

drama, in a drawing room. “[I]t’s terse, vivid diction stamped him [Yeats] as a modern poet even in the mind of such a fastidious critic as T. S. Eliot” (Ellmann, *MM* 218)

Compared with Pound, Eliot is to know of Yeats’s poetry quite later, from 1919 on; Eliot says in 1940⁹):

The kind of poetry that I needed, to teach me the use of my own voice, did not exist in English at all; it was only to be found in French. For this reason the poetry of the young Yeats hardly existed for me until after my enthusiasm had been won by the poetry of the older Yeats, and by that time—I mean, from 1919 on—my own course of evolution was already determined. (Eliot 295-96)

Eliot is well established as writer, in 1940; when he gives this lecture on Yeats Eliot has already published important works, such as “The Love Song of J. Alfred Prufrock” (1915), *The Waste Land* (1922), and *Murder in the Cathedral* (1935), and is soon to publish *Four Quartets* (1943). He receives Nobel Prize in Literature in 1948.

Eliot is not only one of the best poets of 20th century but also a great critic, when he gives a talk in 1940 on Yeats, one year after Yeats died in 1939. Now Yeats is gone he must have felt comfortable without Yeats; and he must now be more objective than two decades ago when he has talked about the older poet.

In 1919 Eliot reviews Yeats’s book *The Cutting of an Agate*, Yeats’s essay collection,¹⁰) and publishes it in *The Athenaeum*, 4 July 1919. The criticism by Eliot is extremely *critical*, and even superficial, not showing that he has read all of the essays thoroughly. Maybe he has the right to say so, not wanting to be in the shadow of a big *tree*. But in 1940, Yeats is no longer here, and Eliot could evaluate him calmly. “Yeats,” Eliot’s review of Yeats’s whole work and life, seems to me to be good, throwing light on both

Yeats and Eliot himself.

In the 1919 review, Eliot says,

Mr. Yeats, more than any of the subjects that have arranged his attention, is what engages our attention in this book. When we read it we are confirmed in the conviction—confirmed in a baffling and disturbing conviction—that its author, as much in his prose as in his verse, is not ‘of this world’—this world, of course, being our visible planet with whatever our theology or myth may conceive below and above it. And Mr. Yeats’s cosmos is not a French world, certainly. The difference between his world and ours is so complete as to seem almost a physiological variety, different nerves and senses. (Jeffares, *CH* 231)

Eliot’s criticism makes Yeats look like an insane writer, “with different nerves and senses.” Up to the end of the short critique, he has not touched on any of the essays at all, . . . he claims that “this [Yeats’s world] is the unknown and unknowable” (231).

Compared with this, Eliot’s “Yeats” is put in the proper perspective, balanced and insightful, finally recognizing Yeats as one of the great poets/playwrights, seeing him as his contemporary though Yeats is much older and now dead. While talking about Yeats’s verse plays, he even mentions Shakespeare and his plays, the world’s greatest playwright Eliot himself has had to deal with as his mentor and model. “Yeats” is a good talk, carefully prepared and with much knowledge of Yeats’s work and Yeats the man as well.

“Yeats” begins with:

“The generations of poetry in our age seem to cover a span of about twenty years. I do not mean that the best work of any poet is limited to twenty years: I mean that it is about that length of time before a new school or style of poetry appears. . . . I find myself regarding him, . . . as a contemporary and not a predecessor. (296)

Eliot then in the second paragraph [I read his talk in print] says, “Yeats would not have this influence . . . had he not become a great poet; . . . unlike many writers, he cared more for poetry than for his own reputation as a poet. . . . Art was greater than the artist” (296). Then Eliot touches on the continual development of Yeats, saying that “towards middle age a man [writer] has three choices: to stop writing altogether, to repeat himself with perhaps an increasing skill of virtuosity, or by taking thought to adapt himself to middle age and find a different way of working” (297).

What follows this reasoning is Shakespeare:

One form, a perfect form, of development is that of Shakespeare, one of the few poets whose work of maturity is just as exciting as that of their early manhood. There is, I think, a difference between the development of Shakespeare and Yeats, which makes the latter case still more curious. With Shakespeare, one sees a slow, continuous development of mastery of his craft of verse, and the poetry of middle age seems implicit in that of early maturity. . . . But in the case of Yeats the kind of development seems to me different. . . . There are some, such as *Who Goes with Fergus?*, which are perfect of their kind as anything in the language. But the best, and the best known of them, have their limitation: that they are less satisfactory in isolation, as ‘anthology pieces’, as they are in the context of his other poems of the same period. (298)

I agree with Eliot that Yeats himself has also wanted to write a poetry, the different kind of Yeats’s later poetry Eliot is now approving of, the later poems, after 1913, Yeats is to write after Yeats and Pound work together at the stone cottage, in 1913, 1914, and 1915. What a great coincidence it is!: Pound is the very poet that has helped both Eliot and Yeats make new poetry, *The Waste Land* and *Responsibilities*!

What they, Yeats, Pound, and Eliot, have written must be based on the *transnational* poetics—the poetics created out of strange forces gathered from

diverse sources of national, cultural, personal traits—Yeats has, metaphorically too, crossed the sea between Ireland and England, and also metaphorically, Pound and Eliot have crossed the Atlantic to make the new poetics and poetry of 20th century. It is “the violent and terrible epistle dedicatory of [Yeats’s collection of poems] *Responsibilities* [1914]” (Eliot 300) that I would like to finish this essay:

*Pardon that for a barren passion's sake,
Although I have come close on forty-nine,
I have no child, I have nothing but a book,
Nothing but that to prove your blood and mine.*

(VP 270; Eliot quotes the first two lines in his “Yeats”)

Notes

- 1) Ramazani says in his Preface that [he] “was perplexed when a copy editor asked [him] to name T. S. Eliot’s nationality” (ix). It is certainly difficult to name him an American or English poet but that is no longer a question for any reader now if he is a reader of Modernist poetry. In the same context if a poet who was born in South Africa or Australia lives and works in the USA today, he is an American poet. That is not confusing any more. What we do now when reading such poetry is, we look for the background of the poem, in which a poet has written such a poem. If the poem asks you to look for something that is unique, which is not American, then he will look for that to see the reason. The reader may love this poet, because his poetry is unique. But his poetry is not, or should not be labelled as, a postcolonial poetry, if it does not attempts to be so. Postcolonial theory is, it seems to me, based on political assumptions that all poetry written by the poets of the colonized countries are postcolonial in nature; so, even much of Yeats’s poetry is labelled and seen as a postcolonial poetry, which should have been rectified.
- 2) See Ramazani xiii. A *translocal poetics*, he proposes, is a theory with which to understand “the relation of poetry to place either rooted or rootless, local or universal.” I apply this term to Yeats’s life that is hung in-between, plying between Sligo, Dublin, London, when growing up with Yeats’s parents when their need to move to a place arises.
- 3) There are more than 40 studies that deal with this single poem as researched by Jochum (331-33). Some discuss the poetic form, sources, themes, etc. but it seems a bit strange that none talks about how ill Yeats was in 1890, in the year of his writing this poem in London.

Even in his book *A New Commentary on the Poems of W. B. Yeats*, Jeffares does not say anything but many of the sources of the poem, on two occasions quoting direct from Yeats's explanations as to how he has written the poem and its sources (see pages 29-31).

- 4) See Ramazani's understanding of Said's theory of Post-colonialism (Ramazani 152-59). Edward Said has definitely made a dent into literature of the Empires, England and the USA, to make spaces for the third world's literatures, for Derek Walcott, for instance. However, as some critics' attempts to try to understand Yeats as a poet of de-colonization seem, more often than not, too far-fetched or oversimplified; to me, Yeats is a complex poet, straddling the cross-nationality of Ireland and England: thus, his poetry reflects this complexity.
- 5) See a full discussion of "The Wild Swans of Coole," (159-68) "Coole Park, 1929," (168-71) "Coole Park and Ballyee, 1931 (172-79) in Young Suck Rhee. *The Poetics of Etherealization: Female Imagery in the Work of W. B. Yeats*. A Ph.D. dissertation (U of Nebraska, 1985).
- 6) According to Longenbach, Pound could "mimic Yeats's style so successfully in poems such as 'La Fraisine,' it is not surprising that he already spoke the older poet's voice. Pound may have heard that voice when Yeats lectured at the University of Pennsylvania in 1903, but he did not actually meet his mentor until March 1909," in Yeats's room in London (Longenbach 12).
- 7) Ellmann quotes from another source the essay entitled "The Autumn of the Flesh" (1889). Yeats revised it slightly and published "The Autumn of the Body" in 1898. See Ellmann *Yeats The Man and the Masks*, 214.
- 8) See the excellent introduction (Prologue, 3-33) and conclusion (Epilogue, 251-69) of James Longenbach's *Stone Cottage: Pound, Yeats, and Modernism* for a good picture of the place in which Yeats and Pound come to interact with each other and of what they have achieved working together there.
- 9) See "Yeats" in T. S. Eliot's *On Poetry and Poets*, 295-308. It was the first annual Yeats lecture Eliot delivered to the Friends of the Irish Academy at the Abbey Theatre, Dublin in 1940.
- 10) See pages 216-383 of *Essays and Introductions*: it consists of "Certain Noble Plays of Japan," "The Tragic Theatre," "Poetry and Tradition," "Discoveries," "Preface to the First Edition of *The Well of the Saints*," "Preface to the First Edition of John M. Synge's *Poems and Translations*," "J. M. Synge and The Ireland of His Time," "John Shawe-Taylor," "Art and Ideas," and "Edmund Spenser."

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