

# **The International Yeats Society and the Yeats Society of Japan Joint Symposium in Kyoto 2018**

## **2018 International Yeats Society Symposium, Kyoto**

### **The 54th Annual Conference of the Yeats Society of Japan**

December 15 & 16, 2018

Venues: Kyoto University, Kashokaku Noh Theatre, et al.

Special Performance of *The Red Hat and the Moon*  
by Shigeyama Sengoro Kyogen and Noh  
Introduction to Noh by Hirohisa Inoue and Yoshitaki Yoshinami

## **Program**



Shigeyama Sengoro Family in Giga. ©12/2018

**Dates: December 15-16, 2018**

**Venues: Kyoto University Clock Tower  
Centennial Hall, Kashokaku Noh Theater, et al.**



**Saturday, 15 December**

**Venue: Kyoto University Clock Tower Centennial Hall**

9:20-14:00      **Registration (Lounge, 2F)**

10:10-11:30      **Welcome and Plenary Lectures, Hall I**

**Opening Address**

MC: Tomoaki Suwa, Secretary-General of the Yeats Society of Japan  
Ryoji Okuda, President of the Japan Yeats Society  
Alexandra Poulain, President of the International Yeats Society  
David Murphy, Embassy of Ireland

**Plenary Lectures**

Chair: Yoko Sato (Tokyo University of Agriculture and Technology)  
Sean Golden (Universitat Autònoma de Barcelona)  
“W.B. Yeats and Laughter: Wit and Humour, Irony and Satire, Zen and ‘joy’”

Youngmin Kim (Dongguk University)  
“Yeats, Japanese Noh Drama, and World Literature: Mask, Ghost, and Dramatic Representation of World Spirit”

11:30-13:00      **Lunch Break**  
(11:35-12:00)      **General Meeting of the Yeats Society of Japan**  
12:50-14:20      **Sessions 1 & 2 (Hall I & II)**

**Session 1** (Hall I)

Chair: Margaret Mills Harper (University of Limerick)  
Charles Armstrong (University of Agder)  
“Humbugging and the Wild Beast: Laughter in Yeats’s *Where There is Nothing*”  
  
Yoko Sato (Tokyo University of Agriculture and Technology)  
“Yeatsian Heroes and Laughter”

**Session 2** (Hall II)

Chair: Miki Iwata (Rikkyo University)  
Zsuzsanna Balázs (National University of Ireland, Galway)  
“Laughing Off Male Power: Superwomen in Yeats’s and D’Annunzio’s Plays”

14:30-16:00      **Sessions 3 & 4 (Hall I & II)**

**Session 3** (Hall I)

Chair: Ryoji Okuda (Tokai University)  
Matthew Campbell (University of York)  
“‘Fescennine Buffoonery’: Swift, Mangan, Yeats”  
  
Aoife Lynch (University College Dublin)  
“W. B. Yeats and the ‘casual comedy’ of Life”

Yuki Ito (Josai University)

“W. B. Yeats’s “Imitated from the Japanese” and the Philosophy of Kobayashi Issa”

**Session 4** (Hall II)

Chair: Alexandra Poulain (Université Sorbonne Nouvelle, Paris 3)

Taeko Kakihara (Musashi University)

“*Sotoba Komachi*, a Possible Model for Crazy Jane”

Tomoko Iwatsubo (Hosei University)

“Inventing *At the Hawk’s Well* and *The Cat and the Moon*”

Melinda Szuts (National University of Ireland, Galway)

“Yeats in Rehearsal: Character, Movement, Music and Masks in *The Only Jealousy of Emer*”

16:10-17:30      **Reception** (Hall I)

**Venue: Kashokaku Noh Theatre**

18:00-19:30      **Hirohisa Inoue and Toshiaki Yoshinami, “An Introduction to Noh”**

**Shigeyama Sengoro Kyogen Family, *The Cat and the Moon***

**MC & Translation: Akiko Manabe (Shiga University)**

**Sunday, 16 December**

**Venue: Kyoto University Clock Tower Centennial Hall**

9:30-10:00      **Morning Coffee** (Hall I)

10:00-11:30      **Session 5 & 6** (Hall I & II)

**Session 5** (Hall I)

Chair: Nobuaki Tochigi (Waseda University)

Boey Kim Chen (Nanyang Technological University)

“Yeats’ Poetry of the Marrow-Bone”

Peter Robinson (Japan Women’s University)

“The English-language Poetry of Oshima Shôtarô: An Introduction by W.B. Yeats”

**Session 6** (Hall II)

Chair: Charles Armstrong (University of Agder)

Kimihito Kubo (Osaka University)

“‘The Second Coming’ and Laughter”

Adrian Paterson (National University of Ireland, Galway)

“Why Should We ‘laugh and weep’?: Odds and Ends in Yeats’s ‘All Soul’s Night’”

Nobue Miyake (Independent)

“Yeatsian Laughter in ‘A Dialogue of Self and Soul’”

11:30-13:00      **Lunch Break**

13:00-14:30      **Plenary Symposium (Hall I)**

**Plenary Symposium**

Yeats's Later Plays and Laughter: *Wheels and Butterflies* (Hall I)

Chair: Akiko Manabe (Shiga University)

Alexandra Poulain (Université Sorbonne Nouvelle, Paris 3)

"...but a play": laughter and the invention of theatre in *The Resurrection*

Margaret Mills Harper (University of Limerick)

*Wheels and Butterflies* as Comedy

Akiko Manabe (Shiga University)

"Are you that flighty?" "I am that flighty."—*The Cat and the Moon* and *Kyogen* Revisited

14:30-15:00      **Afternoon Tea (Hall II)**

15:00-17:00      **Session 7 & 8 (Hall I & II)**

**Session 7** (Hall I)

Chair: Youngmin Kim (Dongguk University)

Sunghyun Jang (Korea University)

"The Influence of Yeats on Modern Korean Poetry: The Case of Kim So-wol"

Sirshendu Majumdar (University of Burdwan)

"Landscape and Memory: Yeats's and Tagore's Autobiographies"

Felix Green (Brown University)

"Yeats and Rilke's Epitaph Poems"

Kazuo Oikawa (Waseda University)

"Walter Pater and W. B. Yeats"

**Session 8** (Hall II)

Chair: Masashi Asai (Kyoto Tachibana University)

Wit Pietrzak (University of Lodz)

"Battling the 'ready-made element': Yeats and Bergson's *Le Rire*"

Jaron Murphy (Southampton Solent University)

"No Laughing Matter? Yeats and the Orwellian *A Vision*"

Dionysios Psilopoulos (American College of Greece)

"Yeats and Jung: The Coincidentia Oppositorum and the New Divinity"

Toshio Akai (Kobe Gakuin University)

"The Global Network a Vegetarian Restaurant in Dublin Represents"

**17:00-17:30      Closing Remarks (Hall I)**

**Closing Remarks**

MC: Tomoaki Suwa, Secretary-General of the Yeats Society of Japan  
Ryoji Okuda, President of the Japan Yeats Society

**Venue: Ganko, Takasegawa Nijoen**

**19:00-21:00      Conference Dinner**



This program is supported by a subsidy from Kyoto City and  
the Kyoto Convention & Visitors Bureau.

## **Plenary Lectures**

### **W.B. Yeats and Laughter. Wit and humour, irony and satire, Zen and ‘joy’.**

Seán Golden Universitat Autònoma de Barcelona, Spain)

In ‘Imitated from the Japanese’, his version of a Japanese haiku, Yeats wrote very late in life, ‘Seventy years have I lived ... And never have I danced for joy’. In ‘Lapis Lazuli’, one of his late masterpieces, he extolled the joy in the eyes of Chinese literati, ‘Their ancient, glittering eyes, are gay’. The standard perception of Yeats does not suggest a stand-up comedian, yet laughter does play an important role in his work, as it did in his life. This talk will explore various forms of humour in his work, in appreciation of the role joy plays therein. In ‘Easter, 1916’, Yeats comments on his custom of telling ‘a mocking tale, or a gibe, / To please a companion / Around the fire at the club’. His conversation was reported to be witty. His wit could be wicked, and his letters certainly provide examples, as do his Senate speeches. As a theatre entrepreneur he certainly appreciated and promoted humorous works. Directors despair of producing his play *The Green Helmet* until they realise that it can work well in the form of slapstick comedy. Straightforward jokes do appear in his prose and in his correspondence. His play *The Cat and the Moon* takes its cue from a Japanese *kyogen* original, a genre prone to farce, and he uses beggars there and in his Cuchullain plays, to provide a comic or satiric relief to high tragedy. Many shades of irony saturate Yeats’ work, edging into profound satire later in life, the *saevio indignatio* he so admired in ‘Swift’s Epitaph’, and embodied in the ‘Crazy Jane’ poems. He admired the work of D.T. Suzuki, corresponded with him, and introduced Zen humour and *koans* into his late work, giving clues to their importance in his letters. Underlying the variety of forms of humour that permeate his work, laughter, leading to gaiety or joy, becomes a counterweight to the consequences of ‘the blood-dimmed tide’ foreseen in ‘The Second Coming’, that was drowning the hopeful expectations of Ireland’s new-found freedom and threatening the very idea of ‘civilisation’ for Yeats; perhaps even a counterweight to inevitable and, for him, impending death.

### **Yeats, Japanese Noh Drama, and World Literature: Mask, Ghost, and Dramatic Representation of World Spirit**

Youngmin Kim (Dongguk University, South Korea)

In an essay on the Japanese Noh drama, “Fenollosa on the Noh,” Ernest Fenollosa (1853-1908) provides a unique but reverse case of Franco Moretti’s concept of “world literature.” Moretti argues that “the compromise between the foreign and the local is so ubiquitous” that “the encounter of Western forms and local reality did indeed produce everywhere a structural compromise.” I agree with Moretti that the problem is always a structural compromise between foreign form and local materials in the field of world literature. However, I contend that what is at stake in world literature is rather the problem of balancing between close readings of local/global materials and distant readings of discourse at large in structural reconstruction. Even a prominent critic of world literature like T. S. Eliot fails to see the complicated nature of William Butler Yeats’s transcultural interweaving between the foreign form of the Japanese Noh drama and the local materials of Irish plays. In this context, I have attempted to provide a case of balancing between the foreign form of the Japanese Noh and local materials found in Irish plays, thereby suggesting a new model for the study of world literature. Stimulated by Pound and Fenollosa’s translations of the Noh plays, and having envisioned Japanese Noh plays as the visionary model for his future theatre, Yeats had a new

vision of world drama by investigating the potential theories of “mask” and “ghost,” thereby anticipating the vision of transcultural/transnational world literature and drama.

## **Plenary Symposium**

### **Yeats’s Later Plays and Laughter: *Wheels and Butterflies***

#### **“...but a play”: laughter and the invention of theatre in *The Resurrection***

Alexandra Poulain (Université Sorbonne Nouvelle, Paris 3, France)

Looking at the play’s multiple uses of theatrical images and performative modes, this paper seeks to analyse the unconventional uses of laughter in *The Resurrection* and to link them to Yeats’s (re)invention of theatre as an experimental genre, free from realist conventions. It also aims to articulate the ways in which the self-consciously deployed syntax of modernist theatre is used as a philosophical language in which Yeats’s singular vision can be translated into stage material.

#### ***Wheels and Butterflies* as Comedy**

Margaret Harper (University of Limerick, Ireland)

Yeats’s late volume of plays with long argumentative introductions, *Wheels and Butterflies*, is not often discussed as a volume. In this panel, Alexandra Poulain and Akiko Manabe will discuss two of the four plays in the volume, *The Resurrection* and *The Cat and the Moon*, respectively. The plays are the butterflies of the title, imaginative texts. The introductions are the wheels, introducing the heavy axles of structure and argument, squeaking with strain rather than fluttering in scholarly wisdom. But the wheels are a counterweight with its part to play in the larger drama of the whole.

#### **“Are you that flighty?” “I am that flighty.”**

#### **—*The Cat and the Moon* and *Kyogen* Revisited**

Akiko Manabe (Shiga University, Japan)

Since 2015, I have experienced *The Cat and the Moon* being performed in a Japanese *kyogen* style by the prestigious Sengoro Shigeyama Family nine times including performances at three Irish venues where I was primarily involved as a semi-producer. This experience has transformed my previous views on Yeats in relation to *kyogen* and laughter. I will present what I *now* think Yeats acquired through his encounter with *kyogen*, as well as how contemporary *kyogen* actors reflect while on stage, the actual gist of Yeats’ encounter with Japan. The key word I would like to focus on here is “flighty,” which is used six times to describe the Lame Beggar. The principle that runs deeply through “flighty” strikes me as having a lot to do with a certain Japanese sense of lightness, literally *karomi* or *karumi* in the Japanese language, which Yeats acquired through his encounter with *kyogen*. This can be found not only in his thematic approach, but also in other theatrical details such as the language used and choreography.



## Abstracts

### **Session 1 Laughter in Yeats's Plays (1)**

#### **1. Humbugging and the Wild Beast: Laughter in Yeats's *Where There is Nothing***

Charles Armstrong (University of Agder, Norway)

In time Yeats renounced the play *Where There is Nothing* (1903), and published a rewritten version entitled *The Unicorn of the Stars* (1907). The genesis of the plays was a difficult affair, involving Yeats in difficult collaborations with both Lady Gregory and George Moore. Despite these complications, *Where There is Nothing* provides an important document of the lengthy and complex transitional phase that saw Yeats transform himself from a Symbolist to something akin to a Modernist. Paul Ruttledge is a singularly destructive character, who cannot settle down for long in any vocation or place without seeking a radical change. At one point in the play he declares: "My wild beast is Laughter, the mightiest of the enemies of God. I will outrun it and make it friendly." Laughter is cast as a key vehicle for a divesting of all personal moorings, as well as being linked – in the form of "humbugging" and joking - to a kind of removal of all seriousness from communicative language. This paper will present a reading of the motif of laughter in the play, contextualizing it as both (a) part of Yeats's reception of Nietzsche's thought in *Also Sprach Zarathustra* and (b) as an anticipation of Yeats's later, apocalyptic poetry and the use of laughter as a response to irrational transformation in *The Resurrection* (1931).

#### **2. Yeatsean Heroes and Laughter**

Yoko Sato (Tokyo University of Agriculture and Technology, Japan)

Laughter is a historical, cultural, and physiological phenomenon. For Plato, laughter should be avoided as a malicious emotion which overthrows rational self-control. Mikhail Bakhtin, however, regards laughter as the carnival spirit, which frees human consciousness, thought, and imagination. In the Japanese *kyogen*, which interested Yeats together with the Noh, laughter is a stylized expression of humour, satire, and celebration.

This presentation explores Yeatsean laughter, which is unique in the sense that it is often heard across the boundaries of this world and the other world. In *The Wanderings of Oisín*, Niamh and Oisín galloped over the sea with Niamh's songs of 'pensive laughter', which is 'unhuman sound'. In Yeats's farce, *The Green Helmet*, Red Man with 'a great laughing mouth' comes from the sea for a contest to choose the true champion. He chooses Cuchulain as the hero endowed with 'the laughing lip', who never forgets to laugh on good days and bad days. Similarly, 'a head that laughs' appears in *A Full Moon in March*. In the play, the Swineherd's head laughs and sings for the haughty Queen, who eventually begins to laugh and dances with his head in her hand. It is worth noting that for Yeats 'laugh' is equivalent to 'sing' so that the act of laughing, like singing, may have the power to create a new sphere of reconciliation and transfiguration. In Yeats's religious play, *The Resurrection*, the Syrian laughs, anticipating the returning of something beyond human knowledge, thus indicating the moment of the transfiguration.

### **Session 2 Laughter in Yeats's Play (2)**

#### **1. Laughing Off Male Power: Superwomen in Yeats's and D'Annunzio's Plays**

Zsuzsanna Balázs (National University of Ireland, Galway, Ireland)

Gabriele D'Annunzio introduced the art of political performance into Italian politics in the first half of the twentieth century, and as a poet-soldier, he occupied the city-state of Fiume, which is often referred to as the rehearsal of Mussolini's March on Rome. D'Annunzio's self-fashioning as a Nietzschean superman and the last Renaissance hero, along with his dramatic occupation of Fiume, turned Yeats's attention even more towards Italian politics at the end of the 1910s, and seeing D'Annunzio's success, Yeats claimed "power to the most disciplined." Accordingly, their plays are mostly associated with male heroism, authoritarian tones, nationalism, and male *raisonneur* figures who want to set up the rules of the game, demand order and oppress subversive voices. Yet D'Annunzio proposed a liberal constitution for Fiume, including absolute equality for women, and he publicly disagreed with Mussolini's plans and destructive utopian visions. Yeats's remarks also showed an increasing preoccupation with the dangers of authoritarian and ultranationalist political performance and conventional notions of masculinity. Their mature plays portray more and more dramatic clashes between male and female power images, in which female mythic heroes often win over male authorities and destroy their rules with the subversive power of laughter. In this paper, I will examine some of D'Annunzio's and Yeats's plays to illustrate how laughter works in the context of political performativity and power, and how it can reveal latent contradictions and absurdities in totalising systems.

### **Session 3 Laughter in Yeats's Poems (1)**

#### **1. 'Fescennine Buffoonery': Swift, Mangan, Yeats**

Matthew Campbell (University of York, UK)

According to John Mitchel, James Clarence Mangan's first apologist writing in 1859 ten years after Mangan's death, for all that Mangan's pathos was 'genuine', 'his laughter was hollow and painful'. He says of Mangan's 'humour' that it ends up as 'bitter Fescennine buffoonery'. The fescennine tradition of Latin poetry was the ribald, the obscene, the abusive, the burlesque. Elizabeth Butler Cullingford has suggested that Yeats too invokes the fescennine, particularly in the hollow laughter of Solomon and Sheba, there turned from the woman on to the man. This paper will trace this odd lineage of Irish poetic laughter back to Swift. It will think about Mangan and Yeats as latter-day purveyors of the horse-laugh and parody pushed just too far: to the ribald, and the abusive, while seeming rooted in the more acceptable satiric. It will invoke some theories of comic verse and think again about the Irish comic tradition as it treads on the toes of the decorous, part-burlesque and part political complaint. Poems by Swift and Mangan will be compared with later poems by Yeats, such as the Crazy Jane monologues. But the paper will address some more unlikely areas where the Yeatsian joke surprises while treating with delicate matters such as marriage, the occult and his own supernatural experience.

#### **2. W. B. Yeats and the 'casual comedy' of life**

Aoife Lynch (University College Dublin, Ireland)

In a letter to Dorothy Wellesley, Yeats wrote: "I thought my problem was to face death with gaiety, now I have learned it is to face life" (*Letters*, 164). This paper will examine the poet W. B. Yeats's response to the events of life in his poetry through laughter and comedy. It will look at his use of the Crazy Jane poems to explore the subversive nature that the poets humour can take in relation to both public and private life. It will also consider Yeats's use of the concept of tragic joy that encapsulates the sublime of art, poetry and indeed the struggle of life itself. Particular emphasis will be placed on the late poem "High Talk" and its consideration of linguistic play that ends in tragic joy.

### 3. W. B. Yeats's "Imitated from the Japanese" and the Philosophy of Kobayashi Issa"

Yuki Ito (Josai University, Japan)

W. B. Yeats composed the poem, "Imitated from the Japanese" based on "a Japanese Hokku in praise of Spring." However, until Edward Marx's discovery (2007) that its model was a series of three haiku works of Kobayashi Issa, this source of influence had remained a mystery. While this paper does not insist that Yeats was strongly influenced by Issa, a closer examination of the similarities and differences between the two poets seems relevant.

In the same year the poem "Imitated ..." was composed, Yeats presented his philosophical thesis: "passive suffering is not a theme of poetry." Both in theme—and specifically in the final line of the poem—is a passive acceptance of a joyless life. Even so, the speaker can afford to laugh at such bitterness or difficulty in attaining "tragic joy" as a living man, which can be seen to describe a path to "tragic joy."

The final line of the poem is taken from one of Issa's haiku, written at the age of sixty. The haiku, like Yeats's line, reveals bitterness with old age and life. However, in the same year, in the same haiku notebook, Issa expressed his philosophy of *ara bompu* [a wild ordinary man], in which he asserts the nature of his own life and old age, based on his Pure Land Buddhist faith. In this paper, the philosophical stances of the two poets will be clarified.

## **Session 4 Encounter with Noh Theater, Theater Production of Yeats's Drama**

### **1. *Sotoba Komachi*, a Possible Model for Crazy Jane**

Taeko Kakihara (Musashi University, Japan)

Crazy Jane's impressive line of "Fair and foul are near of kin,/ And fair needs foul" in the poem "Crazy Jane Talks with the Bishop" have reminded many readers of the witches' words in *Macbeth*, "Fair is foul, and foul is fair." In the present paper I claim that there can be another source for the line: that is "*Sotoba Komachi*," a Noh drama written by Kan'ami. I also suggest that the heroine Komachi can be a model for Jane in other Crazy Jane poems as well.

When he first read Earnest Fenollosa's manuscript of the several Noh works with Ezra Pound, Yeats was fascinated with this old symbolic theater of Japan and wrote a new drama *At the Hawk's Well*. Later he read more works of Noh including "*Sotoba Komachi*" translated by Arthur Waley in 1921.

Komachi, the woman who used to be a celebrated beauty and talented poet of the court, now becomes old and poor and lives a rootless wandering life in this drama. When taking a brief rest sitting on *sotoba* (stūpa), she is accused of her impiety by the passer-by Buddhism priests. Komachi and the priests then start a dialogue, which eventually develops to the philosophical questions, what is good, what is evil, and what is salvation.

My paper examines the appropriateness of *Sotoba Komachi* as a model for Crazy Jane who can boldly argue back against the Bishop, and points out that in Yeats's dialogue the Bishop does not accept her, which makes a bitter contrast with the Noh story. I also claim that Jane has much commonality with Komachi in other Crazy Jane poems as well, concluding this Japanese heroine can be deemed as a possible model of Crazy Jane.

### **2. Inventing *At the Hawk's Well* and *The Cat and the Moon***

Tomoko Iwatsubo (Hosei University, Japan)

“Yeats is making a new start on the foundation of these Noh dramas,” reported Ezra Pound on 9 March 1916. Yeats began to compose *At the Hawk’s Well* not long after his writing “Ego Dominus Tuus,” a poem set under the tower, where a dialogist Ille insists “[he] call[s] to [his] own opposite” “[b]y the help of an image” (*VP* 367). From late 1915 to early April 1916, the period leading up to the Easter Rising in hindsight, Yeats was engaged in his new enterprise “with the help of Japanese plays ‘translated by Ernest Fenollosa and finished by Ezra Pound’” (Yeats’s introduction to Pound’s *Certain Noble Plays of Japan* [Cuala, 1916, *CW4* 163]). In the introduction Yeats mentions “an ambition”—which he “had to put away” “when [he] first began to write poetical plays for an Irish theatre”—“of helping to bring again to certain places their old sanctity or their romance.” He regrets his failing, unlike Noh plays’ conventional opening, “to call up the shallow river and the few trees and rocky fields of modern Gort” in *The King’s Threshold*, almost conjuring up the location of his germinating tower project (*CW4* 171). A week after his writing this introduction occurred the Easter Rising.

This paper will explore how Yeats “[made] a new start on the foundation of” what he discovered in Japanese Noh and *kyogen*, “set[ting] his chisel to the hardest stone,” at this crucial stage and turning point of his life and work as well as of Ireland.

### **3. Yeats in Rehearsal: Character, Movement, Music and Masks in *The Only Jealousy of Emer***

Melinda Szuts (National University of Ireland, Galway, Ireland)

This paper investigates the most important rehearsal methods and approaches in character development applied during the two-month-long rehearsal period in preparation for DancePlayers’ production of Yeats’s *The Only Jealousy of Emer*. The analysis focuses on how the use physical theatre training methods (Michael Chekhov technique, contact improvisation, clown through mask) and the experimentation with a new character development technique based on the interplay of movement and text in Yeatsian dramaturgy worked towards the formation of a fully staged theatre production of Yeats’s most challenging dance play. Special attention is given to importance and difficulties of coordinating the musical dramaturgy of a newly composed piece to the development of the production’s choreography and mask work. The investigation is primarily based on the experience of directing and producing the piece for the Galway Theatre Festival in early May in 2018 and for a site-specific version staged in Yeats’s Tower in Gort at the end of the month. It will also summarise the practical experience gathered at a workshop session for university students using the same methodologies at Liverpool University in November 2018. The methods discussed will be supported by various visual materials (photographs and recordings of rehearsal sessions with actors and musicians and of the two productions in Galway and Gort, and of the workshop in Liverpool).

## **Session 5 Yeats’s Late Poems, Reception of Yeats in Japan**

### **1. Yeats’ Poetry of the Marrow-Bone**

Boey Kim Chen (Nanyang Technological University, Singapore)

In “Prayer for Old Age” Yeats defines the poetics that has governed his life and work thus: “God guard me from those thoughts men think/ In the mind alone;/ He that sings a lasting song/ Thinks in a marrow-bone.” Yeats strove to achieve a poetic language is rooted in the body, its material reality becoming the touchstone of all the abstractions and transcendental thought his quest for coherence gives rise to. What is remarkable about Yeats’ work of spiritual quest and transformation is that even as it seeks to utter the ineffable, it becomes more and more centred in “the sensual music” of the human body, its thoughts and imagery “fastened to a dying animal.” The paper examines how Yeats’ corporeal poetics evolved to accommodate the polarities in his work and sustain the processes of thinking, vacillation, rethinking and remaking that underpin his late poems. Close readings of key poems like “Among School Children” and “The Circus Animals’ Desertion” will reveal how the rhythm, diction and imagery combine to embody a poetry of the “marrow-bone.”

## **2. The English-language Poetry of Oshima Shôtârô: an introduction by W.B. Yeats**

Peter Robinson (Japan Women's University, Japan)

Professor Oshima Shôtârô (1899-1980) has long been considered the ‘Father of modern Irish studies’ in Japan. Translator, correspondent, and friend of W.B. Yeats, Oshima greatly influenced his reception in the country whose artistic forms, especially *nô*, profoundly impacted the laureate’s poetic style and creativity. As author of *W.B. Yeats and Japan* (1965), and first President of the Yeats Society of Japan, founded in the same year, the perception of a somewhat one-way relationship of appreciation and promotion has solidified in existing scholarship. This paper highlights the *mutually* appreciative aspects of the Yeats-Oshima relationship, with a particular focus on Oshima’s efforts, through Yeats, to obtain critical recognition of his *Poems: Among Shapes and Shadows* (1939) by literary critic Laurence Binyon.

## **Session 6 Laughter in Yeats’s Poems (2)**

### **1. “The Second Coming” and Laughter**

Kimihito Kubo (Osaka University, Japan)

Yeats's "The Second Coming" does not arouse laughter. To look for comedy in this poem may be considered futile. Nevertheless, it is certain that this poem is a parody of the Advent. Parody uses and adapts a framework, in this case, the story of the Advent, in a humorous or satirical manner, with the gap between the original and its adaptation being the factor from which laughter arises. However, when a Sphinx-like monster, instead of Christ, appears in this poem, the gap never seems funny. This gap reflects the poet’s critical attitude towards civilization. The “gyre” is the illustration of the historical cycle of Christian civilization over two thousand years. While the cycle of civilization in Oswald Spengler’s *The Decline of the West* is biological, Yeats's is characteristic of mechanical repetition. I find similarity between Yeats’s reduction of civilization to mechanical repetition and the “mechanization of life,” which Henri Bergson considers an element of laughter. We need to examine Yeats's view of civilization. He looks critically at the modern era, intending to provoke cynical laughter by the gap between Christ and the monster. This assumption can be examined in light of Bergson’s idea that laughter has the role of rectifying irregularities in human collectives by laughing at those irregularities.

## 2. Why should we ‘laugh and weep’?: odds and ends in Yeats’s ‘All Soul’s Night’

Adrian Paterson (National University of Ireland, Galway, Ireland)

‘All Soul’s Night’ is an odd poem of ends. Poised at ‘midnight’, it’s set at the end of the day, positioned to conclude the first publication of *A Vision* (1925) and Yeats’s monumental book *The Tower* (1928). It’s a poem about death, and its ends, and all that happens after to the end of the soul’s journey, in which line-ends particularly matter, so that ‘friend’ and ‘end’, ‘fast’ and ‘last’, ‘host’ and ‘ghost’, as well as the familiar rhyme ‘breath’ and ‘death’, make significant declining pairs. ‘Mock’ and ‘clock’ might suggest mirth’s end as well as time’s, but an unrhymed pair explaining we should both ‘laugh and weep an hour’ on hearing the promised ‘marvellous thing’ is suggestive and uncomfortable – what has timed laughter to do with revelation, never mind audition, weeping, madness, and truth? This paper examines Yeats’s long investigation of end-times laughter which overcomes mockery, culminating in this night in which the dead are expected to rise, and this poem marking new beginnings: of a new day, of promised utterance, of thought finding when and ‘where the blessed dance’. Tracking the cultural interests and esoteric publications of those dead (and still living) who play a part in the poem, including William Horton, Florence Farr, and Samuel MacGregor Mathers, together with Mathers’ wife Moina Bergson and Yeats’s wife George Hyde-Lees, all of whom haunted the British Museum’s anthropological collections and reading room, this paper uncovers new matter in their obsessions with ends and sounds, in Indian ‘figurative speech’, in Greek and Egyptian mysteries and *The Book of the Dead*, those fin-de-siècle, end-of-empire revivals of rituals and voices and words and lives and dead-ends that give rise to the ‘mummy truths’ that the poem so carefully does not tell us.

## 3. Yeatsean Laughter in “A Dialogue of Self and Soul”

Nobue Miyake (Independent, Japan)

Yeats is a seeker poet. He laughs and sings when he has found what he is after. The laughter is a genuine emotion that lets the reader feel happy too. So it is in “A Dialogue of Self and Soul”.

The form of the poem is a dialogue. This is obvious in Part I, where Self and Soul talk in turn, making the respective views clearer. In Part II, however, Soul is silent while Self talks. It is not that Self is neglecting soul, but Soul listens to Self to the last, while Self speaks of the discovery good for both. A transformation from Self to anti-self is under way in the dialogue, and it is the anti-self that talks in Part II.

At the very beginning Self (the poet) is silent, inflicted with remorse. Soul (it is in Self, and has its distinct voice) watches it and speaks first, knowing that Self wants to be released from remorse. So the dialogue begins. As it develops, Self awakens to life’s preciousness and its role to protect Soul. In other words, Soul is the sword, Self, the embroidery, and together, as Yeats says in a letter, they embody life. This discovery leads to the acceptance of the poet’s past, which, after full consideration seems nothing but his lot. His will to life is renewed, while the remorse is dispelled. Laughing and singing enter. The laughter is very Yeatsean, for its principle shares a great part with Yeats’s idea of tragic joy.

## Session 7 Yeats and Other Poets

### 1. The Influence of Yeats on Modern Korean Poetry: The Case of Kim So-wol

Sunghyun Jang (Korea University, South Korea)

For many writers of Japanese-occupied Korea (1910-45), W. B. Yeats represented the greatest achievement which a writer living under colonial rule could make. Born in Ireland, then a British colony, Yeats came to be recognized as one of the world's foremost poets in early 20th century. It is thus no wonder that he was the most widely translated Western poet in the Korea of the 1920's and 30's, thereby contributing significantly to the modernization of Korean poetry. Translations of Yeats's poetry, in particular, were a formative influence on the poetry of Kim So-wol (1902-34), who laid the foundations for the lyric genre in modern Korean literature. This paper explores how So-wol matured into a poet with a distinctive lyric voice through reading Yeats's poems then available to him. It is here important to understand the role of Kim Eok, So-wol's lifelong mentor, who produced the first Korean translations of Yeats. So-wol incorporated Yeatsian themes, images and literary styles in his poetry mainly through Kim Eok's mediation. Many of Yeats's verses that Kim Eok translated have themes of lost love and nostalgia, e.g. "He wishes for the Cloths of Heaven" and "The Lake Isle of Innisfree," both of which actually left indelible traces of their presence in So-wol's work. I argue that So-wol added a national dimension to the agonies of personal love described in Yeats's poems (especially ones based on his troubled relationship with Maud Gonne). He transformed the pain of losing love into the collective traumatic experience of having lost the country. Idyllic Irish settings in Yeats's poetry also prompted So-wol to imagine a rural community in which the Korean folk tradition is still kept alive.

## **2. Landscape and Memory: Yeats's and Tagore's autobiographies**

Sirshendu Majumdar (University of Burdwan, India)

The thrust of this paper is to argue the fact that though Yeats and Tagore were poets who grew up under British imperialism, their attitude to the rulers was different. This is eminently evident in their autobiographical works where they speak in a confessional form of their attitudes. The confessional form of the autobiography enables them to explore their ambiguities and their sense of loss. Yeats and Tagore encountered the other through England and English culture.

London was the metropolitan capital, the centre of power, and Yeats began his literary nationalism here. Yet it was the image of Sligo that haunted him. His attachment to Sligo was obsessive: Yeats's sense of place is acute, almost mythopoeic. To him, Sligo was not merely a geographical reality but a dreamland, a magical place, 'Sindbad's yellow shore'. This oriental association transforms the reality of Sligo into a phantasmagoria, a site where mystery, magic, sensuousness and poetry converge. By associating his Irish landscape with the exotic East, Yeats reiterates the orientalist concept of the East as the origin of all civilization.

In Tagore's *Reminiscences*, the narrative space is extremely restricted, but the confines of the household are transformed by the power of imagination into a whole universe. However, in *Boyhood* Tagore leads us towards a much wider geographical horizon, and places us more in the outer world of reality. This reality, being remote in time, acquires an enchantment of its own.

## **3. Famous Last Words: Yeats and Rilke's Epitaph Poems**

Felix Green (Brown University, USA)

Both Yeats and Rilke wrote their own epitaphs; moreover, they both wrote them in verse. While neither of these points of trivia is necessarily noteworthy for a poet, what is interesting is that Yeats penned his epitaph under the (indirect, negative) influence of Rilke. In the margins of William Rose's essay "Rilke and the conception of death," a conception which "annoyed him," Yeats wrote this famous quatrain, later beheaded to become a lopsided tercet:

Draw rein; draw breath.  
Cast a cold eye  
On life, on death.  
Horseman pass by.

Given that Yeats's objections lay in what he perceived as the Bohemian's near-obsession with death, we might indeed read these rhetorically and rhythmically stoic lines as a direct response to Rilke's decidedly more dramatic and halting:

Rose, O pure contradiction, desire  
to be no one's sleep under so many  
eyelids.

Beginning with a close reading of these two epitaph-poems, this paper offers a comparative reading of the two men's attitudes towards death. It suggests not only that they were closer in outlook than Yeats would ever have wanted to admit—linked by their shared dedication to the Nietzschean of an heroic, aesthetic affirmation of all existence—but that it may be in the formal textures of their poems on death (including Rilke's haunting final apostrophe, "Come you, you last one I will acknowledge" and the "finest deathbed poem," Yeats's "Cuchulain Comforted") that each poet's understanding of the relationship between art, life, and reality finds its most complex final depiction.

#### 4. Walter Pater and W. B. Yeats

Kazuo Oikawa (Waseda University, Japan)

W. B. Yeats edited *The Oxford Book of Modern Verse* in 1936 and, surprisingly enough, opened it with Walter Pater's 'Mona Lisa' passage, which he transformed into a verse style. Yeats explains the reason of this extraordinary treatment as follows, 'only by printing it in *vers libre* can one show its revolutionary importance'.<sup>1</sup> I'll try to examine what he means by this 'revolutionary importance',

Moreover, in 'the Tragic Generation', Yeats confesses that three or four years before he re-read *Marius the Epicurean*, expecting to find he cared it no longer, but that 'it still seemed to me, as I think it seemed to us all, the only great prose in modern English, and yet I began to wonder if it, or the attitude of mind of which it was the noblest expression, had not caused the disaster of my friends'.<sup>2</sup> 'My friends' in this passage are what he calls the Tragic Generation, the members of the Rhymers' Club; Lionel Johnson, Ernest Dowson, Oscar Wilde and others. Yeats continues 'it taught us to walk upon a rope tightly stretched through serene air, and we were left to keep our feet upon a swaying rope in a storm'.<sup>3</sup> I'll also examine why and how Pater's works influenced Yeats and other fellow Rhymers.

#### Notes

1. W. B. Yeats, *The Oxford Book of Modern Verse* (London: OUP, 1936), p.viii.
2. W. B. Yeats, *Autobiographies* (London: Macmillan, 1955) p.302.
3. *Ibid.*, pp.302-303.

### **Session 8 Yeats, Philosophy, and Spiritualism**

#### **1. Battling the 'ready-made element': Yeats and Bergson's *Le Rire***



Wit Pietrzak (University of Lodz, Poland)

Yeats's laughter takes on many hues, with the mirthful guffaw in face of tragedy, a manifestation of tragic joy, being its most readily recognisable variation. Then perhaps there is Yeats's socially-stinging derision of the unheroic and cowardly, as in 'Beautiful Lofty Things' when the poet's father is recalled as having deployed a mockery of 'the land of plaster saints'. In this presentation, however, I propose to explore Bergsonian undertones of Yeats's laughter. Yeats met Bergson in 1894 and, though the acquaintance never became close (despite Yeats's closer affinity with the philosopher's sister, Moina), he did carefully read *Matter and Memory* and *Creative Evolution*, scattering notes and observations across both books. In addition to the knowledge of the above-mentioned titles, it is my contention that there is also a strong presence in Yeats's implementation of laughter of Bergson's view, delineated in *Le rire* (1900), that laughter represents mockery of "the unthinking and the unbecoming". Although there is no evidence that Yeats owned a copy of either the original or the 1911 English translation of the book, the fact that he stayed in touch with Moina and that in 1911 he was approached by Maurice Bourgeois, who was at the time writing a study of Synge but also was a specialist on Bergson, both imply that Yeats would have been familiar with Bergson's theory of the comic, most likely via Bourgeois's excerpts from his monograph on the philosopher that were being published in *The Irish Review* towards the end of 1911. Whether conscious or not, Bergson's theoretical pronouncements on the nature and role of laughter seem to inform Yeats's poetic and dramatic praxis whenever it is concerned with the derision of intellectual mediocrity and unartistic sensibility.

## 2. "No Laughing Matter? Yeats and the Orwellian *A Vision*"

Jaron Murphy (Southampton Solent University, UK)

This paper considers the multifaceted notion of laughter in relation to W.B. Yeats's philosophical treatise *A Vision*, covering four main areas: its making, its original and revised contents, and its critical reception. The abiding touchstone is George Orwell's "W.B. Yeats" (1943) which, as Grattan Freyer states in *W.B. Yeats and the Anti-Democratic Tradition* (1981), discharged "the first real salvo" at Yeats's politics. Part and parcel of Orwell's central argument that Yeats's tendency was Fascist is a caution against laughing at or off Yeats's mystical beliefs as mere eccentricities, not least in relation to the System of *A Vision*; and ultimately the suggestion that Yeats's "political and religious beliefs are not excrescences to be laughed away, but something that will leave their mark even on the smallest detail of his work". This paper weighs Orwell's argument (among other critical accounts) in examining both versions of the treatise (dated 1925 and 1937) as well as important scholarly texts such as George Mills Harper's two-volume *The Making of Yeats's A Vision: A Study of the Automatic Script* (1987) and four-volume *Yeats's Vision Papers* (1992- 2001). In doing so, the paper also reflects upon Yeats's own deployment of the literary device of humour, and the trope of laughter, in *A Vision* and related writings. Should we be amused, or disturbed, by what we encounter in *A Vision*? This paper concludes that Yeats's ability and tendency, even within an individual text, to elicit and induce contrasting or mixed responses from his reader is key to the force of his philosophical vision and power of his poetical imagination.

## 3. Yeats and Jung: The Coincidentia Oppositorum and the New Divinity

Dionysios Psilopoulos (American College of Greece, Greece)

When Yeats and Jung were producing their revelatory philosophical and religious manifestos, *A Vision* (1925) and *The Red Book* (from 1914 to 1930), were experiencing what Albert Schweitzer had pointed out in *The Decay and Restoration of Civilization* (1923) the "collapse

of civilization” (1). Being both students of the esoteric tradition they were aware of the theory of the world cycles and believed that they were living in the end of times, at the end of one cycle and the birth of the new one. They both felt that what is emerging in the post-apocalyptic world is the redeemed Universal Anthropos, a deified human being who has re-established its identity with the divine and restored its dignity. For this to happen though humanity has to turn to the ‘primordium’ source, to the archetype of the eternal feminine.

Both Yeats and Jung dissatisfied with the external patriarchal religions longed for a trans-historical religion that could be embraced by all people. They both dealt with myth, symbols and mysticism and delved into the original sources of the Oriental and Western esoteric traditions. They did so in order to offer an initiatory alternative based on the mystical experience, on an ecstatic moment, felt only after the dissolution of the ego, the resolution of the opposites in the human psyche. They believed that, a supra-logic, or knowledge beyond the conventional knowledge, a ‘gnosis’ or a new state of consciousness is needed in order to liberate the hidden Christ or divinity that lies enslaved in the human psyche. The coincidence or resolution of the opposites will help people transcend the human mental limitations and perceive the ultimate mystical gnosis that lies in the sphere of the absolute divinity, the Great Goddess.

Both Yeats and Jung were seized by the power of the ultimate divinity and became the forerunners of the New Age. They were chosen to convey to profane humanity the good news, that there exists in the depths of the human psyche a divinity, who like ‘the sleeping beauty’ awaits to be awakened by a ‘kiss’, an act of voluntary devotion and love. This divinity would liberate humans from the shackles of matter and blind obedience to a false creator.

#### **4. The global network a vegetarian restaurant in Dublin represents**

Toshio Akai (Kobe Gakuin University, Japan)

My paper is to unearth a long-forgotten restaurant called Sunshine Vegetarian Dining Rooms, a small diner once existed in Grafton Street, Dublin in 1891, and to examine the significance this restaurant held in terms of connecting local Dubliners with the movements then active across the globe. Actually, the restaurant lasted only a few months, and this tempted us to regard it as a small incident, unworthy to remember in any contexts of Irish modern culture. Nevertheless, a new light is shed upon it given that the restaurant was managed by the two younger sisters of Charles Johnston, an ex-British Bengal Service and a close friend to W. B. Yeats since his school days, and we are not wrong to locate it in the extent of Hermetic Society, a small circle for occult study Johnston formed five years ago before he went to India. Yeats was benefitted handsomely from the society, as it enabled him to develop the network with outer world and to access to the movements like Theosophical Society, then under way globally. Likewise, Sunshine Vegetarian Dining Rooms was not opened only for Dubliners who demanded the meal without meats and fish. My survey revealed that the customers of the restaurant were chiefly the members of the Brotherhood of the Light, a communal group an Anglo-American spiritualistic Swedenborgian Thomas Lake Harris founded in New York, and it is likely that the restaurant functioned to affiliate local Irish culture with the movement dynamically developed worldwide.

## Plenary Speakers

**Seán Golden** was born of Irish parents in London. Early childhood in Ballina and Ballaghaderreen (Ireland). Schooled in Connecticut and Massachusetts (USA). Returned to the home place in Ireland to live. Worked some years in Tianjin (China). Before China, a specialist in Irish Studies and James Joyce; after, a specialist in Chinese thought, politics, and international relations. Published in Ireland in *Cyphers*, *The Crane Bag* and *The Field Day Anthology of Irish Writing*, as well as *Force 10*, *The Cathach II*, *The SHOp*, *The Stinging Fly* and *North West Words*. Co-editor with Peter Fallon of *Soft Day. A Miscellany of Contemporary Irish Literature*. Numerous translations of Chinese poetry, classical and contemporary, as well as publications in Irish Studies and East Asian Studies. Retired Full Professor and Former Director of the East Asia Studies & Research Centre of the Universitat Autònoma de Barcelona (UAB), Senior Associate Researcher of the CIDOB Barcelona Centre for International Affairs, and Associate Professor of the Institut Barcelona d'Estudis Internacionals (IBEI). Divides his time now among Barcelona (Spain), Ballyconnell (Sligo, Ireland) and Beijing (China).

**Youngmin Kim** has been teaching literatures in English and critical theory at the Department of English, Dongguk University since 1991 after he got his Ph. D. at the University of Missouri-Columbia. He is currently Dean of the College of the Humanities, Professor of English, Distinguished University Professor, and Editor-in-Chief of *Journal of English Language and Literature*. He was Visiting Professor at Cornell University and Sapporo Gakuin University in Japan, and the Visiting Scholar at the University of Virginia at Charlottesville. He had served as President of William Butler Yeats Society of Korea, of Jacques Lacan & Contemporary Psychoanalysis Society, and of English Language and Literature Association of Korea. His current interest is Yeats, Hopkins, Pound, and modern and contemporary British and American poetry, transnationalism, world literature, and digital humanities. He wrote articles and books on modern and contemporary poetries in English, critical theory, psychoanalysis, comparative literature and world literature.

**Alexandra Poulain** is Professor of postcolonial literature and theatre at Sorbonne Nouvelle University (France). She has published widely on modern and contemporary Irish drama and performance, with a special focus on Yeats and Beckett. Her latest book *Irish Drama, Modernity and the Passion Play* (Palgrave, 2016) looks at rewritings of the Passion narrative as a modality of political resistance in Irish plays from Synge to the present day. She is President of the International Yeats Society and Vice-Chair for Europe of IASIL (International Association for the Study of Irish Literatures). Her current research focuses on cultural and artistic representations of shame in postcolonial drama, performance and the visual arts.

**Margaret Mills Harper** is Glucksman Professor of Contemporary Writing in English at the University of Limerick, Ireland. Publications include *Wisdom of Two: The Spiritual and Literary Collaboration of George and W. B. Yeats* (2006) and scholarly editions of Yeats's "Vision" Papers (Macmillan 1992 and 2001) and Yeats's *A Vision* (2008 and 2015). She is former President of the International Yeats Society and served as director of the Yeats International Summer School from 2013 to 2015.

**Akiko Manabe** is Professor of English & Special Assistant to the President (Cultural & International Affairs), Shiga University, Japan. Secretary general of Japan Ireland Society. Specializes in American and Irish Modernist poetry and drama, especially Ezra Pound and other poets he directly influenced such as W. B. Yeats and Ernest Hemingway with a special interest in the relationship of words and music. Recently researched the Japanese influence of

European and American modernism, especially with relation to *Noh* and *kyogen*. Recent publications: *Hemingway and Ezra Pound in Venezia*, “W.B Yeats and *kyogen* :Individualism & Communal Harmony in Japan's Classical Theatrical Repertoire” in *ÉTUDE S ANGLAISES revue du monde anglophone*”(2015), “Pound, Yeats and Hemingway’s Encounter with Japan: *Kyogen* and Hemingway’s Poetry” in *Japanese Artists and Modernism in Europe and America* and “ Literary Style and Japanese Aesthetics: Hemingway’s Debt to Pound as Reflected in his Poetic Style,” *Cultural Hybrids of (Post)Modernism: Japanese/Western Literature, Art and Philosophy*. Produced a series of *kyogen* performances in Ireland in 2017 (60th anniversary of the diplomatic relationship between Japan and Ireland).

## Session Speakers

**Charles Armstrong** is a professor of English literature at the University of Agder, in Norway. The most recent of his three monographs is *Reframing Yeats: Genre, Allusion and History* (Bloomsbury, 2013). Of his four co-edited volumes, the last published is *The Legacy of the Good Friday Agreement: Politics, Culture and Art in Northern Ireland after 1998* (Palgrave Macmillan, 2018). He is the vice president of the International Yeats Society and the president of the Nordic Association of English Studies.

**Yoko Sato** is a Professor of English at Tokyo University of Agriculture and Technology. Her main research interest focuses upon the poetry and drama of W.B. Yeats. She is the co-translator of Morton N. Cohen’s *Lewis Carroll: A Biography* (1999) and Seamus Heaney’s *The Place of Writing* (2001). She served as Secretary of IASIL Japan from 1997 to 1999, and as President of IASIL Japan from 2013 to 2015.

**Zsuzsanna Balázs** is a PhD student and Irish Research Council Government of Ireland Postgraduate Scholar in the O’Donoghue Centre for Drama, Theatre and Performance at the National University of Ireland Galway. Her PhD research considers representations of androgyny and power performance in W. B. Yeats’s, Gabriele D’Annunzio’s and Luigi Pirandello’s plays in the context of totalising political discourses. She is also founding member of Modernist Studies Ireland and co-organiser of monthly research seminars on modernism at NUI Galway.

**Matthew Campbell** is Professor of Modern Literature at the University of York. He is the editor of the *Cambridge Companion to Contemporary Irish Poetry* and author of *Irish Poetry Under the Union, 1801-1924*. He is currently writing a History of Irish Poetry for Cambridge University Press. With Lauren Arrington, he is Director of the Yeats International Summer School and they are also editing the Oxford Handbook of Yeats.

**Dr Aoife Lynch** obtained a Ph.D on the late poetry of W. B. Yeats and the prose of Samuel Beckett from University College Dublin in 2013. She has published in *The Irish University Review* and *The Irish Studies Review* on the poetry of W. B. Yeats. She is a member of the UCD Humanities Institute of Ireland and is currently working on a monograph on the poetry of W. B. Yeats entitled *The Undoing Project: W. B. Yeats and Science*.

**Yuki, ITO**, Ph.D. is an assistant professor at Language Education Center, Josai University. As a member of the Modern Haiku Association (of Japan), he has continued to conduct haiku studies along with Anglo-Irish literature studies, especially W. B. Yeats. He received Ph.D. in literature from Kumamoto University in 2011. His interests include philosophy and national

identity. His forthcoming publication is *Kaneko Tohta in Translation: Poetry and Philosophy* (co-translation. Red Moon Press, VA, USA. 2019).

**Taeko Kakihara** is a part-time lecturer at Senshu University and Musashi University in Tokyo, Japan. Her current interest is representation of the objects such as marionettes and dolls in W. B. Yeats's poems and plays, which may eventually extend to the impersonality theory of the literary modernism.

**Tomoko Iwatsubo**, PhD, is Professor at Hosei University, Japan. Her publications include “‘Coole and Ballylee, 1931’: Yeats’s Elegy for the Poetic Demesne” in *Yeats 150: William Butler Yeats 1865-1939*, ed. Declan J. Foley (Dublin: Lilliput Press, 2016).

**Melinda Szuts** is an IRC Government of Ireland Postgraduate Scholar at the O'Donoghue Centre for Drama, Theatre and Performance, NUI Galway. She is a graduate of Eötvös Loránd University, Budapest (BA in English and Film Studies, MA in English Literature). Her practice-as-research PhD project is entitled “Yeats the Dramaturge: Space Dramaturgy in *Four Plays for Dancers*”. Melinda has experience in working on Yeats’s plays as a theatre practitioner, both as actor and director. Her most recent Yeats production, *The Only Jealousy of Emer*, premiered at the Galway Theatre Festival in May 2018. Melinda is founding member and acting head of the Hungarian Yeats Society.

**Boey Kim Cheng** has published five collections of poetry, a travel memoir entitled *Between Stations*, and *Gull Between Heaven and Earth*, a historical novel based on the life of the Tang Dynasty poet Du Fu. He teaches Creative Writing at Nanyang Technological University in Singapore.

**Dr. Robinson** is Associate Professor in the Department of English, Japan Women’s University. He gained his PhD from the University of Sussex (UK), and has published and lectured on subjects as diverse as local history, philosophy of history, and English Literature. His core research focus is intellectual history and the history of print culture, with particular expertise on book advertising in the eighteenth century. Dr. Robinson recently curated an exhibition entitled, 'Novelists and Newspapers' at the University of Tokyo, where he worked for many years. He is co-founder of the Write House, a loose consortium of local historians based in Sussex, UK, and co-conceived a Heritage Lottery-funded literary outreach project, A South Downs Alphabet in 2017. His current work, a JSPS-funded project, surveys book advertising in Britain and Japan from the seventeenth century to the digital age.

**Kimihito Kubo** received his Ph.D. from Osaka University. He is a specially-appointed assistant professor at Osaka University and lectures on American and English literature. He is co-author of an encyclopedia on Hemingway and two college-level textbooks.

**Nobue Miyake** is from Osaka, Japan. She graduated from Kobe College in 1987. Her B. A. thesis was on Philip Sidney. She went on to the same college graduate division, and started her study on W. B. Yeats. After she took an M. A. on Yeats, she became a high school teacher and taught in Kobe and Osaka for about twenty years. During this period she wrote a paper on “Among School Children”, “‘Among School Children’ and Its Interpretations” for *Yeats Studies*. It was published in 2004. She took early retirement in 2010. She wrote on “Lapis Lazuli”, “The Brightness of ‘Lapis Lazuli’” for *Yeats Studies*, and it was published in 2014. She has been a member of the Yeats Society of Japan and Iasil since the late 1990’s. Her interest goes to Yeats, poetry, and music.

**Sunghyun Jang** is an assistant professor of the English department at Korea University, Korea. My special interest is British Romantic literature. I'm teaching courses on Romantic and Victorian poetry.

**Felix Green** is a PhD candidate in Comparative Literature at Brown University. His dissertation, "Unities of Being: The Tension between Transcendence and History in the Formal Aspects of William Butler Yeats, Rainer Maria Rilke, and Wallace Stevens," combines historical research with close reading to argue that form, by both shaping and subverting content, is the point where poetry becomes most resistant to ideology. He also writes and translates poetry and has published poems in France, the UK, the USA, Australia, and Mexico.

**Kazuo Oikawa** is Professor of English and Irish literatures at the Department of English Language and Literature, School of Education, Waseda University. Vice-President of the Japan Association of English Romanticism. His latest publications include *The Harp & Green: Irish Poetry and National Identity* (Otowa-Shobou Tsurumi-Shoten, 2018), Ichikawa, Ito et al. (eds.) *Intellectual Adventures: Essays in English Romanticism* (Otowa-Shobou Tsurumi-Shoten, 2017).

**Wit Pietrzak** is Professor of British Literature at the University of Lodz, Poland, he specialises in modernist Irish and British poetry. His recent publications include "*Levity of Design.*" *Man and Modernity in the Poetry of J. H. Prynne*, and *The Critical Thought of W. B. Yeats*.

**Dr Jaron Murphy** (Southampton Solent University, United Kingdom) holds a DPhil from the University of Oxford (2014). His research thesis, entitled "The Arnoldian Element in Yeats's *A Vision*", was supervised by Prof Bernard O'Donoghue. Dr Murphy's publications on Yeats include "'Of Hunters and of Fishers': A Covert Critique of Arnold's Celtic Element in Yeats's *A Vision*" (*Notes and Queries*, Oxford University Press, Volume 64, Issue 4, 1 December 2017, pp648–656) and "Passion and Imagination: Yeats's 'Fundamental Agreement' with Lewis at Phase 9 in the Great Wheel of *A Vision*" (*The Journal of Wyndham Lewis Studies* 7, 2016, pp194-201).

**Dr. Dionysious Psilopoulos** is an assistant professor of English and academic writing at Deree-The American College of Greece, and a visiting professor of advanced academic writing at the American University of Sharjah. He holds a PhD in English from the University of Edinburgh. He is the author of *The Prophets and the Goddess: W. B. Yeats, Aleister Crowley, Ezra Pound, Robert Graves and the Chthonic Esoteric Tradition*. His research and published essays focus on the influence of the esoteric tradition on modernist literature.

**Toshio Akai:** born in 1957 in Kyoto, Japan. Educated in Kwansei Gakuin University, Nishinomiya, Japan, and conferred MA (English Literature) in 1984 there. Humanities Professor, Kobe Gakuin University, Kobe, Japan, since 1999. Specializing Theosophist activities in Ireland and India, and Irish impact on the interwar years Japanese culture.

