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W. B. Yeats and Laughter: Wit and Humour, Irony and Satire, Zen and Joy

Seán Golden

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” (*Variorum Poems* 567). In “Lapis Lazuli”, one of his late masterpieces, he extolled the joy in the eyes of Chinese literati, “Their ancient, glittering eyes, are gay” (567). 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 study explores diverse forms of humour in his work, in appreciation of the role “joy” plays in them.

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” (391). 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 *saevo indignatio* he so admired in “Swift’s Epitaph” (493), 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 the late work, giving clues to their importance in his letters. Underlying the diverse 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” (401), which was drowning the hopeful expectations of Ireland’s new-found freedom and threatening the very idea of “civilisation” for Yeats. Perhaps laughter, gaiety and joy even serve as counterweights

to an inevitable and, for him, impending death.

Yeats' custom of telling a mocking tale or gibe is borne out in his work. The Blind Beggar in the play *The Cat and the Moon* gibes about an old lecher and a woman-hater:

What does he do but go knocking about the roads with an old lecher from the county of Mayo, and he a woman-hater from the day of his birth! And what do they talk of by candle-light and by daylight? The old lecher does be telling over all the sins he committed, or maybe never committed at all, and the man of Laban does be trying to head him off and quiet him down that he may quit telling them. (*The Plays* 448)

In an Introduction to the play, Yeats revealed that, "The holy man in the big house ... and his friend from Mayo were meant for Edward Martyn and George Moore, both of whom were living when the play was written. I think the audience understood the reference" (*Variorum Plays* 808). This gibe was revenge, in part, for George Moore's disparaging portrait of Yeats in *Hail and Farewell*.

Many people said Yeats was a witty conversationalist, tending often toward ribald humour, as is sometimes revealed by his letters. On 9 December 1936 he wrote to Dorothy Wellesley:

I will give you some idea of the horrors that are happening in Spain [according to the priests in Dublin]. There is a large poster, posted up all over Barcelona, which pictures the Blessed Mother of God looking into a shop-window where contraceptives are advertised for sale, & she is saying "If I had only known". Imagine the indignation of the priest when his audience exploded with laughter. Then came [Oliver St. John] Gogarty's comment "The immaculate contraception." All impious Dublin is repeating the story. (CL 6746)

Yeats included humorous stories in *The Celtic Twilight*:

One day, the Sligo people say, a man from Roughley was tried in Sligo for breaking a skull in a row, and made the defence, not unknown in Ireland, that some heads are so thin you cannot be responsible for them. Having turned with a look of passionate contempt towards the solicitor who was prosecuting, and cried, "That little fellow's skull if ye were to hit it would go like an egg-shell," he beamed upon the judge, and said in a wheedling voice, "but a man might wallop away at your lordship's for a fortnight." (161-162)

Humour and laughter were integral to Yeats' work with the theatre, as much in the selection of plays to be performed as in the constructions of his own plays.

From the Ernest Fenollosa manuscripts he worked on with Ezra Pound at the Stone Cottage during the winter months from 1913-1916, Yeats learned of the genre of *kyogen*. Fenollosa had written

As for comedy, another movement was growing up in the country, from farmers' festivals, the spring sowing of the rice, and the autumn reaping. These were at first mere buffooneries or gymnastic contests arranged by the villagers for their amusement. ... Later ... professional troupes began to add rude country farces to their stock of entertainments, at first bits of coarse impromptu repartee, consisting of tricks by rustics upon each other, which were probably not out of harmony with some of the more grotesque and comic Shinto dances. About the twelfth and thirteenth centuries these two elements of comedy -the rustic and the sacred-combined at the Shinto temples, and actors were trained as a permanent troupe. Such farces are called Kiogen. ("Fenollosa on the Noh" 116-17)

In his Notes to the play *The Cat and the Moon*, Yeats wrote, "I intended my play to be what the Japanese call a 'Kiogen,' and to come as a relaxation of attention between, let us say 'The Hawk's Well' and 'The Dreaming of the Bones'" (*Variorum Plays* 805). Yoko Sato has suggested that it is the role of humour and laughter in *kyogen* that attracted Yeats' attention:

Kyogen plays are filled with laughter, but that laughter is sometimes used to reveal the darker and more serious aspect of ordinary human beings. By doing so, *kyogen* plays celebrate this world. It may have been this aspect of *Kikazu Zato* [the source for *The Cat and the Moon*] that exerted particular appeal on Yeats and distinguished it from among other sources, such as Synge's *The Well of the Saints* and the legend of Cruachan the Hill of the Sidhe in Lady Gregory's *Cuchulain of Muirhemne*. (28)

Yeats could ironise about himself as "A sixty-year old smiling public man" in the poem "Among School Children" (443), and in his public role as a Senator of the newly created Free State of Ireland he used irony and satire to great effect. He castigated an unruly audience with satiric irony at the Abbey Theatre opening of Sean O'Casey's *The Plough and the Stars*, appearing on stage during the interrupted performance to say:

I thought you had tired of this, which commenced fifteen years ago.
But you have disgraced yourselves again. Is this going to be a recurring celebration of Irish genius? Synge first and then O'Casey. Dublin has once more rocked the cradle of genius. From such a scene in this theatre went forth the fame of Synge. Equally the fame of O'Casey is born here tonight. This is his apotheosis. (Jeffares 231)

There is further irony in the fact that he had to supply the text of his intervention to *The Irish Times* for publication the next day because his words could not be heard above the uproar. Clearly, he thought it important enough to be made more public.

As a public man unaverse to public controversy he often resorted to irony in order to satirise what he perceived to be ignorance impinging on people's liberties, as in the case of *The Cherry Tree Carol* affair (see Gould). The Christian Brothers had criticised and burned a printed version of a traditional carol in which a pregnant Mary asks Joseph for some cherries. He suggests that she ask whoever made her pregnant to get the cherries. At this point an as yet unborn Jesus rebukes him from the womb

and causes the cherry tree to lower its boughs to bring the fruit within her reach. Yeats wrote:

The actual miracle is not in the Bible, but all follows as a matter of course the moment you admit the Incarnation. When Joseph has uttered the doubt which the Bible also has put into his mouth, the Creator of the world, having become flesh, commands from the Virgin's womb, and his creation obeys. There is the whole mystery—God, in the indignity of human birth, all that seemed impossible, blasphemous even, to many early heretical sects, and all set forth in an old “sing-song” that has yet a mathematical logic. I have thought it out again and again and I can see no reason for the anger of the Christian Brothers, except that they do not believe in the Incarnation. They think they believe in it, but they do not, and its sudden presentation fills them with horror, and to hide that horror they turn upon the poem. (“The Need for Audacity of Thought” 199)

His irony was equally scathing when he spoke against the prohibition of divorce in the Senate:

you are not going to raise the morality of this country by indissoluble marriage. A great English judge, speaking out of the immensity of his experience, said that there is no cause of irregular sexual relations so potent as separation without the possibility of remarriage. ... It was said about O'Connell, in his own day, that you could not throw a stick over a workhouse wall without hitting one of his children, but he believed in the indissolubility of marriage, and when he died his heart was properly preserved in Rome. I am not quite sure whether it was a bronze or marble urn, but it is there, and I have no doubt the art of that urn was as bad as the other art of the period. ... I do not think there is any statesman in Europe who would not have gladly accepted the immorality of the renaissance if he could be assured of his country possessing the genius of the renaissance. Genius has its virtue, and it is only a small blot on its escutcheon if it is sexually irregular. (“Debate on Divorce” 86, 87, 92)

Yeats' irony could also be self-deprecating. He had stated on various occasions that he preferred creating theatre for a small, elite audience: "I have written a little play that can be played in a room for so little money that forty or fifty readers of poetry can pay the price" ("Certain Noble Plays of Japan" 163); "While writing these plays, intended for some fifty people in a drawing room or a studio, I have so rejoiced in my freedom from the stupidity of an ordinary audience" (Note on "The Only Jealousy of Emer" 103). Near the end of his life he parodied himself and these sentiments ambivalently in the character of the Old Man in *The Death of Cuchulain*:

Scene. – A bare stage of any period. A very old man looking like something out of mythology.

OLD MAN: I have been asked to produce a play called "The Death of Cuchulain". It is the last of a series of plays which has for theme his life and death. I have been selected because I am out of fashion and out of date like the antiquated romantic stuff the thing is made of. ... When they told me that I could have my own way, I wrote certain guiding principles on a bit of newspaper. I wanted an audience of fifty or a hundred, and if there are more, I beg them not to shuffle their feet or talk when the actors are speaking. ... On the present occasion they must know the old epics and Mr Yeats' plays about them; such people, however poor, have libraries of their own. If there are more than a hundred I won't be able to escape people who are educating themselves out of the Book Societies and the like, sciolists all, pickpockets and opinionated bitches. (*Variorum Plays* 1051-52)

In this play he also parodies the poem "Easter 1916", where he had written, "I have met them at close of day / Coming with vivid faces / From counter or desk among grey / Eighteenth-century houses" (391), recalling and glorifying an Anglo-Irish past. At the same time, he parodies the use he made of Irish mythology:

The harlot sang to the beggar-man.

I meet them face to face,
Conall, Cuchulain, Usna's boys,
All that most ancient race;
Maeve had three in an hour, they say.
I adore those clever eyes,
Those muscular bodies, but can get
No grip upon their thighs.
I meet those long pale faces,
Hear their great horses, then
Recall what centuries have passed
Since they were living men. (*The Plays* 553-54)

The Buddhist tradition underlying *Noh* and *kyogen* that he had learned about from Fenollosa profoundly influenced his work. The full extent of Buddhist influence on Yeats is masked by the fact that he does not explicitly identify many references as Buddhist. Because they are implicit, they often pass unnoticed, except for a reader already versed in Buddhist thought, who would recognize them immediately, a form of insider cultural knowledge. Yeats' knowledge and use of Buddhism were as eclectic as his use of any other system of thought. He cherry-picked Buddhist notions for his own purposes, as he had cherry-picked notions of *Nōh* to create 'a new form of drama'. He began in the mid-eighteen-eighties with the copy of A. P. Sinnett's *Esoteric Buddhism* that his aunt Isabella Pollexfen had sent him, but Yeats' knowledge of and interest in Buddhist thought would constantly evolve and in later years he focussed on Zen. He would also maintain a degree of ambivalence about Buddhism's relevance to his purposes until the end. According to Iwao Mizuta:

The interest which Yeats had acquired in Oriental thought, as expressed in Hinduism and Buddhism, revived in his later years. But it is clearly Zen that had the deepest influence on Yeats. ... Quoting Hui-neng's doctrine: "Seeing that nothing exists how can the dust dim it?" [CL 4830] Yeats remarks that it seems to him "to liberate us from all manner of abstractions and create at once a joyous artistic life". ... [what] he did write on Zen

shows how accurately he grasped the essential meaning of its philosophy.
(*Yeats and Zen* v-vi)

Yeats' reference to a joyous artistic life in the context of Zen is a significant indicator of the role Zen played in his construction of the concepts of blessedness, gaiety, laughter and joy in his poetry. Zen, as explained by D. T. Suzuki in books Yeats had in his library, and studied, also offered him a possible methodology for achieving such joy through physical activities, like dance. It may be difficult to distinguish between Yeats' intuitive understanding of Zen, perhaps through its affinities to the system of thought he was developing for his poetry in *A Vision*, on the one hand, and his deliberate recourse to Zen for the creation of poetry, on the other. Early in 1928 he wrote to Kazumi Yano, "I do not think my interest in your country will ever slacken, especially now that I have found this new interest—its philosophy" (CL 5066). Yano had given him D. T. Suzuki's book *Essays in Zen Buddhism* in November 1926. On 19 August 1927, Yeats wrote to Shotaro Oshima, "Every year I find more beauty and wisdom in the art and literature of your country. I am at present reading with excitement Zuzuki's [sic] *Essays in Zen Buddhism*" (CL 5014). On 18 November 1927, he told Yano, "I may send you a letter to the author of "Zen Buddhism" when my energy has recovered. No book I have read of recent years has meant as much to me as that book" (CL 5049). On 22 May 1928, he did write to Suzuki: "I thank you very much for the "Eastern Buddhist," which I greatly appreciate. The little poems you have translated in Zen Buddhism are constantly upon my lips" (CL 5114). Those "little poems" were Zen *koans*; four of Suzuki's would appear in *A Vision* 1937:

Passages written by Japanese monks on attaining Nirvana, and one by an Indian, run in my head. "I sit upon the side of the mountain and look at a little farm. I say to the old farmer, 'How many times have you mortgaged your farm and paid off the mortgage?'" "I take pleasure in the sound of the rushes." "No more does the young man come from behind the embroidered curtain amid the sweet clouds of incense; he goes among his friends, he goes among the flute-players; something very nice has happened to the young man but he can only tell it to his sweetheart". "You ask me what is

my religion and I hit you upon the mouth". "Ah! Ah! The lightning crosses the heavens, it passes from end to end of the heavens. Ah! Ah!"* (158)

*I have compared these memories with their source in Suzuki's Zen Buddhism, an admirable and exciting book, and find that they are accurate except that I have substituted here and there better sounding words. (399)

Zen *koans* are examples of Zen humour or paradox and an integral aspect of Zen pedagogy.

In addition to illustrating the diversity of Asian influences on Yeats, concepts from South and East Asian thought might also serve as heuristic devices for unpacking some of the meanings he accumulated throughout his later poems in repeated references to "skilful means" (*upāya*, dance in the case of Yeats) and meditation (*dhyāna*, Zen, trance in the case of Yeats), leading to a kind of enlightenment (*samādhi*, *kenshō*, *satori*, *nirvana*, in the form of "joy", "blessedness" and "gaiety" in the case of Yeats). The hermit living in a cave is one such recurring motif. An early poem, "The Blessed" (1897), has the hermit Daithi living in a cave:

Cumhal called out, bending his head,
Till Daithi came and stood,
With a blink in his eyes, at the cave-mouth,
Between the wind and the wood.
...
But Daithi folded his hands and smiled
With the secrets of God in his eyes. (166-67)

Cumhal is searching for "blessedness" and seeks Daithi's help. The hermit offers him examples of how blessedness behaves, but not blessedness itself.

"My eyes are blinkin', Dathi said,
"With the secrets of God half blind,

But I can see where the wind goes
And follow the way of the wind;

“And blessedness goes where the wind goes,
And when it is gone we are dead;
I see the blessedest soul in the world
And he nods a drunken head.” (168)

In “The Three Hermits” (1913), two fail in their deliberate quest, ignoring the third, who deliberates nothing, but “Giddy with his hundredth year, / Sang unnoticed like a bird” (298-99), seeming to have gained some understanding of the ineffable. The “great Lord of Chou” reprises the hermit motif in “Vacillation” (1931-32), “casting off the mountain snow” as he comes out of his trance, crying, “Let all things pass” (502). In “Meru” (1934):

Hermits upon Mount Meru or Everest,
Caverned in night under the drifted snow,
Or where the snow and winter’s dreadful blast
Beat down upon their naked bodies, know
That day brings night around, that before dawn
His glory and his mountains are gone. (563)

Yeats assumes the perspective of the Chinese hermits on the heights in “Lapis Lazuli” (1936): “and I / Delight to imagine them seated there; / There, on the mountain and the sky, / On all the tragic scene they stare” (567). In addition to the hermit Ribh in “Supernatural Songs” (1934), the hermit motif returns in “The Gyres” (1938), a late poem that repeats a motif of ephemerality that runs through all of these poems from “The Blessed” to “The Gyres”, yet in the case of “The Gyres” there seems to be an answer to the quest, despite the transitory nature of all phenomena the poem portrays: “What matter? Out of cavern comes a voice, / And all it knows is that one word, ‘Rejoice!’” (564-65). Still, Yeats maintained his scepticism to the end as well. In “The Man and the Echo” (1938), he could be seen to be repeating Cumhal’s quest in “The

Blessed” :

In a cleft that's christened Alt
Under broken stone I halt
At the bottom of a pit
That broad noon has never lit,
And shout a secret to the stone. (632)

But in this case, the voice that answers from the pit only echoes his own voice, leaving unanswered the question, “O Rocky Voice, / Shall we in that great night rejoice?” (633).

The “hermit” poems are protagonised by characters who are searching for a permanent form of enlightenment—and some seem to have found it. Yeats himself seems not to have found such a form of nirvana, and perhaps did not want to. In “The Pilgrim” (1937), despite fasting, and doing the Stations at Lough Derg, all anyone can answer the Pilgrim “*Is fol de rol de roly O*” (592-93). The references of this poem come from the realm of Christian mysticism, but the scepticism—or vacillation—the poem reflects is also present in a more universal way in “The Man and the Echo”. The poems that were influenced by South Asian and East Asian thought seem to offer an alternative to the fulltime trance of dedicated hermits in the form of brief experiences of bliss or blessedness brought on by the practice of “skilful means”, like dance. Images of early Irish Christianity, Egyptian mythology and Buddhist meditation joined together with dance in “The Double Vision of Michael Robartes” (1919).

On the grey rock of Cashel I suddenly saw
A Sphinx with woman breast and lion paw,
A Buddha, hand at rest,
Hand lifted up that blest;

And right between these two a girl at play
That it may be had danced her life away,
For now being dead it seemed

That she of dancing dreamed. (382-84)

Yeats structured this poem around the theory of phases he was developing into *A Vision*, but the three images take on a life of their own, each true to its own nature, conjuring up a momentary vision.

One lashed her tail; her eyes lit by the moon
Gazed upon all things known, all things unknown,
In triumph of intellect
With motionless head erect.

That other's moonlit eyeballs never moved,
Being fixed on all things loved, all things unloved,
Yet little peace he had
For those that love are sad.

Oh, little did they care who danced between,
And little she by whom her dance was seen
So that she danced. No thought,
Body perfection brought (383)

Dance, not thought, nor emotion, brought her body perfection. Yeats describes a motion—the dance—that achieves a kind of stasis: “Mind moved but seemed to stop / As ‘twere a spinning-top” (384), recalling the moon of the poem “The Cat and the Moon” (378). Robartes’ reaction is ecstatic:

I knew that I had seen, had seen at last
That girl my unremembering nights hold fast
...
And after that arranged it in a song
Seeing that I, ignorant for so long,
Had been rewarded thus

In Cormac's ruined house. (383)

The dancing girl is also an important leitmotif in Yeats' poetry: "Street Dancers" (1890), "To a Child Dancing in the Wind" (1912), "Owen Aherne and his Dancers" (1917), "Michael Robartes and the Dancer" (1918), "Crazy Jane grown old looks at the Dancers" (1929), "Those Dancing Days are Gone" (1929), "The Dancer at Cruachan and Cro-Patrick" (1931), "*Sweet Dancer*" (1937) (731-33, 312, 449-50, 385-87, 514-15, 524-25, 528, 568). Yeats closed "Among School Children" (1926) with the image that comes closest to the dancer in "The Double Vision of Michael Robartes": "O body swayed to music, O brightening glance, / How can we know the dancer from the dance?" (446). D.T. Suzuki had used same image in the chapter on "Enlightenment and Ignorance" that Yeats had marked up in his own copy of *Essays in Zen Buddhism*: "After Resurrection the will is no more blind striving, nor is the intellect mere observing the dancer dance. In real Buddhist life these two are not separated: seeing and acting, they are synthesized into one whole spiritual life, and this synthesis is called by Buddhists Enlightenment" (*Essays on Zen Buddhism* 154-55).

Seeing and acting synthesised into one whole spiritual life is also a description of *upāya* or "skilful means", in this case, dancing. Yeats made the link between dancing and enlightenment specific in his play *The Cat and the Moon* (1917). A lame beggar and a blind beggar seek out a saint, as did Cumhal in "The Blessed" (1897), looking for a cure. Colman the saint offers them a choice between being "cured" or being "blessed". What it means to be cured is clear enough: to be freed of a physical handicap. No explanation is offered of what it means to be blessed. The blind beggar chooses to be cured and walks off with his sight, better prepared to continue a life of theft. The lame beggar chooses to be blessed. The saint acts like a Zen master, ordering the lame beggar to dance.

FIRST MUSICIAN: ... You must dance.

LAME BEGGAR: But how can I dance? Ain't I a lame man?

FIRST MUSICIAN: Aren't you blessed?

LAME BEGGAR: Maybe so.

FIRST MUSICIAN: Aren't you a miracle?

LAME BEGGAR: I am, Holy Man.

FIRST MUSICIAN: Then dance, and that'll be a miracle. (*The Plays* 453)

Here is an example of the technique of Zen masters that Yeats himself had described: "it certainly prepared an escape from all that intellect holds true, and that escape, as described in the Scriptures and the legends of Zen Buddhism, is precipitated by shock, often produced artificially by the teacher" ("Introduction to Aphorisms" 178). Yeats would have found a similar description of Zen pedagogy by Arthur Waley in the essay on Zen that he recommended to T. Sturge Moore, mentioned by Mizuta above: "The object of the Zen teachers, as of some eccentric schoolmasters whom I have known, seems at first sight to have been merely to puzzle and surprise their pupils to the highest possible degree. A peculiar 'brusquerie' was developed in Zen monasteries" (Waley 220). Yeats' stage directions are concise, but they do describe the enactment of a transformative experience through dance.

The Lame Beggar begins to dance, at first clumsily, moving about with his stick, then he throws away the stick and dances more and more quickly. Whenever he strikes the ground strongly with his lame foot the cymbals clash. He goes out dancing, after which follows the First Musician's song. (The Plays 453)

Perhaps Yeats had in mind "the trance of the soma drinkers (I think of the mescal of certain Mexican tribes), or that induced by beaten drums, or by ceremonial dancing before the image of a god", that he described in his *Introduction to Aphorisms of Yoga* (177). He was certainly aware of the role of dance in the Sufi mystical tradition.

Felkin told me that he had seen a Dervish dance a horoscope. He went round & round on the sand bar & then circled to center. He whirled round at the planets making round holes in the sand by doing so. He then danced the connecting lines between planets & fell into a trance. This is what I saw in a dream or vision years ago. (*A Vision* 1925 253n33)

Kathleen Raine and Shiro Naito have traced a Sufi element in Yeats' work through the influence of the Indian poet Kabir (1440-1518). Neil Mann suggests that the ascetic dervish tradition of Islamic Sufism provides a possible perspective on Robartes' Judwallis. Yeats made the Buddhist element of this episode explicit in his "Notes" to the play *The Cat and the Moon*.

The tradition is that centuries ago a blind man and a lame man dreamed that somewhere in Ireland a well would cure them and set out to find it, the lame man on the blind man's back. ... I found them in some medieval Irish sermon as a simile of soul and body, and then that they had some like meaning in a Buddhist Sutra. (*Variorum Plays* 807)

The experience the lame beggar undergoes, guided by Colman, could be described in Zen terms as a form of 頓悟 *dùnwù* (Japanese 頓悟 *tongo*) or "sudden enlightenment". The most notable change that Buddhism underwent in its passage from India through China to Japan was the introduction of the possibility of achieving *satori* in one's own lifetime, not as the result of a very lengthy series of incarnations. Because Chinese thought had no precedent for *samsara* (the cycle of reincarnation), the filter of Chinese culture transformed the relationship between *samsara* and *nirvana* (escape from the cycle of reincarnation). Rather than one excluding the possibility of the other in a kind of dualistic antinomy, Chinese Buddhism united both concepts in a single reality that could be experienced in opposing ways. The individual living in ignorance (*avidhya*) would experience the world as *samsara*; the enlightened individual (*bodhi*, *satori*) would experience it as *nirvana*. The Zen concept of sudden enlightenment offered Yeats an alternative to the annihilation of the self (*atman*) through integration into a universal consciousness (*brahman*) that characterised *nirvana* in Indian thought. Zen's sudden enlightenment would allow Yeats' unity of being to maintain individual selfhood and both body and soul.

George Russell (AE) noted this aspect of Zen in his review of *The Winding Stair* in 1930, attributing to Zen a major role in Yeats' later poetry:

It may have been from his study of the Zen philosophy that he came to this acceptance. The Zen philosopher discovered the possibility of a Nirvana in this world very different from that mysterious cosmic Nirvana of the founder of Buddhism. It might come upon the soul in a second, that illumination which makes Earth and its creatures to appear spiritual. ("Review of *The Winding Stair*" 94)

But Russell also suggested that Zen's role in Yeats' work, and its relation to joy, might only be instrumental:

I fear the poet is not like the Zen philosophers who lived in monasteries or hermitages, and could preserve in quietness the spiritual joy they had found. The poet is too restless; he will come out of that mood which he cherishes only for a day while he records it, and he will start on some other adventure, perhaps again approach the gate to deep own-being, or wander down some hitherto untraveled aisle of the soul. It is that untiring energy of mind which has made his later poetry as we read it seem new and strange and beautiful, and the plain words seem many-colored. (94)

In Yeats' copy of *Essays in Zen Buddhism*, Suzuki began the chapter "Satori" by defining the term: "This acquiring of a new point of view in our dealings with life and the world is popularly called by Japanese Zen students 'satori' ([悟] *wu* in Chinese). It is really another name for Enlightenment (*annuttara-samyak-sambodhi*), which is the word used by the Buddha and his Indian followers" (*Essays in Zen Buddhism* 213). He contradicts the common assumption that "the discipline of Zen is to induce a state of self-suggestion through meditation" and writes that "satori does not consist in producing a certain premeditated condition by intensely thinking of it. It is the growing conscious of a new power in the mind, which enabled it to judge things from a new point of view" (244-45). The emphasis on sudden enlightenment becomes clear: "Satori is the *raison d'être* of Zen, and without which Zen is no Zen. Therefore every contrivance (*upāya*), disciplinary or doctrinal, is directed toward the attainment of satori" (245). Like Colman's in *The Cat and the Moon*, "Their manifestly

enigmatical presentations of [*satori*] were mostly to create a state of mind in their disciples, which would pave the way to the enlightenment of Zen” (246).

Yeats paid particular attention to the chapters “Practical Methods of Zen Instruction” and “The Meditation Hall” in Suzuki’s *Essays in Zen Buddhism*, turning down the corners of pages in both chapters. One page he turned down describes the consequences of *satori*:

Whatever explanations may be given by critics or scholars to the philosophy of Zen, we must first of all acquire a new point of view of looking at things, which is altogether beyond our ordinary sphere of consciousness. ... Things hitherto regarded as prosaic and ordinary, and even binding, are now arranged in quite a novel scheme. The old world of the senses has vanished, and something entirely new has come to take its place. We seem to be in the same objective surrounds, but subjectively we are rejuvenated, we are born again. (292)

Suzuki’s description of sudden enlightenment could be applied to one of Yeats’ own experiences. In “*Per amica silentia lunae*” (1917) he had described deliberate processes for “passing into a slight trance” (17), but he also described a sudden enlightenment:

At certain moments, always unforeseen, I become happy, most commonly when at hazard I have opened some book of verse. Sometimes it is my own verse when, instead of discovering new technical flaws, I read with all the excitement of the first writing. Perhaps I am sitting in some crowded restaurant, the open book beside me, or closed, my excitement having over-brimmed the page. I look at the strangers near as if I had known them all my life, and it seems strange that I cannot speak to them: everything fills me with affection, I have no longer any fears or any needs; I do not even remember that this happy mood must come to an end. It seems as if the vehicle had suddenly grown pure and far extended and so luminous that the images from *Anima Mundi*, embodied there and drunk with that sweetness, would, like a country drunkard who has thrown a wisp into his own thatch, burn up time. (31)

In the poem “Vacillation” (1931) this became

I sat, a solitary man,
In a crowded London shop,
An open book and empty cup
On the marble table-top.

While on the shop and street I gazed
My body of a sudden blazed;
And twenty minutes more or less
It seemed, so great my happiness,
That I was blessed and could bless. (501)

Yeats is close, in this moment, to the image of “A Buddha, hand at rest, / Hand lifted up that blest” in the poem “The Double Vision of Michael Robartes” (382). From his early poem “The Blessed” through to his last poems, “blessedness” is a term that fits the experience like Suzuki’s description of *kensho* or *satori* that Yeats described in “*Per amica silentia lunae*” and “Vacillation”. The suddenness of this experience contrasts with Yeats’ deliberate attempts to enter into a trance. As Suzuki wrote in *Essays in Zen Buddhism*, “Without the attainment of *satori* no one can enter into the mystery of Zen. It is the sudden flashing of a new truth hitherto altogether undreamed of. It is a sort of mental catastrophe taking place all at once after so much piling of matters intellectual and demonstrative” (248). An important consequence of sudden enlightenment is “joy”.

Even in the twinkling of an eye, the whole affair is changed, and you have Zen, and you are as perfect and normal as ever. More than that, you have in the meantime acquired something altogether new. All your mental activities are now working to a different key, which is more satisfying, more peaceful, and fuller of joy than anything you ever had. (248-49)

The leitmotif of “blessedness” becomes linked to the motifs of “joy” and “gaiety” in Yeats’ later work, in part, at least, under the influence Zen. In the process, his perception of Buddhism seems to vacillate from scepticism to appreciation, from Buddha’s “empty eyeballs” in “The Statues” (610) or “those eyelids of China and of India, those veiled or half-veiled eyes weary of world and vision alike” of *A Vision* 1937 (201), to “Their ancient, glittering eyes, are gay” in “Lapis Lazuli” (567). As Yoko Sato has pointed out, Matthew Arnold’s *The Study of Celtic Literature*, a text that Yeats responded to in “The Celtic Element in Literature”, derived the etymology of *gay* from Irish, not from Latin: “Our word *gay*, it is said, is itself Celtic, it is not from *gaudium*, but from the Celtic *gair*, to laugh” (Arnold 84). In *The Green Helmet*, Yeats has the Red Man say, “And I choose the laughing lip / That shall not turn from laughing, whatever rise or fall” (*The Plays* 255).

Joy was a complex concept for Yeats. Reportedly he once said, “Being Irish, he had an abiding sense of tragedy, which sustained him through temporary periods of joy”, though this has not been documented. He did write, “Joy is of the will which labours, which overcomes obstacles, which knows triumph” (“Estrangement” 348). He often wrote of “tragic joy” or “heroic joy”.

People much occupied with morality always lose heroic ecstasy. Those who have it most often are those Dowson has described (I cannot find the poem but the lines run like this or something like this)

Wine and women and song

To us they belong

To us the bitter and gay.

“Bitter and gay”, that is the heroic mood. (CL 6274)

Frank O’Connor explained the “heroic mood” :

I went to see Yeats one night, very troubled by an unsatisfactory production of Lady Gregory’s *Dervorgilla*, which had been spoiled for me because the heroine wept at the curtain. I put off speaking of it because I noticed on the mantel-piece a new acquisition; a beautiful piece of lapis

carved with gay scenes of a Chinese pilgrimage. Yeats was very pleased with it and told me he was writing a poem to the man who had given it to him. Then he went on to tell me of a letter he had just received from Edmund Dulac, who was terrified of what was going to happen if London was bombed from the air. I told him of my own experience and asked, 'Is it ever permissible for an actor to sob at the curtain of a play?' and he replied, 'Never!' (O'Connor 174)

"Lapis Lazuli" proposes the gaiety in the eyes of Chinese sages to be the proper response to the catastrophes evident in world affairs at the time. In the poem, actresses, "If worthy their prominent part in the play, / Do not break up their lines to weep. / They know that Hamlet and Lear are gay; / Gaiety transfiguring all that dread" (565). Such gaiety is a necessary condition for recovery from all that dread: "All things fall and are built again / And those that build them again are gay" (566). It is a condition achieved by meditative sages, like the sages of Daoism who do not intervene but maintain an equilibrium that allows all things to follow their own paths:

On all the tragic scene they stare.
One asks for mournful melodies;
Accomplished fingers begin to play.
Their eyes mid many wrinkles, their eyes,
Their ancient, glittering eyes, are gay. (567)

Toward the end of his life the "heroic mood" acquired renewed significance: "I need a new stimulant now that my life is a daily struggle with fateague [sic]. I thought my problem was to face death with gaety [sic] now I have learned that it is to face life" (CL 7122). The poem "Imitated from the Japanese" (1938) includes the refrain "never have I danced for joy" (567), although Yeats often wrote of dancers and dancing, and had the lame beggar dance for joy in the play *The Cat and the Moon*. In "Vacillation" (1931-32) he asked outright for an explanation of joy.

Between extremities

Man runs his course;
A brand, or flaming breath,
Comes to destroy
All those antinomies
Of day and night;
The body calls it death,
The heart remorse.
But if these be right
What is joy? (499-500)

In “A Dialogue of Self and Soul” (1929) Yeats had offered a remedy for remorse that also carried the transformative power of a sudden enlightenment:

When such as I cast out remorse
So great a sweetness flows into the breast
We must laugh and we must sing,
We are blest by everything,
Everything we look upon is blest. (479)

It would seem that, for Yeats, joy is one of the consequences of blessedness, as for Suzuki it was a consequence of sudden enlightenment, Yeats’ blessedness being synonymous with *kensho* or *satori*. That being the case, joy and gaiety are symptoms of *satori*, a quest to be achieved: “I am of that school of lyric poets that has raised the cry of Ruysbroeck though in vain: ‘I must rejoice, I must rejoice without ceasing, even if the world shudder at my joy’” (“Audacity of Thought” 201). In a letter he explained this reference to Dorothy Wellesley, “A Dutch mystic has said ‘I must rejoyce [sic], I must rejoyce [sic] without ceasing, though the whole world shudder at my joy’. Joy is the salvation of the soul” (CL 6762). The attainment of blessedness, joy and gaiety links the poet to those hermits cavered in the snow on the heights. As in “The Gyres”, “Out of cavern comes a voice, / And all it knows is that one word ‘Rejoice!’” (330).

Gaiety or joy, influenced by Zen, became for Yeats the proper response to

the worst in life. Underlying the diverse 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”, which was drowning the hopeful expectations of Ireland’s new-found freedom and threatening the very idea of “civilisation” for Yeats. Perhaps laughter, gaiety and joy even serve as counterweights to an inevitable and, for him, impending death.

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The Playwright as critic: critical discourse in Yeats's *The King of the Great Clock Tower* (1934) and *A Full Moon in March* (1935)

Alexandra Poulain

In this essay I look at Yeats's rewriting of Wilde's *Salomé* (1891) in his 1934 play *The King of the Great Clock Tower*, and at his own rewriting of that play in *A Full Moon in March* (1935), and argue that these successive rewritings of earlier plays deploy a critical discourse about theatrical aesthetics. This point has been made before, most recently in Noreen Doody's book *The Influence of Oscar Wilde on W. B. Yeats*, but I want to take the argument in a slightly different direction. According to Doody:

His re-writing of [*The King of the Great Clock Tower*] as *A Full Moon in March* and the fundamental difference that he achieves in this play suggests a compulsion to escape Wilde's influence by establishing creative independence in using the material of imputed influence to forge a dissimilar and original drama. The new play is also Yeats's critique of his *King of the Great Clock Tower* and, ultimately, of *Salomé*. (Doody 282)

As Doody recalls, Yeats attended the first English performance of *Salomé* in May 1905 at the Bijou Theatre in Archer Street, Westbourne Grove, and related the experience to Peter Quin:

I saw the performance of his "Salome" here and did not like it. His wonderful sense of the stage evidently deserted him when he got away from comedy. [...] The play has every sort of fault, the speeches don't work to any climax, and there are moments when the principle people have nothing to do but look like fools, and as if they would like to twiddle their thumbs. There has been a great outcry here against its repulsiveness, but I felt nothing of that I would indeed have been glad for any sort of a thrill, however disagreeable. (*CL*, [29] May 1905).

A year later, in May 1906, he again expressed his dislike in no less peremptory terms in a letter to Thomas Sturge Moore:

‘Salome’ is thoroughly bad. The general construction is all right, is even powerful, but the dialogue is empty, sluggish & pretentious. It has nothing of drama of any kind, never working to any climax but always ending as it began. A good play goes like this

climax

climax

climax

but ‘Salome’ is as level as a table. (CL, 6 May 1906)

This, however, did not discourage him from attending the Literary Theatre Society’s production of *Salomé* a month later at the King’s Hall in Covent Garden, where he seems to have been mesmerized by Miss Daragh’s performance of the title role:

She gave a magnificent performance of ‘Salome’ the other day. I am inclined to think, though I have not seen enough of her yet to be quite certain, that she is the finest tragedian on the English stage. (CL, To JBY, 6 July 1906)

Whether or not Miss Daragh’s performance went some way towards changing Yeats’s mind about the quality of the play itself, he was oddly troubled some thirty years later when his own play *The King of the Great Clock Tower* was performed, and critics unanimously pointed out the numerous echoes of Wilde’s *Salomé*. Writing to Olivia Shakespear he famously endeavoured to reassure himself that he had not in fact been unconsciously plagiarizing the earlier play:

It is more original than I thought it for when I looked up *Salome* I found that Wildes dancer never danced with the head in her hands — her dance came before the de-capitation of the saint & is a mere uncovering of nakedness. My dance is a loving expression of horror & facination. She first bows before the head (it is on a seat) then in her dance lays it on the ground & dances before it, then holds

it in her hands. (CL, 7 Aug 1934)

It strikes me here that Yeats, in his anxiety to differentiate his play from *Salomé*, somewhat misses the point: surely the most radical innovation of his play is not that his Queen should dance after the Stroller's decapitation, rather than before, but that the Stroller's severed head should sing in response, blurring the border between life and death in a way that Iokanaan's obdurately dead head cannot? Pursuing Doody's argument that Yeats's successive rewritings, of *Salomé* as *King*, and of *King* as *A Full Moon in March*, critique the earlier plays, I suggest that in their self-conscious theatricality they both reflect on the limitations of a theatre which, however formally innovative, nevertheless accommodates the rational laws of the known world, and that they open up a space of experimentation for Yeats's perpetual search of a theatrical form that might take us beyond the realm of the possible and intelligible.

Writing about *Salomé*, Katherine Worth mentions 'Wilde's enclosed, somnambulistic world' (Worth 116): this impression is conveyed partly by endless, quasi hallucinatory repetition in the script and, in Steven Berkoff's memorable 1988 production, the trance-like slow-motion choreography of movement throughout the play and the drawn-out chanting of the lines. One way in which Yeats's plays undermine this is in their remarkable change of tone. If the story of *Salomé*, which had been a prominent theme in French symbolist literature and art from the 1860s onward, keeps returning in the three plays, it does so the first time as tragedy, the second—and third—time as farce. Yeats's unprecedented audacity lies precisely in the fact that he uses the ethos of farce, rather than tragedy, to devise an apocalyptic theatre that breaks away from the known world and allows for the apparition of a dimension of reality beyond the coordinates of the intelligible. This is particularly true in *A Full Moon in March*, which cultivates ambiguity, confusion and lack of closure. *King* is usually read (including by Yeats himself) as a messy rough draft of *A Full Moon in March*, perceived as a coherent, orderly play expressing Yeats's philosophical system in serious terms. However, I want to suggest that a contrary, chaotic energy is at work in the dramaturgic structure of the latter play, undermining the seriousness of the philosophical system encoded in the symbolism and repeatedly throwing the plotline into disarray. While the movement of the drama takes us into

a new world in which the basic laws of rationality (such as, a severed head cannot sing) are suspended, the very texture of the play, which seems to tell one story but in fact accommodates multiple, diverging versions of the same story, ensures that we lose our bearings entirely as we enter this new world. I offer to read this paradoxical conflation of order and chaos, seriousness and farce, as a critical reflection on theatrical practice itself.

*

With the notable exception of *The Cat and the Moon*, inspired by the Japanese farcical tradition of Kyogen, and *The Herne's Egg*, self-consciously written in the tradition of farce, most of Yeats's later plays, which all more or less explicitly bear the mark of his encounter with Noh, are routinely read as extremely serious symbolic dramatizations of Yeats's esoteric philosophy. Most critics either overlook the comedic dimension of Yeats's 'Salomé plays', or understate it, as does Doody when she points out the use of 'humour' (Doody 293) in *King*, restricting it to the treatment of the Stroller as a comic counterpoint to Wilde's Iokanaan, an approach which, she argues, no longer characterises the Swineherd in *A Full Moon in March*. My contention is that both plays are firmly grounded in the world of farce¹, in which the role of the Femme Fatale, which the Queen in both of Yeats's plays attempts to embody, is rendered hilariously redundant. Wilde's Salomé is the quintessential Femme Fatale: to look at her is to want her, and to want her is to doom oneself. Her irresistible power of seduction is established in the early moments of the play when she persuades the Young Syrian, against Herod's express orders, to let Iokanaan out of his cistern—sparking her desire for the angry prophet and driving the Young Syrian to despair and suicide. This scene is the blueprint for the later scene of seduction

¹ I am not arguing that the plays belong in the category of farce as a theatrical genre, but rather that the Stroller/Swineherd character brings with him the world of farce—a world defined by grotesque physicality, obscenity and lack of consideration for decorum—and brings the hieratic Queen crashing into this world with him. While farcical physicality is not necessarily acted out on the stage, it is omnipresent in the Stroller/Swineherd's language and in his complete indifference to the Queen's royal aura.

between Salomé and Herod, who again proves incapable of refusing her monstrous demand. According to the perverse logic of her role, Salomé desires Iokanaan, the only person who does not desire her, and who indeed refuses to even look at her, even mocking her in death with his closed eyes. What makes the holy Iokanaan irresistible to Salomé is precisely the fact that he is impervious to all the cravings of the flesh and indifferent to her beauty. The *Femme Fatale* is defeated by Iokanaan's higher spiritual nature, but her aura as a *Femme Fatale* emerges intact. In contrast, Yeats's Stroller in *King* is a grotesque, debased version of the holy man, who has little time for asceticism—he boasts of having fasted for 'nine days' (*CW2* 494), in contrast to Iokanaan's lifetime of strenuous self-deprivation. With unapologetic boorishness, he recollects his wife's failure to live up to his poetic ideal:

I had a wife. The image in my head
 Made her appear fat, slow, thick of the limbs,
 In all her movements like a Michaelmas goose.
 I left her [...] (*CW2* 495)

but reminisces fondly about eating 'a sausage at a tavern table' (*CW2* 495). His is the grotesque world of bodily needs and outrageous physical caricature, expressed in terms of what Bakhtin termed 'the lower material bodily stratum'. The Queen of famed beauty, he confides to the King, is the inspiration for 'the image in [his] head', although he has never seen her: he then brazenly requires the King to send for her, in a sequence which begins the farcical tearing apart of the *Femme Fatale* motif:

The Stroller. Send for the Queen.
 The ganders cannot scoff when I have seen her. [...]

The King. She is at my side.

The Stroller. The Queen of the Great Clock Tower?

The King. The Queen of the Great Clock Tower is at my side.

The Stroller. Neither so red, nor white, nor full in the breast
As I had thought. What matter for all that
So long as I proclaim her everywhere
Most beautiful! (*CW2* 495)

Not only does he fail to identify the Queen, but when he is enlightened he declares her a disappointment, not quite up to his inner 'image' which turns out to be a slightly more adult version of the usual fairy tale stereotype (red lips, white skin, big breasts). The Stroller quickly consoles himself, however, with the thought that the Queen's embodied reality is of little consequence compared to his poetic word. Short as it is, the passage completely defuses the motif of the *Femme Fatale*, who exists only insofar as she is recognised as such, as a universal male fantasy. Deprived of her power of seduction, she is reduced to a mere sexual object, more clearly so in *King* where the Queen (played by Ninette de Valois in the original production) is a non-speaking part. Despite his disappointment, and unlike Iokanaan, the Stroller is not repulsed by the thought of sexuality; he claims that he was notified by Aengus, the Celtic God of love and poetry, that after he has sung and she has danced,

'The Queen shall kiss your mouth,' —his very words—
Your Queen, my mouth, the Queen shall kiss my mouth. (*CW2* 496)

Enunciating as if he is addressing a complete idiot, the Stroller not only insults the King but appropriates Salomé's dismal refrain ('I will kiss your mouth, Iokanaan') and turns it inside out, thus robbing the *Femme Fatale* of whatever power of seduction and agency she still retained.

This process of farcical disempowerment is continued in *A Full Moon in March*, a more condensed version of the plotline which does away with the character of the King and gives the Queen a speaking part. Here the Stroller has become a foul Swineherd, who has come to claim the Queen's body in exchange for a song. Though she warns him against her 'virgin cruelty', he insists on trying his luck:

The Queen. One question more. You bring like all the rest
Some novel simile, some wild hyperbole
Praising my beauty?

The Swineherd. My memory has returned.
I tended swine, when I first heard your name.
I rolled among the dung of swine and laughed.
What do I know of beauty?

The Queen. Sing the best
And you are not a swineherd, but a king.

The Swineherd. What do I know of kingdoms? (*Snapping his fingers*) That for
kingdoms!

The Queen. If trembling of my limbs or sudden tears
Proclaim your song beyond denial best,
I leave these corridors, this ancient house,
A famous throne, the reverence of servants —
What do I gain?

The Swineherd. A song — the night of love.
An ignorant forest and the dung of swine.

(*Queen leaves throne and comes down stage.*)

The Queen. All here have heard the man and all have judged.
I led him, that I might not seem unjust.
From point to point, established in all eyes
That he came hither not to sing but to heap
Complexities of insult upon my head.

The Swineherd. She shall bring forth her farrow in the dung.

But first my song —what nonsense shall I sing?

The Queen. Send for the headsman, Captain of the Guard. (*CW*2 504-505)

In keeping with the tradition of the *Femme fatale*, the Queen expects the Swineherd to be one more incompetent suitor, come to drown her beauty in doggerel 'like all the rest', but he surprises her by disclaiming any interest in beauty, or indeed in kingdoms, thus depriving her of all her queenly attributes. When she makes a final attempt at securing a bargain ('If ... I leave ... What do I gain?') he offers only the prospect of sex and defilement, in a studied show of flippancy which provokes her to finally take action against him. Addressing, presumably, her courtiers, she breaks up the dialogue with the Swineherd in what amounts to an admission of defeat: within a few lines the *Femme Fatale* has been mocked and utterly disempowered—a move sealed dramaturgically by the Swineherd's prophetic cue about her, but not addressed to her: 'She shall bring forth her farrow in the dung', effectively comparing her to a sow — to which he adds the further offence of deliberating out loud about his choice of a 'nonsense' song. *A Full Moon in March* thus uses farce to bring the sublime *Femme Fatale* crashing into the grotesque world of the Swineherd, a 'foul' world which, she realises, she actually desires. While the Queen is disempowered in her capacity as a *Femme Fatale*, the play's ending suggests she gains a form of self-knowledge forever denied to Wilde's less pliable *Salomé*.

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Reconfiguring *Salomé* as farce rather than tragedy, both *King* and *A Full Moon in March* comment on the earlier play and suggest that it fails, in part, because it takes itself rather too seriously. The two plays, however, cannot be dismissed as 'just farce'; on the contrary, Yeats's particular boldness is that he uses farce (here and elsewhere) to experiment, yet again, with the very exacting theatrical form that he strove to achieve throughout his writing career. As I have suggested, both *King* and *A Full Moon in March* may borrow numerous elements (structural, narrative, poetic) from *Salomé*, but they depart radically from the earlier play when the Severed Head

breaks into song, and the known world is left behind.

In *King*, Yeats reflects on his own theatrical project by commenting on the sort of theatre he rejects—not just Wilde’s ‘table-top’ brand of Symbolist theatre, but also realist theatre, against which Yeats had spent a lifetime trying to legitimize his own experimental modernist style. This critique is encoded in the clownish King’s opening address to the Queen:

The King. A year ago you walked into this house,
A year ago to-night. Though neither I
Nor any man could tell your family.
Country or name, I put you on that throne.
And now before the assembled court, before
Neighbours, attendants, courtiers, men-at-arms,
I ask your country, name and family,
And not for the first time. Why sit you there
Dumb as an image made of wood or metal,
A screen between the living and the dead?
All persons here assembled, and because
They think that silence unendurable,
Fix eyes upon you.

(There is a pause. The Queen neither speaks nor moves.) (CW2 494)

The King is speaking ‘before the assembled court’, a mixed crowd of ‘Neighbours, attendants, courtiers, men-at-arms’ who are not represented by actors on the stage, but whose physical absence is palliated by the embodied presence of the audience in the theatre, implicitly referenced as ‘this house’. A self-conscious actor, the King is aware of the audience’s insistent gaze, and perhaps irritated that they should ‘fix eyes upon’ the Queen rather than himself. Yet he is also watching the show from the perspective of the audience. Presuming to speak in the name of the audience, the King doubles as a Critic who expects the play to abide by realist conventions: he wants to know the name, family background and geographical origin of the Queen, and has no

time for her hieratic 'silence' which he assumes 'All persons here assembled' find 'unendurable'. From the start, the King is thus established as the advocate of a kind of theatre which the play, allowing the Queen to remain silent throughout, openly rejects. He misreads the Queen's dance before the Severed Head as a 'mockery', and is appalled when the Head's lips start moving, signalling the play's leap into the unknown:

The King. His eyelids tremble, his lips begin to move.

First Attendant [*singing as Head in a low voice*]. Clip and lip and long for more—

The King. O, o, they have begun to sing. (CW2 498)

In the climactic sequence of the play, he is reduced to the role of a passive spectator, commenting redundantly on the action and protesting loudly against this unorthodox development. While nothing in the play conforms to the King's aesthetic agenda, the Head's song is its definitive point of departure from the familiar world represented in realist theatre. As in so many of the earlier dance plays, the threshold between life and death is crossed, and a dead man's voice is heard in the realm of the living. The King thus serves as a farcical version of the *waki*, the visionary character whom Yeats adapted from Noh theatre, whose gaze allows the ghosts of the past to reappear in the present. What makes this particular version of the *waki*'s vision so unusual is that the singer is no immaterial ghost returning from the distant past, but the freshly severed head of a man who was happily chatting to the royal couple only a few moments before. Salomé's kiss, horribly forced on Iokanaan's dead head, was a climactic gesture of ambiguous, morbid triumph, but it left the natural laws of the known world untouched. Yeats returns to *Salomé* to borrow its most shocking image, a living woman kissing the lips of a dead man's severed head, but his is an apocalyptic theatre which leaves the old world (and the old theatrical conventions) behind and reveals the existence of a new one.

In his 1935 Preface to *A Full Moon in March*, Yeats judged the character of the King to be "one character too many" (CW2 726-727), and he disappears accordingly from the later play. The apocalyptic leap out of the known world is now witnessed and commented on by the ambiguous Attendants:

Second Attendant. She is waiting.

First Attendant. She is waiting for his song.

The song he has come so many miles to sing.

She has forgotten that no dead man sings.

Second Attendant (*laughs softly as Head*). He has begun to laugh.

First Attendant. No; he has begun to sing. (*CW2 507*)

The plain, unresolved contradiction between ‘no dead man can sing’ and ‘he has begun to sing’ signals the passage from the rational world represented in realist theatre to the new world revealed on Yeats’s stage. The character of the King in *King* allows Yeats to make his case against a theatre that remains tethered to realism, but in *A Full Moon in March*, the point is encoded implicitly in the very structure of the play. Both plays co-opt Wilde’s departure from realism in *Salomé* but take it one step further: while Wilde takes us to the brink of metaphysical vertigo, for Yeats theatre is the medium which allows us to glimpse the existence of another world contiguous to ours, challenging us to suspend our rational preconceptions.

*

Most readings of Yeats’s late plays tend to look to *A Vision* as the conceptual repository of the system which Yeats sought to express in dramatic form. Accordingly, in *A Full Moon in March*, the Queen and Swineherd are read as symbolic entities transcending the limitations of natural laws to give shape to a key concept in Yeats’s philosophical vision—the ecstatic union of contraries (man and woman, queen and swineherd, poet and muse, life and death) at the stroke of midnight under ‘a full moon in March’, a moment loaded with tragic possibility when one world (one civilisation) must yield to another. Both Helen Vendler and Noreen Doody, among others, read the kiss in *King* and *A Full Moon in March* as a dramatisation of the Kiss of Death conceptualised in *A Vision*. After the world has been experienced as conflict, Doody explains, ‘Yeats posits the “Kiss of Death” as a reconciliatory symbol between the antinomies; its enactment at Phase 15

demonstrates that all contraries have been experienced and therefore Unity of Being made possible.’ (Doody 286) Doody claims that in the simplified form of *A Full Moon in March* Yeats achieves the purest dramatic expression of the System: ‘The intricacies of Yeats’s metaphysics are represented by the various symbols. The play is the most perfect dramatic expression of these developed concepts.’ (Doody 289) For Vendler, these concepts translate into an allegory of poetic creation: ‘Simplification of *King* produced *A Full Moon in March*, where the meeting of the Muse and poet takes place in a vacuum, uninfluenced by time and the rational world.’ (Vendler 153) In this essay, I attempt to challenge the notion that *A Full Moon in March*, as a ‘simplified’ version of *King*, is a smooth symbolic transcription of Yeats’s philosophical system into dramatic form. Instead, I argue that the extreme terseness and coherence of the play is constantly disrupted by a chaotic force which derails the simple plotline and constantly introduces ambiguity.

The play is very short and runs along a very straightforward plotline: the Swineherd arrives at court to claim the Queen, insults her and is executed; she dances before his severed Head and sings, the Head sings back, and she kisses its lips. The dialogue, written in verse, is interspersed with lyrics sung by the Queen or the two Attendants who play their own parts as well as those of secondary characters, like the Captain of the Guards. The Attendants also provide a prologue and an interlude in the middle of the play, during the Swineherd’s execution which takes place offstage. In the second half of the play, when the Queen reappears holding the severed Head, the Attendants speak their own parts but also sing both for the Queen and the Head. As Pierre Longuenesse has shown in detail, this device of speech delegation, which occurs in most of Yeats’s later plays, creates a particular uncertainty here. While the choice of having the second Attendant sing for the Head could be attributed to theatrical pragmatism (how do you make a severed head sing?), the same cannot be said for the Queen whose bodily integrity is untouched. Longuenesse suggests several readings of this peculiar device: it could be that the sung lyrics belong to a different elocutionary regime from the spoken dialogue, so that in the second half of the play, in which the Queen and Head merely exchange songs, these songs should not be perceived as a continuation of the dialogue of the first half, but perhaps as an alternative form of spiritual communication between the living and the dead. It

could also be that the lyrics only take shape in the imagination of the Attendants, as is suggested by the First Attendant's enigmatic remark before the Queen's song:

First Attendant: I cannot hear what she is singing.

Ah, now I can hear.

Singing as Queen [etc.] (CW2 507)

Here the Queen's voice seems to materialise first as an inner voice perceived only by the First Attendant, who mediates it by lending it her voice. Again this makes for ambiguity: is the First Attendant a kind of medium whom the Queen uses to get across to the Head? Or are the Queen and the Head figments of the Attendants' imagination? (Longuenesse 115-116) The prologue, in which the Attendants prepare to take charge for the performance following the instructions of an unnamed 'He' (presumably the author) seems to pull in that direction, but of course the tension between these two readings remains unresolved.

Another striking feature of *A Full Moon in March* is that while the plot seems to unravel in a uncomplicated way, it is in fact constantly refracted by parallel stories that branch out from the main plot and throw it off kilter. The play, of course, repeats and transforms earlier stories: *A Full Moon in March* rewrites *King*, itself a variation on Wilde's *Salomé*, which was in its turn inspired by earlier versions of the myth and ultimately by Biblical sources. In the Notes to *King*, Yeats is keen to highlight this proliferation of sources for the story of Salomé, for which he traces a whimsical genealogy which omits the Francophone tradition: 'Wilde took it from Heine, who has somewhere described Salomé in Hell throwing into the air the head of John the Baptist. Heine may have found it in some Jewish religious legend, for it is part of the old ritual of the year: the mother goddess and the slain god.' (CW2 727) Yeats also mentions 'some old Gaelic legend' which he had used as an inspiration for his story 'The Binding of the Hair', published in the first edition of *The Secret Rose* (1897), which told the story of Aodh and Dectira and already featured a Queen, a beheaded poet and a singing head. So *A Full Moon in March* emerges from a thick intertextual web of connected tales, legends and modern retellings thereof. This in itself is not unusual, but Yeats uses our awareness of intertextual echoes to

incorporate them into the play itself and unsettle the smooth progress of the plot, which is also interspersed with alternative stories of his own devising.

The parting words of the Queen and Swineherd take the form of a story which they tell collaboratively:

The Queen. Pray, if your savagery has learnt to pray,
For in a moment they will lead you out
Then bring your severed head.

The Swineherd. My severed head.
(*He laughs*) There is a story in my country of a woman
That stood all bathed in blood—a drop of blood
Entered her womb and there begat a child.

The Queen. A severed head! She took it in her hands;
She stood all bathed in blood; the blood begat.
O foul, foul, foul!

The Swineherd. She sank in bridal sleep.

The Queen. Her body in that sleep conceived a child.
Begone! I shall not see your face again. (*CW2 505*)

The so-far simple plotline branches out to accommodate 'a story' which bears obvious resemblance to the story acted out on the stage. Though it is allegedly situated in the past and in the Swineherd's distant country, this story also has a proleptic function, announcing the immediate future in allegorical terms: the sequence of the dance, the Queen and Head's songs and the climactic kiss which constitutes the second half of the play is decoded in advance as ecstatic sexual union and conception, a theme which translates easily, as Vendler suggests, into an allegory of poetic creation. The collaborative telling of the story, which proceeds by means of repetitions ('stood all bathed in blood'), variations ('your severed head'/'My severed head'/'A severed head!') and paronomasia ('bathed'/'blood'/'drop'/'begat'/'begone'), enacts the process of union and creation which it describes allegorically. However, for all its echoes of the main plot, we should take seriously the fact that this is presented as a story from elsewhere, one that cannot be rationalised entirely as a symbolic digest of the

staged story; it is also, obviously, an intrusion of the epic mode which interrupts the dramatic progress of the plot, followed by further interruption.

While the Swineherd is being executed offstage, the Attendants close the inner curtain:

Second Attendant: What do we sing?

First Attendant: An ancient Irish Queen

That stuck a head upon a stake.

Second Attendant: Her lover's head;

But that's a different queen, a different story. (*CW2* 506)

The Second Attendant takes care to point out that the following lyric, sung by the First Attendant, is a digression from the main plot; the phrase 'an ancient Irish Queen' might well seem to hark back to Queen Dectira in the 'The Binding of the Hair', the story which Yeats mentions without naming it as a precedent for the two 'Salomé plays' in his 1935 note to *King*. Queen Dectira might then be the speaker in the ensuing lyric:

He had famished in a wilderness

Braved lions for my sake,

And all men lie that say that I

Bade that swordsman take

His head from off his body

And set it on a stake [...] (*CW2* 506)

However, the story that can be reconstructed from this speaker's doubtful protestations of innocence is quite different from the story of 'The Binding of the Hair', in which the minstrel Aodh is about to sing of Queen Dectira's beauty when her enemies attack her palace and kill all the men present, including Aodh. His head is found later 'hanging from the bush by its dark hair' (*SR* 181), and sings for the Queen, fulfilling the promise he had made her. If the speaker in this lyric is 'an ancient Irish Queen', then her story has become strangely contaminated by the story

of the nameless Queen of *A Full Moon in March*. For all the Second Attendant's warning that 'That's a different queen, a different story', the two queens are in fact hardly distinguishable, so that the lyric not only interrupts the action of the play (thus echoing 'The Binding of the Hair' at another level, since Yeats's earlier tale is essentially a story about interruption) but creates added confusion, introducing 'a different story' which is almost (but not quite) the same story. When the curtain opens again to reveal the Queen holding the Swineherd's severed head, the Queen's song, also sung by the First Attendant, opens with a plea which is a close echo of the speaker's claim of innocence in the previous lyric. Addressing the head, the queen refuses to take the blame for the Swineherd's execution: 'Child and darling, hear my song, /Never cry I did you wrong'—blaming it instead, unconvincingly, on her 'virgin cruelty' (*CW2* 507).

The Head's lyric, sung this time by the Second Attendant, is not a straight answer addressed to the Queen, but again branches out into another story:

I sing a song of Jack and Jill.
Jill had murdered Jack;
The moon shone brightly;
Ran up the hill, and round the hill,
Round the hill and back.
A full moon in March.

Jack had a hollow heart, for Jill
Had hung his heart on high;
The moon shone brightly;
Had hung his heart beyond the hill,
A twinkle in the sky.
A full moon in March. (CW2 507)

The lyric riffs on a familiar nursery rhyme, lulling us into a false sense of security in the first line before brutally exposing the violence which is latent but carefully euphemised in the original version. This is yet another variation on the same plot:

as Vendler elucidates, 'the lesser ecstasy of love is sacrificed for the greater ecstasy of art' (Vendler 156). Yeats preserves the ballad-like rhythm of the original nursery rhyme (an alternation of tetrameters and trimeters), yet disrupts it by interpolating a refrain after the second and fourth lines which at first appears like a foreign body in the poem: it is in italics, in the present tense while the rest of the lyric is in the past; it even interrupts the syntax mid-sentence in the first stanza and bears no obvious logical connection to the story. Following William Veeder, Pierre Longuenesse argues that this refrain introduces a form of dialogism within the lyric, as if it were distributed between two different voices, the refrain being attributed to the 'narrator', the silent 'he' to whom the Attendants refer several times (Longuenesse 117-118). However, in its final occurrence the phrase 'A full moon in March' is belatedly integrated within the syntax of the lyric, as an apposition to 'A twinkle in the sky'—so that we understand retrospectively what the whole lyric was about: the transmutation of Jack's heart into the bright moonlight. It cannot, then, be unproblematically attributed to an external narrator, but is absorbed into the speech of the Attendant, who is himself speaking for the Swineheard. Ambiguity thus prevails about the structure of enunciation in the lyric, adding to the confusion produced by yet another story which is both the same, and not the same, as the story acted out on the stage.

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The opening and closing lyrics, sung by the two Attendants, comment on the action of the main plot as do the Musicians' songs in most of the dance plays. What is unusual about *A Full Moon in March* is that the action proper is constantly being interrupted by inserted stories told in the epic or lyrical modes, which ambiguously repeat the main storyline while introducing variations in terms of viewpoint, context and style. This is most manifest in the second half of the play, when the Attendants lend their singing voices to the two protagonists, creating further ambiguity. While *A Full Moon in March* is usually read as a simplification of *King*, and an unproblematic transposition of Yeats's metaphysical system into dramatic terms, I argue that the play in fact resists such simplification by branching out into seemingly similar yet subtly different stories, and never allowing us to feel entirely confident that we

know exactly what is going on. Both *King* and *A Full Moon in March* take us into a unfamiliar, unintelligible world, but as a rewriting of *King*, *A Full Moon in March* radically inscribes uncertainty and plurivocity into the very texture of the play, ensuring that the audience will experience a sense of profound disorientation. Again, this can be read productively as a departure from, and critique of, the dramaturgy of *Salomé*. We may experience a thrill of horror when Salomé kisses Iokanaan's head (though Yeats insists he didn't, he was just bored), but we know at all times exactly where we stand. Just as Salomé's desire is fixated unflinchingly on Iokanaan, so the play proceeds relentlessly towards its climax and resolution: there is no room for uncertainty, ambiguity or even complexity. Yeats's 'Salomé plays', on the contrary, deny the audience that comfortable sense of distance and control. Theatre for Yeats is an arcane experience, one which must leave us shaken and confused; it is emotionally and intellectually draining. If *A Full Moon in March* is to be read as a dramatisation of the philosophical system expressed in *A Vision*, then it makes the point, forcefully, that the 'system' cannot be fixed in a systematic formulation, but is open to endless variations and reformulations, and asks to be experienced as a disorienting journey.

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松田誠思さんのこと

佐 野 哲 郎

私の机上に、古びた大学ノートが7冊置いてある。それぞれに『イエイツ研究会』という題名がついている。これは1973年6月に大浦幸男京都大学教授を中心として始まったアイルランドの詩人 W. B. イェイツの研究会で、私がこの文章を書いている2019年の6月には、第292回の例会が行われた。この会は、小賢しい理屈は後回しにして、とりあえず英語で書かれた詩を楽しもうではないか、という発想から生まれたもので、1年に6回から7回20数名の会員で行われるのが常である。松田さんが初めてこの会合に参加したのは、第31回に当たる1979年の3月だった。彼はきわめて精勤で、私のメモによれば、初めて欠席したのが1985年の第74回であり、その次は1987年の第87回、第90回、となっている。

この会のやりかたは、その日の当番が、自分の受け持ちの詩を読み上げ、日本語に翻訳し、それに対して、出席者たちが質問や意見を述べるというもので、海外のイエイツ研究者たちの見解も紹介された。松田さんも、もちろん何度もこの当番に当たったわけだが、私がまず驚いたのは、読みが極めて精緻であること、そしてその背後には該博な研究書の知識があることだった。一つのエピソードを紹介しよう。あるとき、彼が大学の同僚として親しくしていた国文学の教授が亡くなった。この人は家族を持たない独り身だったが、膨大な蔵書の所有者として知られていた。その処置に困った家主から頼まれた松田さんは、すべての書物を的確に整理してから、古書の業者を呼んだ。思いがけない収穫を喜んだ業者は、松田さんに、多額の御礼を申し出たが、彼はそれを断り、その気があるなら、と、私もその名を知らない日本の作家の作品を探してもらったと言っていた。

しかし、私の心に最も強く焼き付いている記憶は、『イエイツ戯曲集』の翻訳と出版である。イエイツは詩人としては、日本でもよく知られていたが、彼に20編を超える戯曲のあることは、一般にはあまり知られていなかった。それならいっそ我々で翻訳しようじゃないかと、5人の仲間が集まって、翻訳を始めた。そのときに申し合わせたことは、一般の人が観客なのだから、耳に聞いてわかりやすい日本語を用いる、ということだった。場所は5人の私宅を順番に借りることとした。あらかじめ決められていた当番が、自分の翻訳文をみなに配って読み

上げる。それに対して、それぞれが意見を述べる、というやりかただった。

今振り返ってみても、このやり方は賢明だったと思う。戯曲というものは、役者が舞台上でせりふを唱えながら演じるものだからである。松田さんは、いつも静かに発表を聞いていたが、やがて発表者に対して、質問をするようになった。それは、個々の単語の意味というよりは、その単語を使うことによって、劇の調子がいかに変わってくるか、という根源的な問題にかかわる質問だった。彼がゆっくりとした独特の口調で発表者に問いかけている姿が、今でも私の脳裏によみがえってくる。それは決して自分の解釈を押し付けるのではなく、そこに広がる演劇の世界に、ともに浸ろうと誘いかける姿であった。今にして考えると、彼自身も劇中の人物に成りきっていたのかもしれない。松田さんはかけがえのない友人であった。謹んでご冥福をお祈り申し上げます。

アイルランド文学研究書誌 2018.10 ～ 2019.9

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「浮遊するカメラ・アイ：ヒッチコック『裏窓』とベケット『フィルム』をめぐって」

『表象・メディア研究』 vol.13 (早稲田表象・メディア論学会) pp.102-15. 2019

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Seamus Heaney

大野 光子

「クリティーク 2018 翻訳を超えて生き残る詩 (下) ヌーラ・ニゴーノルのヘル
ベルト賞受賞とシェイマス・ヒーニー」

『現代詩手帖』 vol.61 (思潮社) pp.160-63. 2018.10

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今福 龍太

「クレオールの声、死者たちの声：ラフカディオ・ハーンのニューオーリンズ」
『季刊民族学』 vol.43（千里文化財団） pp.26-35. 2019.10

香川 雅信

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『中・四国アメリカ文学研究』 vol.55（中・四国アメリカ文学会） pp.28-32.
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秦 裕緯

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における空間構造を中心に」
『熊本大学社会文化研究』 vol.17（熊本大学大学院社会文化科学研究科）
pp.243-53. 2019.3

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『人間社会環境研究』 vol.37（人間社会環境研究紀要委員会） pp.111-22. 2019.3

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徳島 照代

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中川 智視

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中島 淑恵

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『薬学図書館』vol.64（日本薬学図書館協議会）pp.140-45. 2019.8

「ラフカディオ・ハーンと医薬：癒しと救い(2) - 水泳と海水浴」

『薬学図書館』vol.64（日本薬学図書館協議会）pp.207-11. 2019.11

「ヘルン文庫の本の森に分け入って」

『季刊民族学』vol.43（千里文化財団）pp.50-52. 2019.10

那須野 絢子

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Rikkyo American Studies vol.41（立教大学アメリカ研究所）pp.31-51. 2019.3

平川 裕弘

「ハーンとお札」

『季刊民族学』vol.43（千里文化財団）pp.42-45. 2019.10

真鍋 晶子

「ハーンのアイルランド」

『季刊民族学』vol.43（千里文化財団）pp.18-25. 2019.10

水野 信太郎、野口 英一朗

「小泉八雲ゆかりの建築物と日本文化」

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横山 孝一

「『第二のラフカディオ・ハーン』と呼ばれるのを嫌ったカーカップ先生」

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2019

横山 純子

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2019.6

渡部 和美

「霊の想像：ハーンとトニ・モリスン」

『中・四国アメリカ文学研究』vol.55（中・四国アメリカ文学会）pp.14-19.

2019.6

James Joyce

岩下 いずみ

「トリエステのジョイス：Exile に見る P.B. シェリーと映画館事業」

Joycean Japan（協会設立三十周年記念号）vol.30（日本ジェイムズ・ジョイス協会）pp.97-104.

2019.6

大島 一彦

「ジョイス、酒、音楽：清水重夫氏とのこと」

Joycean Japan（協会設立三十周年記念号）vol.30（日本ジェイムズ・ジョイス協会）pp.40-42.

2019.6

近藤 耕人

「一人称から非人称的主人公に至る途次：ジョイスの Exile をめぐって」

Joycean Japan（協会設立三十周年記念号）vol.30（日本ジェイムズ・ジョイス協会）pp.105-07.

2019.6

中谷 崇

「ハンス・ヴァルター・ガブラーによるジェイムズ・ジョイス『ユリシーズ』編集：英米系とドイツ系の編集理論の相克」

『書物学』vol.17（勉誠企画・編集）pp.33-37.

2019.9

宮田 恭子

「日本ジョイス協会三十年を振り返って」

Joycean Japan (協会設立三十周年記念号) vol.30 (日本ジェイムズ・ジョイス
協会) pp.25-28.

2019.6

**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**

Program

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 (諏訪友亮), Secretary-General of the Yeats Society of Japan
Ryoji Okuda (奥田良二), President of the Yeats Society of Japan
Alexandra Poulain, President of the International Yeats Society
David Murphy, Embassy of Ireland

Plenary Lectures

Chair: Yoko Sato (佐藤容子, Tokyo University of Agriculture and Technology)

Seán 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 (佐藤容子、Tokyo University of Agriculture and Technology)

“Yeatsian Heroes and Laughter”

Session 2 (Hall II)

Chair: Miki Iwata (岩田美喜、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 (奥田良二、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 (伊東裕起、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 (柿原妙子、Musashi University)

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

Tomoko Iwatsubo (岩坪友子、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 (栩木伸明、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 Shôtârô: An Introduction by W. B. Yeats”

Session 6 (Hall II)

Chair: Charles Armstrong (University of Agder)

Kimihito Kubo (久保公人、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 (三宅伸枝、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 (眞鍋晶子、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 (眞鍋晶子、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 (及川和夫、Waseda University)

“Walter Pater and W. B. Yeats”

Session 8 (Hall II)

Chair: Masashi Asai (浅井雅志、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 (赤井敏夫、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 (諏訪友亮), Secretary-General of the Yeats Society of Japan

Ryoji Okuda (奥田良二), President of the Yeats Society of Japan

Venue: Ganko, Takasegawa Nijoen

19:00-21:00 Conference Dinner

編集後記

◆ 発行が遅れに遅れて、年度末になったことを、まずお詫びしなくてはならない。ひとえに編集長の怠惰のせいである。国際イエイツ協会との記念すべき「合同シンポジウム」が行われた明けの年度であり、きちんとスケジュールを組んでことを進めるべきところ、ひとつ悩んでは別のことで走り、を繰り返しているうちに、あれよあれよという間に時が過ぎた。

◆ 投稿論文は3編あった。編集委員会で厳正に査読し、検討し合ったが、残念ながらいずれも掲載には至らなかった。興味深いテーマを持つ一方で、論述にどうしても難がある、というのが一致した見解だったが、これらがそう遠くない時期に稿を改められて日の目を見ることを心から望んでいる。

◆ 今号が形になったのは、編集委員眞鍋晶子先生を通しての要請に快く答えて、海外から寄稿してくださったお二方のおかげ、と言える。合同大会の参加者から、発表のサワリをどのように集めようか、というのは大きな悩みのひとつだったが、Seán Golden 氏と Alexandra Poulain 氏が、玉稿をくださった。

そのほか、載せねばならない故松田誠思先生への追悼文を認めてくださった佐野哲郎先生、また、ご多用中、わたしからの無理を吞んで短い時間で書誌を調査し、編纂するという、煩瑣な仕事をやり遂げてくださった高橋優季先生にもお礼を申し上げねばならない。

眞鍋先生に加えて二人の編集委員、岩田美喜先生、池田寛子先生への感謝も忘れてはいない。とにかく、編集長のわたし以外は、印刷所の方も含め、大いに力を尽くしてくださったのである。

◆ 通常の号に載っている前年度大会の要旨は、今回、載せられなかった。けれども、事務局長諏訪友亮先生他の方々の手によって、「合同シンポジウム」に関しては、例年以上に立派なプログラム冊子が作られ、それは本学会のウェブサイトで公開されている。PDF 形式のファイルになっているのでダウンロードも可能である。URL は次のとおりである。

<http://the-yeats-society-of-japan.jp/wp-content/uploads/2018/02/2018-Yeats-Kyoto-Symposium-Program-Final.pdf>

ここに大会参加者の発表それぞれの骨子が記されている。

(編集委員長 谷川冬二)

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【資格】 投稿者は日本イエイツ協会会員であることを原則とする。

【執筆要領】

1 原稿について

- 1) W. B. イエイツとその周辺の文学に関する未発表のものとする。ただし、日本イエイツ協会の大会などにおける口頭発表を原稿とした場合、その旨注記すれば可とする。
- 2) 和文の場合は横書きとし、1行40字×30行で設定したものを1頁として換算した上で、「論文」は「13頁＋10行」以内（必ず300語程度の英文シノプシスを添える）、「研究ノート」は「3頁＋10行」以内、「書評」は「2頁＋20行」以内とする。また大会におけるシンポジウム／ワークショップの「報告」ならびに「研究発表要旨」の提出を「2頁＋20行」以内で求める。いずれの場合も、注および改行や引用等によって生じるスペースも制限頁内に含めることとする。
- 3) 和文の場合、英文の題名およびローマ字書きの投稿者名を添える。
- 4) 英文の場合、論文は注を含めて6,000語以内とする。シノプシスは不要。
- 5) 英語を母語としない投稿者の英文シノプシスおよび英語の論文については、投稿前にネイティブ・スピーカーによる原稿のチェックを受けることが望ましい。
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- 3) 外国の人名、地名、書名等は、原則として初出の際は原語で表記する。

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- 5) 作品（詩および散文）の引用はすべて英語とする。ただし、外国の研究書の引用は日本語訳とする。
- 6) 英文表記は、原則として *MLA Style Manual and Guide to Scholarly Publishing* あるいは『MLA 英語論文の手引き』（最新版）に基づくものとする。
- 7) 注（引用文献を含む）は本文中に算用数字で表記し、本文の最後に通し番号でまとめる。注番号には括弧を使用しない。
- 8) 図版を使用する場合、その取り扱い編集委員会の裁量に従うこととする。

3 校正について

- 1) 執筆者の校正は初校までとする。
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- 1) 『イエイツ研究』第 45 号以降に掲載された論文等の著作権は、日本イエイツ協会に帰属するものとする。
- 2) 掲載された論文等を電子化して公開する権利は、日本イエイツ協会が有するものとする。
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掲載論文の執筆者用抜刷は 10 部単位で 30 部を上限とする。印刷代等は執筆者負担とする。

6 掲載号の進呈について

論文執筆者には 5 冊、研究ノートおよび書評執筆者には 3 冊、発表要旨の執

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