

WILLIAM BUTLER YEATS
AND
MAUD GONNE
AS SEEN IN
HIS LOVE POEMS

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**WILLIAM BUTLER YEATS AND MAUD GONNE
AS SEEN IN HIS LOVE POEMS**

**A Thesis Presented to
The English Department
SANATA DHARMA
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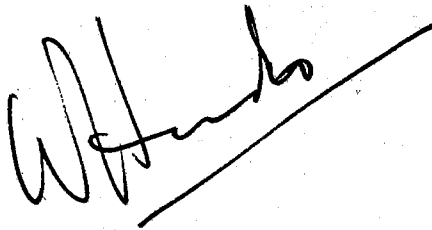
**In Partial Fulfilment
Of The Requirements For
The Sarjana Degree**

**By
M.I. Indrawati**

**Yogyakarta
1979**

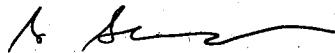
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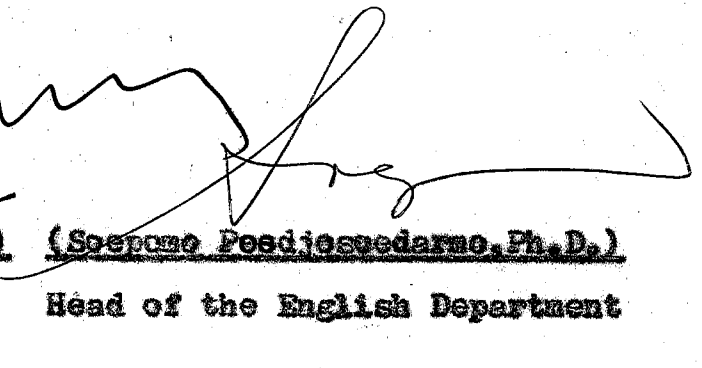
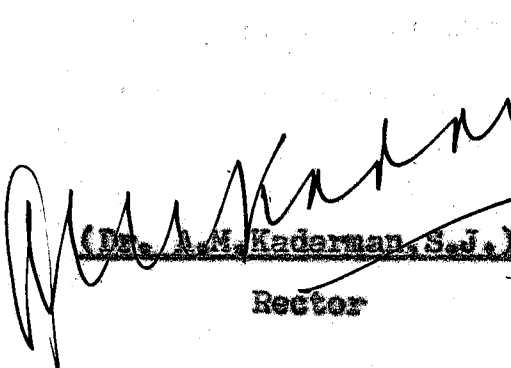
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INTRODUCTION

The actual aim of this thesis is to show how Maud Gonne has taken an important role in Yeats' poetry and life as one of the sources of inspiration which makes him a great poet in English literature.

Maud Gonne was really a beautiful lady with a high passion for Ireland's independence. Her heart and soul were bound in the life of Irish people. She meant her ends to be unselfish but she thought almost any means was justified in their service. The poet and she were seeking different things; she, some memorable action for final consecration of her youth, and he, after all, but to discover and communicate a state of being i.e. through literature. This misunderstanding in fact made Yeats' life full of misery so that once he wrote "An Epitaph" for her. It was written when Maud Gonne was ill because of exhaustion from her activities. It was a discouraging title in which Yeats had threatened her with a death at which no one attended because she had rejected him.

I dreamed that one had died in a strange place
Near no accustomed hand;
And they had nailed the boards above her face,
The peasants of that land.....
(A Dream Of Death)¹

But Maud Gonne made a good recovery and she paid no attention to the poem and those of the same kind. Even so, Yeats continued to court her for more than twenty years. It is because of this insight that the writer wants to know what the interesting and encouraging points of Maud Gonne were which attracted

1. See Appendix p.1.

Yeats and made him write poems for her.

In addition, the writer sees, through his poems, that Yeats has also made some intimate friendships with other women such as Olivia Shakespeare, Florence Farr and so on. It makes the writer curious to know the superior qualities of Maud Gonne as compared to these women. Why did Yeats dedicate many of his poems to her?

The method that the writer applies in this study is the explication of some of Yeats' love poems. She has chosen poems with different themes and styles of writing with the purpose of being able to explain all implied in his long devoted courtship and the psychological changes in Yeats' self as a result of that rejected love.

Finally the writer has a second aim in this thesis. She does not only encourage the readers to understand Yeats' love poetry but she also tries to present the great values which may be useful for the readers and for herself.

CHAPTER I : THE LIFE OF W.B. YEATS

William Butler Yeats was an Irish poet, dramatist, and critic. He is regarded as one of the greatest poets of the twentieth century. He was born on June 13, 1865 in Sandymount, a seaside suburb of Dublin. He was one of the descendants of the Yeatses, the Pollexfens, and the Middletons, who were known as men and women of personality, prosperous ship-owners, and marked politicians.

His father, John Butler Yeats had little interest in religious belief even though he was the son and grandson of rectors of the church of Ireland. After his marriage he became a professional artist. He was warm, easy-going, and cheerful. The poverty of the family resulted from his lack of business instinct and his own will not to be popular.

Yeats' mother was Susan Pollexfen. She was considered "The most beautiful girl in Sligo". As the wife of an artist, she was not interested in painting at all. On the other hand she liked nature, and fairy and ghost tales. This encouraged Yeats to study Mysticism and Astrology.

In fact the unity of these two parents encouraged Yeats' imagination and intellectuality. It was said that the marriage with a Pollexfen was to give a tongue to the sea-cliffs. The Yeatses had ideas but no passions while the Pollexfens were talented and had the reputation of being great talkers. The mixture of these two characters made Yeats

an excellent intellectual orator.

In 1868 Yeats moved to London because of his father's intention to study art. Even so, much of his boyhood and his school holidays were spent in Sligo with his grandfather, William Pollexfen, whose personality enchanted Yeats to the end of his life. Sligo's beautiful, exciting landscape, folklore and supernatural legend coloured Yeats' mind and provided many symbols in his work.

In 1874 when Yeats was nine years old, he went to Godolphine School in Hammersmith. In 1880, when the family left London for Ireland he entered the Erasmus High School. And in 1883 he moved to the Metropolitan School of Art.

His adolescent times were spent in a thatched cottage on top of the cliffs at Howth. The faery-haunted hills and woods, its legends and its spectres provided Yeats with much material for his works. He liked to isolate himself in a cave. He suppressed all bodily passion so as to fulfil his plan: a life dedicated to magic. At the same time he met A.E. George Russell who led him deeper into the art.

George Russell was the leader of the Hermetic Society, a group of people who promoted oriental religions and theosophy. There Yeats met and was fascinated by a Bengali Brahmin, Babu Mohini Chatterji who was a member of the Theosophical Society in India. He possessed a wide knowledge of the different schools of Indian philosophy, as well as of western

philosophy and religion. This influence can be seen in Yeats' poems such as "The Indian Upon God", "The Indian To His Love".

In 1885 Yeats met John O'Leary, an old Fenian leader. He showed Yeats the poems and essays of Thomas Davis and those of other patriots that awakened in Yeats the desire for intellectual leadership in Ireland. In this case O'Leary believed in Yeats' talent and Yeats himself was very much impressed, as shown when he wrote: "From O'Leary's conversation and from the Irish books he lent or gave me has come all I have set my hand to since." Therefore they were united in making Irish nationalism a subject of first rate literature and morality. His love of literature and his beliefs in nationalism came together.

1887 the family left Dublin for London once more. They lived at 3 Blenheim Road, Bedford Park. His going along with the magicians, McGregor Mathers and Madame Blavatsky encouraged him to explore more mystical phenomena and it spirited his writing. The first one was "The wandering of Oisín" published in 1888. It was very successful and so it reached a wide publication.

Not long after that, there came an admirer of his work. She was Maud Gonne who came by an introduction from John O'Leary. When she called on the family, Yeats was very much attracted to her beauty. She talked about war to Yeats and his father. Her beauty, her height and grace, her pale, luminous complexion, her red-gold hair, her mysteriously angry

eyes that seemed golden too, her red lips, her eloquence and her passion for Ireland's political freedom changed Yeats entirely.

Yeats was in love with Maud Gonne but she refused his proposal. She accepted him as a friend and as a weapon to achieve her burning desire to free Ireland from its seven hundred years' domination by England. Therefore she never cared for his love poems except those poems which were dedicated to Ireland. Even so, Maud Gonne never wanted to be far from Yeats. She was fascinated, as was Yeats, by the supernatural, dreams, symbols, and omens and all these things were linked in her mind to Irish destinies. On the other hand, because of his frustration he allowed himself to be involved in her many political activities. He became a writer of nationalist propaganda. But in his mind he tried to merge his two greatest passions "Love of country" and "Love of the unseen life" and weave them together in a way that would allow him and Maud Gonne to live in peace and happiness side by side.

The eagerness in achieving his passions urged him to be very active in the literary life of London. Moreover in 1891, after the death of an Irish patriot who fought against the might of England and saved the Irish poor, Charles Steward Parnell, his life was planted in the Irish literary society. While Maud Gonne was very much absorbed in meetings, demonstrations, elections, and other public, secret activities, even she had dreamt of a martyr's death.

In one of his travelings to Ireland, Yeats and Arthur Symonds visited Edward Martyn in the Tullira Castle in County Galway. There he met Lady Gregory who happened to call at the castle. In this meeting, she invited Yeats and his friend to lunch at Coole Park, her house, and later they developed a very intimate friendship. Lady Gregory was a woman of forty-five, plainly dressed. In 1879 she married Sir William Gregory, a Galway landowner. She travelled with him to Ceylon, India, England and Italy. In 1889 her husband died but she was not remarried. She edited her husband's autobiography and family papers. Since that time she worked in literature. It was creative and closely involved with Irish nationalism.

She was wise and full of understanding as seen in her beautiful, serious brown eyes which seemed to see and understand everything. The meeting became a historic moment both for Yeats personally and for the Irish literary life. In her presence, Yeats found peace in his mind. She was his friend and his counsellor. Her house in Coole Park became a heaven of peace for Yeats. She helped him overcome his tumultuous mind more than any one. And that was also an important moment in which the first seeds of the Irish literary theatre were planted. It was Yeats who expressed his dream of creating a theatre for the Irish literary movement. It was soon realized by three years of successive plays in Dublin beginning on May 8, 1899. The plays were: The Countess Cathleen (Yeats) and The Heather Field (Edward Martyn).

This first theatre was then changed in 1904 into "The Abbey Theatre" by the coming of the Fays who were able to train a company of Irish amateur players and by the financial support from Miss. A. E. Horniman, the English theatre manager and patron who admired Yeats' work and the Irish dramatic movement. Yeats, Lady Gregory and J. M. Synge were the directors. He worked in this theatre until it was well established and received no more financial support from anyone.

After retiring from the board, Yeats went on writing poetry. He produced e.g. Ideas Of Good And Evil, The Shadowy Waters, Collected Works In Verse And Prose. Toward the end of this productive period, Yeats' style experienced changes from the romantic, dreamy, decorative quality of much of his earlier verse to a manner at once concise, astringent, and masculine. This is seen in The Green Helmet And Other Poems (1910), Responsibilities (1914). The theme was also increasingly varied and public. It influenced his poem "September 1913" greatly. In this poem he mentions:

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

The poem was dedicated to the littleness, the grey-ness, the meanness, the self-glorification within Ireland which challenged the Irish Republican. As a result in 1916 in Easter week the Irish Republican Volunteers aroused and fought in the Civil War.

During these times, Yeats for the last time proposed to Maud Gonne and she refused him once more. Then he married George Hyde Lees whom he was introduced in 1911 by Olivia Shakespeare, Mr. and Mrs. Tucker. His marriage took place on October 21, 1917.

George Hyde Lees was an English lady of great charm and culture. She had an adventurous and liberal temperament. Even though she was English, she was loved and accepted by the Irish society from the beginning and in return she also loved them. The marriage was happy because George was able to share with Yeats his passionate interests in mysticism. In 1918 they moved to a Norman tower called "Theer Ballylee". There he reached the height of the achievement of his works.

On December 6, 1921 the constitution of the Irish Free State was established. At the same time Yeats returned from London to Ireland. He found Ireland in a rebellious, active, joyous, defiant state. His feeling of responsibility for her encouraged him to accept the offer to be a senator. He became an impressive and able figure in Irish public life, besides his profession as a poet and a mystic.

In 1923, Yeats was awarded the Nobel Prize for literature which was presented for "The Bounty Of Sweden". During these later years he was very busy with writing poetry, translating and performing plays. In 1926 he was attacked by lung congestion and influenza. He was ordered to rest, so in 1928 he retired from the office on the account of his poor

health and with his family moved to Rapallo.

In Rapallo he enjoyed life with his family. He wrote many poems and plays which became most successful. He lived there until 1930 when Lady Gregory was very ill. In 1931 Yeats received his honorary degree of Doctor of Letters by Oxford University and in 1932 Lady Gregory passed away. Life was never quite the same for Yeats. He said:

"She had been to me mother, friend, sister and brother. I cannot realize the world without her. She brought to my wandering thoughts steadfast nobility. All day the thought of losing her is like a conflagration among the rafters. Friendship is all the house I have."

After that Yeats' health became worse and worse. He moved to a house called "Riversdale" near Rathfarnham, a village that lies between the city of Dublin and the mountains. It was his last home in Ireland. He settled with his wife and children there until his death.

In 1934 he had to have an operation. His physical experience influenced his vision of life, imagination, matter and manner of his work. He was haunted by his declining years. Even though he was physically declined his powers were still burning, still making experiments and new discoveries. In 1935 he had a second bout with lung congestion which made his health condition more serious. Yet he was still active: his works A Full Moon In March, The Oxford Book Of Modern Verse were published, his passion for eastern religions and philosophy was deepen-

ed, his lectures on poetry were delivered in 1936 and 1937, and some other activities.

At last toward the end of 1938, Mrs. Yeats brought him to stay in a hotel at Cap Martin in the Alpes Maritimes. The beautiful landscape and the visits of a few friends made his last days very happy. In these dying days he was full of tranquility and spirit. On January 28 he died of heart-failure. He was buried in the little cemetery at Rocquebrune. In 1948, his body was brought back to Ireland and buried, as he wished, under the shadow of Ben Bulbin in the earth of Drumcliff in County Sligo.

CHAPTER II : THE DEVELOPMENT OF YEATS' POETRY

According to Boris Ford, Yeats was an aesthetic bohemian and a devoted student of mystical magic. A reader of Yeats will be treated to a world of symbolic and superstitious mysticism that will include banshees, fairies, spiritualism, Christian and Oriental principles and a world of varied metaphysical abracadabra. His early poetry was characterized by a sweet dreaminess and a desire to escape into some ideal landscape. It had little realism and every day commonplace themes. It was sensuous, symbolic, and mythological. In his middle period, Yeats moved away from his earlier manner and dreamy romanticism which had been akin to that of the Pre-Raphaelites of the late nineteenth century. His poetry became more intellectual and less purely lyrical. Yeats' later verse was realistic and disillusioned. This was caused by his extensive study in history, metaphysical philosophy, psychical research, etc. that influenced his vision of an ideal way of life.²

In respect of the above analysis, I agree that we may recognize three periods of development: early, middle, and later. These periods developed through Yeats' intellectual study, physical experience, spiritual growth, and many events that surrounded him, especially those concerning politics and love. However, much of his verse of all periods was mystical,

². Boris Ford, The Pelican Guide To English Literature, p. 170.

symbolic, and amatory.

In addition, his symbols also developed. His symbolism systems became more and more complex. In the early verse, the symbols were derived from the Irish lore and myth. These symbols were used as a means of discovering eternal truth. In his middle and later development, he began to introduce into his work new devices for symbolizing experience, new systems, and new myths.³

I. The early period

through several influences which are evident at this time, including the French symbolists, the pre-Raphaelite poets, Irish folklore and myth, Irish nationalism, theosophy study and his passionate love for Maud Gonne, Yeats' early work became dreamy, symbolic, and mystical. The poems were characterized by a certain dreaminess and a desire to escape the ugliness of life in favor of a make-believe land of beauty and magic. Symbols were used to discover eternal truth.

The books of poems which contain such characteristics are:

- The Wandering Of Oisín (1889)
- Crossways (1889)
- The Rose (1893)
- The Wind Among The Reeds (1899)

The Wandering Of Oisín was based on translations of an eighteenth century Irish work and of some poems in middle-Irish reporting the dialogue between St. Patrick and the Pagan who had come back to Christ-

3. Ibid.

ian Ireland after having been for three hundred years in wonderland with his fairy bride.⁴

Some representative poems of this era are:

a. "The Stolen Child" (Crossways)

In this poem the voice of an earth spirit was heard luring a child from suffering human existence to lands of invisible enchantment.

b. "The Lake Isle Of Innisfree" (The Rose)

This is an expression of nostalgia for Ireland. Innisfree was depicted as a magically beautiful place which was idealized to a really prosperous country.

c. "When You Are Old" (The Wind Among The Reeds)

In 1887 Yeats met Maud Gonne and he fell deeply in love with her. She was a strikingly beautiful actress and fiery Irish nationalist. This poem was a personal expression of his pure love as great as his admiration of her beauty.

II. The middle period

Since the Abbey theatre had been able to stand by itself without the financial help of Miss. Horniman, Yeats retired from the tedium of board meetings. He intended to continue with his true business of writing poetry. Because of Lady Gregory's encouragements and setting for his work he became very productive.

During this time Yeats had been developing a theory of mask: Each person possesses a dominant personality and by donning a mask or opposite-self

⁴*Joseph Hone, W.B. Yeats: 1865-1939, p.61.

one does not become someone else but realizes the potential of one's personality.⁵ It has already been proved that he has found out his own personality.

In addition Yeats also made some efforts to write poetry intelligible to all men. As his father had perceived, Yeats also realized that "great art is simple: it is where a great artist knows his own mind and says it in such a way that his words are easy to read and to remember."⁶

All his ideas, systems, etc. were about to be the influence of the situation in Ireland herself. From 1912 poetry had begun a period of experimentation far more daring and varied than in any previous age. This "new poetry" or "free poetry" scorned all tradition and conventional expression. It was to be spontaneous and, above all, individual. Every writer had to search for personal expression, a definite and concrete expression, free from moralizing and sentimentality. The "new poetry" had to be freed from bonds and restrictions that the writer might discover his sense of poetic truth, wherever he might find it, in accord with his spirit and artistic concepts.

After that Yeats' style underwent a change. The dreamy, decorative, romantic quality of much of his earlier verse now gave way to a manner which was more pointed, epigrammatic, and colloquial.

The years since 1903 were regarded as eventful for him. Besides the work of publishing his verses

⁵ John Stumpf and Jon, C. Scott, Notes On 20th Century English Literature, p. 30.

⁶ Joseph Hone, op-cit., p. 187.

he was also involved in the Academic Committee of the Royal Society of Literature. Those events that came upon him provided an increasingly varied and public nature of his themes.

Now let us examine his poems which carry out this manner. In his book In The Seven Wood (1904) although Yeats describes an intangible world, the thought is clearly seen. As in "Never Give All The Heart" which tells us how Yeats has given all his heart to Maud Gonne and lost, he successfully expresses his mastery of epigrammatic terseness.

Some other representative poems are:

a. "The Mask" (The Green Helmet And Other Poems; 1910)

This poem was related to his theory of mask. It was therefore masculine, astringent, and free from nostalgic feeling.

b. "A Coat" (Responsibilities; 1914)

This poem is short but intense with an essence in which Yeats has repudiated his early decorative poetry of Irish myths. Now he makes it bolder, more direct, and more honestly personal.

III. The later period

In 1917 Yeats married George Hyde Lees who was able to share his interests. Because of her encouragement Yeats began to read vigorously and widely. This resulted in a renewal of inspiration and a perfecting of technique.

From his study Yeats became convinced that many dreams and prophecies were reaching fulfilment

in a very profound, very exciting mystical system. So he hoped that visions and beliefs would come together in all his works. This is evident, as John Stumpf and Jon C. Scott told us, in Yeats' poem "Leda And The Swan" (The Tower): the result of the act of raping Leda by Zeus, who took the physical form of a swan, was the birth of Helen of Troy and furthermore the whole cycle of Greek history.⁷

The other example suggested by them is "The Phases Of The Moon" (The Wild Swan At Coole). It contains the lunar phase in which Yeats believed that each cycle of history was divided into twenty-eight segments: each segment being based on a phase of the moon, the full moon represented the purely spiritual, imaginative and subjective phases of existence. This system was then applied in the personality of the individual; each person was reincarnated twenty-eight times. Yeats himself believed that he was in the seventeenth phase which was more subjective and sentimental. Therefore he felt that he needed the opposite mask that of the outgoing heroic person.

Thus this kind of manner marked Yeats' later verses and characterized them with the realistic and the disillusioned. Besides that he also wanted his poems to be all emotional and impersonal.

Round about 1923 and afterwards Yeats had obtained many successes in his literary and political work as shown by his being elected as a senator

⁷ John Stumpf, Jon C. Scott, op-cit., p. 51.

and his receiving the honour of the Nobel Prize for literature. However, there were moments when he felt tired. He realized that he could plan and think as never before but he could no longer hope to achieve all that he planned and thought. This meant that his health was getting worse and worse but his spirits were still burning. He began to rage at the absurdity of growing old. He became haunted by death.

Such a reinforcement resulted in some changes in his poems:

1. The change in the style of writing poetry. He tried to write his verse in a natural and dramatic way so that people of all ranks were able to read and understand his thought. This was especially due to his desire that his poetry be memorized by all the people after his death.
2. His themes were more varied. Many previous themes were gathered up; either philosophic or not.
3. His last poems were preoccupied with "love". This "love" was not the same as the kind of love expressed in his passionate youth. It was meant for a common love. For this, Hone explicated Yeats' poem "Supernatural Songs" as follows: It told us about an Indian monk protected by a strange great dog that disappeared after the danger had passed during his pilgrimage to a remote Himalayan shrine. The point of the poem was that one beget and bore because of the incompleteness of human love.⁸

However, I also see that Yeats emphasizes morality

⁸ Joseph Hone, op-cit., p.437 - 438.

in his verse. In politics, he thought of the desire and hope of the younger generation. In "Come Gather Round Me, Parnelites" Yeats made people convinced that Parnel had nothing to be ashamed of in his love. This was to encourage people to love their country. "A Prayer For My Daughter" (Michael Robartes And The Dancer) was a hope for his daughter to become a good and beautiful lady. He hoped that she might think of Maud Gonne's political activities as accursed. He would not like his daughter so behave in the way that Maud Gonne had done.

Such manners made his last poems more successful. This was because of his long and dedicated apprenticeship to poetry, of his experiments in a wide range of forms, of the consolidation of his spiritual growth and physical experience.

Finally by observing all the volumes of poetry Yeats had written during his life, we see that they indicate something of the changes in style and subject-matter which mark Yeats' own development as a man and an artist.

CHAPTER III : THE EXPLICATION OF POEMS CHOSEN FOR
THIS STUDY

A. "WHEN YOU ARE OLD"

When you are old and gray and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

Explication :

In 1887 Yeats went to London at the invitation of the English playwright Oscar Wilde. There he met and fell in love with Maud Gonne, a strikingly beautiful actress and fiery Irish nationalist. For twenty heart-breaking years he courted her in vain. This poem was published in 1893 and inspired by a sonnet of the great French Renaissance poet Ronsard. It is a personal poem for it is related to that broken hearted matter.

According to Brenda S. Webster, this poem seems to have a connection with Yeats' own famous play The Countess Cathleen in which Cathleen is a beautiful noble woman who, having sold her soul to the Devil so that her people will be saved from starvation, eventually goes to Heaven. In this play Yeats mentions two kinds of characters, Cathleen and her nurse Oona, which are opposing to each other. Oona recommends heroic gaiety and transcendent love but Cathleen is trying to escape from her own desires into pity for others. Oona views love as basic to the human condition. She says that there is no way to escape but growing "old and full of sleep". This line echoes to Maud Gonne in the line "When you are old and grey and full of sleep" in which Yeats warns her of a result of having abandoned love in her old days.⁹

Brenda states further that Maud Gonne is identified with the Countess Cathleen. In the play

⁹ Brenda S. Webster, Yeats: A Psychoanalytic Study, p. 43

those two characters embody conflicting attitudes. Gons, as Yeats himself, presents love to overcome the fear of death while Cathleen presents self sacrifice and a fear of love.

It is supposed to be logical that as Cathleen Maud Gonne devotes herself completely to Ireland and to those poor Irish people and avoids love. This may be more evident in a conversation between Maud Gonne and Lady Gregory once they met in Nassau Hotel in Dublin. Lady Gregory asked her what her intentions were in regard to Yeats by using these words "I am doing only for him as what I would do for my son. I feel for him as if he were my son". But she got the same reply that Yeats had had more than once, only delivered more shortly, "I have more important things to think of than marriage and so has he."¹⁰ Then she finally married John MacBride, a revolutionary character, just what she idealised her husband should be. Yeats regarded this as a patriotic wedding, not as one based on personal love. Maud Gonne had sacrificed herself for the sake of politics and had abandoned love. So Yeats became angry and miserable.

Because of this difference in principles between them Yeats continuously tried to urge her to leave her proposition by writing many poems as warnings. As John Unterecker has stated, he threatened Maud Gonne for rejecting his love in four poems by stressing tears in "The Sorrow Of Love",¹¹ age in

¹⁰. Joseph Hone, op-cit., p.165

¹¹. See Appendix p.1

"When You Are Old", exhaustion in "The White Birds",¹² and death in "A Dream Of Death".¹³ These poems are altogether intended to destroy the future regret of an illusory happiness of love, beauty and peace.¹⁴

The theme of this poem, as a warning to Maud Gonne of a future life when love has gone away, is clearly seen in its title "When You Are Old". It provides a view of what is going to happen when she comes to her angry old age. Yeats is sure that during that time she, like the others, will see once more the pictures of her past time. And if she is thinking of the love she has neglected in her youth when she was still beautiful, healthy, full of vitality, and surrounded by lovers, she may regret. Hence in this poem he intends to tell her how to prevent regret in her old age. The way that he thinks best is to accept love which is needed by everyone until death. By writing so, Yeats hoped that Maud Gonne would be moved and then would accept him who came with eternal love and a promise for happiness, not politics and wars which result in sufferings and distresses of mind and physique.

In the three stanzas of this poem we are able to observe the graded expression of Yeats' thought. As a whole the first stanza presents a picture of being old when one cannot do anything and begins to review the experiences in youth. The second stanza describes how Maud Gonne would realize that the purest love she once accepted belonged to Yeats. This is

¹². See Appendix p.2

¹³. See Appendix p.1

¹⁴. John Unterecker, A Reader's Guide To W.B. Yeats, p.80

compared with those lovers of her beauty who had brought either true or false passions of love. And in the last stanza Yeats warns Maud Gonne that she will have regrets over her own rejection.

I. When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

In this stanza Yeats describes to Maud Gonne a picture of a lazy old age when she is not able to expect everything as cheerful as that in her youth.

The image of being old is expressed within the line "When you are old and grey and full of sleep, / And nodding by the fire, take down this book, / And slowly read, and dream of" The colour "grey"

is one of the distressing features of oldness. It refers to cheerlessness and hopelessness. The following impressive words illustrate a series of behaviour usually done in old age. "To nod" has two meanings: 1) to bow the head quickly as a sign of agreement or as a greeting 2) to allow the head to fall forward when sleepy or when falling asleep. It seems that these two meanings are together revealed in the "nodding". It describes an old woman (Maud Gonne) who is nodding her head after reading a book of poetry because she understands its content well and as she is excited and at once regretting she falls asleep because of tiredness. "Slowly" also gives an impression of an old person who needs a long time to read the book because her capacity to learn is declining.

Contrasting to that image, soft look and deep shadows depict youth. These denote the beautiful eyes of a young person in which we still see gentleness, excitement, mildness, and other pleasant qualities. "Soft" means a quality which easily changes when pressed. It shows the instability of mind and behaviour of young people for being influenced by many kinds of circumstances. Deep means "going a long way down, difficult to understand, completely filled with." So it refers to a long future life of a youth that is filled with shadow or mystery. Principally, here Yeats wants to say that in return when Maud Gonne is still young and inexperienced and has a long hopeful future, she has to look forward and think of something that will make her happy in the old days. He wishes Maud Gonne not to follow her present passions because her deeds may result in much trouble for her.

"This book" in line two is supposed to be the book of poetry written by Yeats and dedicated to Maud Gonne. The content is about the expression of his pure love, his conflict, his intention to keep her in a happy and peaceful marriage, and so on. Therefore when she is old and comes to admire the work once more she will feel responsible for it and regret in the end.

II. How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

In this stanza Yeats describes one of Maud Gonne's dreams when she has already become old. She



will remember her moment of glad grace when many kinds of love and lovers gathered round her. She will think of the memory of youth when love was offered to her either in a right or wrong way. Compared to those lovers who wanted her for some certain purposes, Yeats expresses his love as being the purest kind. This is pointed out by the word "but" at the beginning of the third line. The word "one man" is also significant. It is to emphasize that he is a distinctive figure among the other lovers of Maud Gonne. He loves her for the sake of herself, her happiness. He did not only love her beautiful appearance but also the pilgrim soul she had and the sorrows of her changing face.

Now why does Yeats identify Maud Gonne's soul with that of a pilgrim? A pilgrim is a person who travels, usually on foot, to a sacred place. Her noble spirit in the Irish revolution is really identical with the soul of a pilgrim. Her efforts to support the people of Ireland, by being active in demonstrations, elections, social contributions to the poor and the injured in war and the other activities which are worth a reward, are considered as hard as the pilgrim's struggle in travelling to a sacred place. This expresses her nobility of heart.

Finally we can sense the immortality of Yeats' love in his words ".....And loved the sorrows of your changing face." When one has not the quality of a pleasing and attractive appearance any more, it means

that one is old. At this time he/she usually feels frustrated at being weak, useless, losing vitality, etc. because he/she will not accept the fact of dying. Thus by saying this, Yeats tries to convince Maud Gonne that when she also feels that same sorrow he will remain to stay with her. Indeed bodily appearance is not the main factor in loving some one forever. If it were, love would end at once when the loved one became old and ugly.

III. And bending down beside the glowing bars,
Murmur, a little sadly, how love fled
And paced upon the mountains overhead,
And hid his face amid a crowd of stars.

Here Yeats makes Maud Gonne imagine that in her old age she will regret having rejected his love. She will bend down beside the glowing bars, the fireplace full of burning wood, murmuring sadly how love has fled away and left her alone. The words "bending down, murmur" once more indicate the characteristics of old age. Bending down shows the inclination of the body and murmuring shows the lack of energy so that old people usually complain or grumble in a low, weak voice.

"Love" here refers to Yeats' devoted love, not to those many kinds of love of the others. The word "his" emphasizes this more. He himself is represented by "love" for what he means is not his body. It is his love rooted in his heart that will leave her alone. Therefore the use of personification of love may be felt suitable to express his true affection.

The last two lines depict very well the fading away of Yeats' love when it is impossible to grasp it any more. In her old age Maud Gonne is imagined to regret because love has "fled away and paced upon the mountains overhead and hid his face amid a crowd of stars." Within the words "pace" and "flee" love is depicted beautifully as walking or running away at regular speed parallel with time. This is to say that one cannot wait for a response for a very long time because one will get older and older and have something else to do. This shows Yeats' impatience. The use of the words "Fled" and "Pace" which have the same meaning (continuous action of moving away) in the same line stresses his impatience: if Maud Gonne will not answer his love soon, he will leave her forever. This is just to threaten her.

The word "stars" seems to have a connection with what has been reported by Brenda S. Webster. In the summer of 1896 after Yeats and Olivia had been lovers for only four or five months, he left with Arthur Symonds for an extended tour of the west of Ireland. While visiting Edward Martyn's castle in August Yeats had a vision of a beautiful naked woman shooting a star. This vision, which he interpreted as the mother-goddess killing the star-son, suggested a reaction against a feeling of dangerous omnipotence in his relationship with Olivia. In his fantasy, he regressed to complete passivity.¹⁵ By basing on this vision I am likely to say that the line "his

¹⁵ Brenda S. Webster, op-cit., p. 55.

face of love exists among a crowd of stars" is meant for a complete passivity of his heart.

Mountains and stars here are the image of an impossibility to gain love when the passion of love has gone away to such a distant place.

This poem is actually meant to persuade Maud Gonne to accept his love by touching her heart. Indeed his numerous encounters with Maud Gonne disturbed him very much but he would not give up. He may appreciate his miserable hard will in loving Maud Gonne as once he told of being obsessed with the notion that if he held his hand in the fire until it was badly burned, she might be persuaded of his devotion. Therefore he continually did his best in writing poetry for the sake of her just to explain himself.

B. THE LOVER TELLS OF THE ROSE IN HIS HEART

All things uncomely and broken, all things
worn out and old,
The cry of a child by the roadway, the creak
of a lumbering cart,
The heavy steps of the ploughman, splashing
the wintry mould,
Are wronging your image that blossoms a rose
in the deeps of my heart.

The wrong of unshapely things is a wrong too
great to be told;
I hunger to build them anew and sit on a green
knoll apart,
With the earth and the sky and the water, re-
made, like a casket of gold
For my dreams of your image that blossoms a
rose in the deeps of my heart.

Explication :

This poem is dedicated to Maud Gonne. Yeats wishes that Maud Gonne will understand the "Rose" which remains in the deepest part of his heart. It is personal, occult, and Irish. Even though it especially deals with his frustrated love for Maud Gonne it also implies his learning the Rosicrucian and Cabalistic doctrine in the Order of the Golden Dawn. According to John Unterecker, as Yeats revised the poems that largely constitute the section called "The Rose" he successfully centered them on the three areas of interest defined in "To The Rose Upon The Rood Of Time". In the opening of the poem he invoked that the red, proud, and sad rose was not only the symbol of eternal beauty, but it was also that of a compound "of beauty and of peace", "of beauty and wisdom", and "of Shelley's intellectual beauty and man's suffering". Principally it was symbolized as the "mystical beauty" that implied mortality and immortality; trying to be Irish for Maud Gonne's sake and occult for the sake of his soul. Therefore the "rose" is applied explicitly here to make his poetry effective in terms of his own experiences: both "the dream I knew" (for Irish people's and for Ireland's sake) and "the love I lived" (for Maud Gonne's sake).¹⁶

However, the title of the poem itself has told us about a lover who wants so much his partner to understand clearly what he has in the deepest part

¹⁶ John Unterecker, op-cit., p.77-78.

of his heart. The lover is Yeats himself. He explains himself to Maud Gonne to make her sure and believe that he will share a "beauty" which provides a happiness to both of them. But the "beauty" for Yeats is different from that perceived by Maud Gonne. So this creates a conflict between them.

In his book about Yeats, Hone stated that the conflict was in the matter of love and politics. In fact Maud Gonne and Yeats had the same thought in politics: They seek for power to support Ireland. In this case Yeats had learned from the Brahmins that "only the means can justify the end." However, this became the point of their different ideas. Maud Gonne wants some memorable actions but Yeats wants to discover and communicate a state of being.¹⁷

In my opinion Maud Gonne is really a generous and courageous woman. She is active in meetings, demonstrations, and other activities for the purpose of making Ireland free from English domination. She wants action, while Yeats involves himself in literary movements. He acts through literature i.e. by encouraging those patriots' spirit through poetry and other reading materials. He does not move physically in demonstrations, wars, and other disturbances. He would rather spiritually push the Irish people forward to destroy their enemies. What he wishes is an intellectual nationality.

This difference never discourages Yeats from explaining his thoughts to Maud Gonne. Yeats met her

¹⁷ Joseph Hone, op-cit., p.68-69.

at the age of twenty-three and this is regarded as the beginning of his trouble caused by her. During their companionship Yeats noticed that her beauty in those days seemed incompatible with her private intimate life: at home she was surrounded by cages of singing birds with which she always traveled even upon short journeys, while in her political activities she was not like a lady at all. "Beauty" in her is not only referred to her beautiful appearance but also her wild spirit and strong will to gain Ireland's independence. Yeats appreciates that but he expects her to avoid violent actions. In other words, he wants her to act as a real lady; great and gentle. Therefore Yeats always feels challenged to write poetry for her. He hopes that someday she will think exactly right of his ways in the revolution and life.

The poem contains two stanzas. The first one depicts the result of war. Wars create the sufferings of many people, the destruction of many lives, buildings, and many other things. This is seen in the lines:

All things uncomely and broken, all things
worn out and old,
The cry of a child by the roadways, the creak
of a lumbering cart,
The heavy steps of the ploughman, splashing
the wintry mould,

Because of war all are damaged, improper, worn out and are not useful any more. Children cry for their parents and relatives who have died of famine, of

violence, and of other cruelties. They are left alone and lonely without any love and care. In addition, there are many other men who are struggling in the war time. Life is really a challenge to face because they have to work laboriously to earn their living. This is hard as the sound or the creak of a lumbering cart and the heavy steps of the ploughman splashing the hard soil.

Those war victims have an effect on Maud Gonne. As an active and hot-blooded woman, it is impossible for her to keep silent. Her soul becomes suffering too. The flame of strife in her becomes more and more burning. Her mind is tumultuous and as her previous wishes she would rather die as a heroine. Only revolution, not marriage, is raging in her heart. This is why she rejects Yeats' love and proposals. She just regards him as a good companion in dealing with her activities. She needs his intellectuality which may be of benefit for gaining successes in the revolution. Yeats understands that and so he says that these effects ".... Are wronging your image that blossoms a rose in the deeps of my heart." As explained above that the "rose" symbolizes the "mystical beauty", Yeats writes poems for the sake of Maud Gonne and Ireland. On the other hand she will only care for the poems dedicated to Ireland. It is the war that has made her think so. Therefore the more Maud Gonne misunderstands him, the more Yeats writes to explain things to her.

The second stanza reveals Yeats' desire to change the broken, improper, and worn out things into a new world with a fresh and lovely nature. This is a promise of happiness and peace for Maud Gonne. As discussed in the poem "When You Are Old", Maud Gonne is identified with the Countess Cathleen, a figure Yeats interprets as a symbol of all souls that lose their peace, or their fineness...in political service. For this Yeats urges her to give up politics. He speaks only of concern for her peace: "Oh, why do you not give up politics and live a peaceful life? I could make such a perfect life for you." It is certain that this expectation for her change of mind blossoms the "rose" in his heart that inspires many of his poems.

The line: "The wrong of unshapely things a wrong too great to be told" is meant to neglect the discussion of war. The unshapely things refer to the disorder of the situation and many things that cannot be nurtured or arranged any more. It may be directed to either the appearance of those worn out things or the misunderstanding between Maud Gonne and Yeats. All of them are too great to be talked about. What he wishes now is to rebuild or to make a renewal as in his lines:

".....
I hunger to build them anew and sit on a
green knoll apart,
With the earth and the sky and the water
remade, like a casket of gold,
....."

A green knoll, the earth, the sky and the water idealized as a casket of gold, all refer to

the world of eternal truth. "Green" may symbolize hope, freshness, youth, prosperity. While the earth, the sky, and the water are the main elements which cannot be separated from human's life. So in these lines Yeats expresses his desire to have a life which is graceful, prosperous, hopeful, and lively. Such a good life is supposed to provide love and peace to Maud Gonne.

Reading the whole poem, "Rose" is the mystical beauty that blossoms in Yeats' poetry. It is the image of Maud Gonne, as a lover and as a patriot, that inspires the blossoming of the rose. Her high passion has dragged him down deeper into the revolutionary activities such as his involvement in the Abbey Theatre affair and the other public events which bring his poetry to an interesting variety. As far as it concerns with his patriotism which is due to prove his generous nationality to Maud Gonne, These poems also give spirit and pleasure to the Irish people. Thus this poem is not considered only as personal. It is Irish as well for the reasons:

- In the way to explain himself and his mean in the revolution, Yeats has shown his own generous nationality.
- The illustrations of the suffering of so many people and things encourage the Irish people's outrageous spirit in defending their country.

Talking about the image, the two stanzas of this poem have different contents and different images. The first one is tumultuous and the second is

peaceful and hopeful. The former contains reality and the latter is an imagination. So this may be concluded as a hope for a better state of life which brings no misunderstanding of any one.

The first stanza presents a specific situation in which Yeats depicts how cruel the war is. The image is revealed in the words: the cry of a child by the roadway, the creak of a lumbering cart and the heavy steps of the ploughman. This mental picture of sadness and struggles is real for us and appeals to our senses so that we feel that we also share the poet's anticipation in war.

"The cry of a child" may touch our heart. We will feel hurt when we see and hear a child crying by the roadway because they are shocked by the unhappy accidents that come so suddenly. Why does not the poet use the word "a man" instead of "a child"? By using the word "a child" he successfully touches the readers' heart because a child is too pathetic and too early to suffer.

A cart is a vehicle with two wheels pulled by one or more horses used for carrying loads on farms. The heavy, clumsy, and noisy way of the cart indicates that it is overflowed by loads. As a result it produces a sharp, harsh and high noise of the wheels which support the burden. This symbolizes a hard life. Life walks like a lumbering cart because it is so overloaded with burdens. The sound of creaking itself implies a fear or anxiety gnawing at the heart.

The other words that indicate a hard life are "the heavy steps of the ploughman, splashing the wintry mould." These depict the heavy raising and setting down of the feet of a man who is ploughing the soil. The word "splashing" implies a hard movement which causes liquid to fly about. The man has to make the cold, unfriendly soil soft and rich by using his plough. It is really heavy to push the plow in a watery soil instead of a dry one. All these words stress a hard way to earn a living.

The second stanza presents a contrasted image. It does not tell about the war and its harmful results but it is a picture of a hope for peace and love. This contrast is clearly seen within the first line "it is too great to be told". Yeats neglects to discuss these bad things and wants to change the situation completely. The word "hunger" may stress this feeling.

The feeling of neglect is also modified by the word "apart". It stresses his want for a solitary place separated from the turbulent world. The "green knoll", as Brenda has stated, indicates a desire to be away from ordinary life to the Isle of Joy (referred to in Celtic myth as the Isle of the Ever Living) which is also traditionally the isle of the dead, where there is perfect satisfaction and love. This construct not only sets up an imaginary place where all frustrations are banished but successfully denies the fear of death.¹⁸

¹⁸ Brenda S. Webster, op-cit., p.18.

In addition, I see that the earth, the sky, and the water take part in making up the Isle of Joy. They are made like the casket of gold. This simile modifies Yeats' dream of a luxury of beauty in nature.

At last we find the metaphor of "blossom" in the last line of both stanzas. It is used to express the beautiful way of opening of the rose which is in his heart. As the petals move in such a slow motion that no one can notice the process, the image of Maud Gonne creeps slowly and tenderly into Yeats' deepest heart and then this results in his dreamy beautiful poems.

We certainly get pleasure in reading this poem. The "Rose" is smoothly illustrated as the symbol of mystical beauty which blossoms in it. Therefore reading it we may see from both sides; love and revolution because it is the combination of the personal and the Irish insights. The language is actually simple but dreamy and symbolical. Each word may symbolize something which describes the meaning of the whole poem or the intention of the poet. A situation is expressed by many words which support the key word e.g. "a green knoll" which indicates the Isle of Joy is supported by "with the earth and the sky and the water, remade, like a casket of gold". This is just to emphasize the meaning or to beautify the fantasy. However, we enjoy the beauty in which Yeats successfully exposes his thoughts.

C. NEVER GIVE ALL THE HEART

Never give all the heart, for love
Will hardly seem worth thinking of
To passionate women if it seem
Certain, and they never dream
That it fades out from kiss to kiss;
For everything that's lovely is
But a brief, dreamy, kind delight,
O never give the heart outright,
For they, for all smooth lips can say,
Have given their hearts up to the play,
And who could play it well enough
If deaf and dumb and blind with love?
He that made this knows all the cost,
For he gave all his heart and lost.

Explication :

How this poem was written is derived from Yeats' bitter experience. As stated by Unterecker, In 1899 Yeats had made a quick trip to Paris in the hope of finally winning her hand. But she rejected him; and, as he had in the past, Yeats turned his unhappiness into poems which are all products of his depressed spirits of 1901 and 1902. The news of her marriage in February 1903 to Major John MacBride was, however, overpowering; at first stunned, Yeats busied himself in preparing the final text of In The Seven Woods and then settled down to a flurry of theatre work from which emerged sporadically the lyrics, besides "Never Give All The Heart"; "Old Memory", "The Ragged Wood", and "O, Don't Love Too Long".¹⁹

Because of those experiences I suppose that Yeats warns others not to do like him in this poem. He has given all his heart to Maud Gonne but his love is lost. For this he cries with a bitterness that she, as he has written in his poem "Friends",²⁰

*****took
All till my youth was gone.

and tells all people that his bitter experience is just an example for them so that they will never give all their heart to someone else who cannot be expected. For this purpose Yeats himself takes part as the third person (he) as seen in the last lines.

¹⁹John Unterecker, op-cit., p.97-98. also see Appendix p.3-4.
²⁰See Appendix p.5.

He that made this knows all the cost
For he gave all his heart and lost.

Besides that, Yeats also expresses a will to reject his depressed spirit, this poem suggests an opposite mask of the melancholic, frustrated color of his heart and mind. He believes that he is able to get out of this blow by wearing a mask.

According to John Stumpf and Jon C. Scott, the notion of "Mask" which Yeats has perceived and expressed is related to his belief in reincarnation. He believes that a man is reincarnated twenty-eight times according to the phases of the moon. He himself is sure that he is in the seventeenth phase which indicates the characteristics of being more subjective and sentimental. Therefore he needs the opposite mask that of the outgoing heroic person.²¹

Now the application of the doctrine of the "Mask" in this poem can be seen through the language and the tone. In this case, in Modern Poets this poem was commented as one of the earliest poems which showed Yeats' mastery of epigrammatic terseness. The neatness was the result of hard craftsmanship.²² It is in fact short but intense. The language is simple and colloquial, not symbolic so it is easy to read and to understand. This expresses his clear, consistent mind which is contrasted to his confusing, raging, frustrating condition.

The tone is actually tragic but it is faintly ironical. This is because of his feeling in which

²¹ John Stumpf and Jon C. Scott, op-cit., p. 30-31.

²² Jim Hunter, ed., Modern Poets, p.

love and hatred are tied together. "Love" here refers to Yeats' common love and it is shown off by the judicious aspect of the poem: Yeats gives the readers a good judgement for any kinds of love which cannot be expected. His personal love which has been broken results in his dealing with a common love for others.

In addition, just as stated above that with his broken-heart he settled down to a flurry of theatre work, so the content is also influenced by his interest in the work of theatre. Because it is too much in his mind, he draws naturally on it for his imagery. In short the poem is concerning those passionate women who have given their own hearts up to the play. For all things included in the performance, Yeats has known from his experience with the actors of his theatre society: the technique for the appearance of feeling is that "If deaf and dumb and blind with love, no actress can play well enough". The "play" in this poem is meant for the sheer drama of love. Lovers, like Yeats, lose because they have not learned to put on the actor's mask.

This is indeed right. If one has been blinded with love, one will devote oneself so completely and honestly. Therefore one will not think to use a mask or become a great pretender.

The poem consists of three stanzas. In the first and longest one Yeats gives us some of his judgement on love: it is no use devoting pure love to someone who does not care for the glory of love. In the second stanza Yeats tells us how those passion-

ate women perform love in the play and it is at once to compare them with he himself who has lost in the play. Then the third stanza tries to make the readers believe him by telling that it is he himself who has experienced such a bitter thing.

I. Never give all the heart, for love
Will hardly seem worth thinking of
To passionate women if it seem
Certain, and they never dream
That it fades out from kiss to kiss
For everything that's lovely is
But a brief, dreamy, kind delight.

Especially in this stanza, Yeats presents his poem to warn other people not to fall deeply in love or not to give all the heart to their passionate lovers. This expression of common love is shown by pluralizing the persons involved in it; "they", "those women" are the plural forms of the word "women" which are at once related to more than one reader.

Who Yeats means with these "passionate women" are women of the same kind as Maud Gonne. Maud Gonne is indeed passionate and Yeats has written many poems and also plays which depict her passions with wanting her to stop them. For example: In the play The Countess Cathleen, Maud Gonne was depicted as the Countess Cathleen who had abandoned love and sacrificed herself for saving her people. Besides that, Brenda help us more by stating that so as Aleel, the main character in the play, expressed the same altruistic motives in his attempt to restore the peace of the Countess, Yeats saw Maud Gonne as destroying her chances for both

peace and love, without necessarily gaining anything more valuable in return.²³

It is really right if passionate women, as Maud Gonne, are never blinded with personal love. They think that an independence for the country is more important than a devoted love. Their love is unselfish. Love for them is to save so many people's life. This is why Yeats says that "love will hardly seem worth thinking of to passionate women if it seem certain." This line means that if the readers' love is complete and honest, it is better to keep it for other women because those passionate women will not take care of it.

The words "worth thinking of" may remind us of Yeats' poem entitled "Adam's Curse".²⁴ Just as described by Hone, this poem was inspired by how on one occasion he found Maud Gonne with her sister Mrs. Pilcher, the wife of a British officer, at a flat in London. Yeats arrived there when they were having dinner and then all went into the drawing-room for coffee. The sisters sat together on a big sofa amid piles of soft cushions. Miss Gonne was tired and travel-stained. Yeats looked at her critically and then turned to Mrs. Pilcher, who was in a lovely dinner gown, to say that he liked her dress and that she was looking younger than ever. She replied: "It is hard work being beautiful."²⁵ These words suggest some lines in "Adam's Curse" in which he thinks that simi-

²³ Brenda S. Webster, *op-cit.*, p.43

²⁴ See Appendix p.6.

²⁵ Joseph Hone, *op-cit.*, p.156-157.

lar to making oneself beautiful, writing poetry is not easy work either. The idea is to compare writing poetry to hard labours.

I said: "A line will take us hours may be
Yet if it does not seem a moment's thought
Our stitching and unstitching has been naught.
Better go down upon your narrow-bones
And scrub a kitchen pavement, or break stones
Like an old pauper, in all kinds of weather;
For to articulate sweet sounds together
Is to work harder than all these"

So by saying "worth" I am sure that Yeats actually taunts these passionate women with an ignorance of the value and the beauty of love. This may at once mock Yeats himself who has written many poems and plays as an expression of his devoted love for Maud Gonne.

Further more, Yeats emphasizes the reason why these passionate women including Maud Gonne never care for love. This is because "they never dream that love will fade out from kiss to kiss and for everything that's lovely is but a brief, dreamy, kind delight."

"From kiss to kiss" may refer to physical intercourse. In fact love will not be made eternal only by physical contact. It should be nurtured and stimulated through understanding and believing in each other. This case reminds us of Maud Gonne's marriage to Major John MacBride which hurt Yeats very much. Yeats regarded it as a patriotic wedding. In Yeats' autobiography Hone commented that unquestionably MacBride was a gallant man, ready to risk his

life in any fight against England and was not a mere boaster. But according to Yeats he scarcely seemed suited to share the life of an unconventional and delicately nurtured woman. And this opinion is also similar to what Arthur Griffith wrote to her "I think of both your happiness, for your own sake and for the sake of Ireland to whom you both belong, don't get married."²⁶

Indeed Maud Gonne and John MacBride had the same passions in career and in sympathy but this similarity in need may not have been a guide to a happy marriage. Marriage needs not only physical agreement but a deeper understanding between the couple themselves.

Finally Yeats tells us that everything that's lovely is but a brief, dreamy, kind delight. This means that all worldly things are not eternal. Concerning this, let us look at Maud Gonne who struggled for Ireland's independence and rejected those love poems dedicated to her. She even dreamed of a martyr's death. She adored the excitement and the danger of meetings, demonstrations, elections and other public and secret activities of a "subversive nature". At least her efforts were successful. She was praised and admitted as one of the favorable fighters for Ireland. Now will those people always remember her services to the country? They may remember her as the best patriot but they may forget to think of

²⁶ Joseph Hone, op-cit., p.188-189.

the prosperity of her personal life. These praises she got were just a momentary happiness or only "a brief, drowsy, kind delight". On the other hand, love will always exist in all one's life. One will feel comfortable, secure, and happy in love. Because of this insight, Yeats continually asked Maud Gonne to give up her activities and live a peaceful life with him.

II. O never give the heart outright,
 For they, for all smooth lips can say,
 Have given their hearts up to the play,
 And who could play it well enough
 If deaf and dumb and blind with love?

Here Yeats once more warns us that it is no use giving our heart completely to those passionate women who have given their hearts up to the play. "All smooth lips" belong to women who are identified with Maud Gonne. Concerning that, Michael Mac Liammoir and Eavan Boland stated that for his bitter experiences during the courtship Yeats' heart kept her image as a turbulent goddess. Yeats illustrated her with: "These red lips with all their mournful pride"²⁷ So by basing on this vision I would prefer "the red smooth lips" as the lips of those women whose behaviour is not lady like.

During his frustration he was working busily in the theatre. Therefore this poem is inspired by his knowledge and experiences in the theatre business. Thus he now identifies those passionate women with the actresses in the theatre.

²⁷ Michael Mac Liammoir and Eavan Boland, Yeats And His World, p.50.

A knowledge of theatre states that in a play the centre is the actor. It is on him that the author must depend if his own scenario or text is to reach the audience as a living action. It is on him that the audience must depend as the instrument through whom the author's ideas are fully manifested in word, gesture, and deed. Therefore all dramatic art takes its essence from the mimetic talent of the actor and its quality from the use to which this talent is put by the society that develops and rewards it. Thus his task is to distribute his developed human talent for mimicry to their service. For some people, these actors and actresses are commented as worthless hypocrites.²⁸

This knowledge is inserted in this poem on the purpose of persuading the readers once more for never devoting their hearts to the play of love. In addition, Yeats' own experiences in his relationship with actresses, suggested by Frank Tucky, may support that idea. Among those experiences are:

1. One of those actresses which had once become his acquaintance ~~was~~ Florence Farr. Once she made an acquaintance of Bernard Shaw. Shaw himself felt no difficulty in improving the affair. But in a short time they detached themselves from one another. Concerning sex she wrote "It gives us every happiness we know on the condition that we never give way to it in our serious relations." Such a brief love affair also happened to Yeats.

²⁸ Encyclopaedia Britannica, XXI, p.944.

In this case Yeats wrote: "I formed with her enduring friendship that was an enduring exasperation.", and again "She was the only friend to whom I could tell everything." Yeats afterwards told his wife that it came to an end because she got bored. While Florence Farr commented on it with "When a man begins to make love to me I instantly see it as a stage performance."²⁹

2. Long before the three years of the Irish Literature theatre, the Fay brothers had started to train Irish actors. "We thought it was time" Frank Fay wrote, "to make the Irish accent and idiom in the speaking of English a vehicle for the expression of Irish character on the stage and not for the sole purpose of providing laughter."³⁰

Those experiences have given us enough illustrations of the meannesses in the life of theatre.

1. Those actresses give all the heart to the stage performance. They pretend to act it as if the problems within the play are their own. They are taught to pretend to love. So practically they will act that way too.
2. The chanting of verse is important to attract the audience. The beautiful and impressive words are just to achieve some purposes and advantages. So does Maud Gonne. She knows that poetry can be a means to gain the Irish people's heart and therefore she maintains an intimate relationship with Yeats.

29. Frank Tucky, Yeats, p.56-58.

30. Frank Tucky, op-cit., p.100.



When the "play" is meant for the sheer drama of love, those meannesses should be vanished. According to Yeats, love if it is wise involves two persons who mutually divine the high secret self of the other. This idea makes Yeats contrasted to those passionate women. Yeats loses his love affair because he has not learned to wear a mask like those actors do.

III. He that made this knows all the cost,
For he gave all his heart and lost.

Finally Yeats tries to ensure his readers that he who wrote this poem has experienced all the cost of the love affair. The cost is really great for it was said that the deeper one is drawn into a well, the more efforts are needed to get out of it. This means that the broken-heartache is as great as the love one has. The only way to recover from this ache is by leaving the love behind or throwing it away from the heart. Now we may measure how much Yeats should pay for his devoted love. To explain this Brenda illustrated a condition in which Yeats was completely collapsed. This is described as follows:³¹

"His numerous encounters with Maud Gonne there were very disturbing. He tells of being obsessed with the notion that if he held his hand in the fire until it was badly burned, she might be persuaded of his devotion. In another masochistic fantasy, he imagined that his arm was broken. Completely frustrated and close to nervous collapse, he returned to Coole in the summer of 1897 to recuperate. At Coole Lady Gregory took complete care of him, even sending hot broth in the mornings because she knew that the act of dressing exhausted him. She helped him plan his days and, at his request, rebuked him if he failed to begin writing at the appointed time."

³¹ Brenda S. Webster, op-cit., p.55-56.

D. NO SECOND TROY

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,
Had they but courage equal to desire?
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
That is not natural in an age like this,
Being high and solitary and most stern?
Why, what could she have done, being what she is?
Was there another Troy for her to burn?

Explication :

This poem is dedicated to Maud Gonne. In this personal poem Yeats expresses his dissatisfaction. He disapproves of her attitudes either on the matter of love or of her participation in politics and war, expressed respectively in the first and second questions in the poem. His ideal for a gracious lady out of Maud Gonne has been unnoticed by her. However, he still expects her. He always urges her to stop her violent activities. Once this was done at the beginning of 1899 when he went to Paris to visit her. He begged her to give up "this life of hatred" (politics) and to marry him. At that time Yeats was working on some rituals for the Celtic Order. Politics after all was only a means of meeting Maud Gonne. He begged her to abandon the perilous and agitated life of a conspirator. He made her realize that it was her deepest hell, contrasted with the life of labour from the divine love which was her deepest heaven.

This poem contains rhetorical questions the tone of which is very satirical. Yeats' hard efforts and his failure become the causal factors of the appearance of a conflict, a mixture of love and hatred, within his heart. And this conflict may be a key to the satirical tone which edges the poem.

Even though Maud Gonne had rejected Yeats' love she did not want to lose him for the sake of Ireland. As Michael and Eavan stated that they deve-

loped an intimate friendship, it is evident for after Parnell's death Yeats still saw her frequently in Dublin, London and Paris. But this intimate friendship, which was untouched by romantic complications between a heterosexual man and a heterosexual woman, tortured his heart very much. They wrestled with this problem; she with a sort of easy impatience with his "foolishness" and he with painful efforts. Hence the image of Maud Gonne was always kept as a turbulent goddess in his mind. In some of his verses she appears as "these red lips with all their mournful pride" of her who "trod so sweetly proud as 'twere upon a cloud".³²

This poem ("No Second Troy") is one of the other poems which imply such an image. Maud Gonne is identified with Helen of Troy. In Greek legend, Helen was the most beautiful woman of Greece and became the indirect cause of the Trojan War. She was the daughter of Zeus and Leda. She chose Menelaus, king of Sparta, as her husband. But during her husband's absence, she was seduced by Paris, son of the Trojan king Priam. She fled away with him to Troy. For her recovery Menelaus decided to make war on Troy. After the fall of Troy she was reconciled to Menelaus and went back to Sparta. Then they lived happily together until death. A variant of the story says that Helen in widowhood was driven out by her stepsons and fled to Rhodes, whose Queen Polixos, hanged her on a tree in revenge for the loss of her husband Tlepolemus in the Trojan War. After death she was worshipped

³²Michael Mac Liammoir and Eavan Boland, op-cit., p.50.

as a tree goddess. She had a festival at Theropnae in Laconia and had a temple at Rhodes.³³ Then my conclusion is that because of her beauty and disloyalty she caused a great war on Troy in which her own lover Paris died. Maud Gonne is identified with Helen. Her beauty which is the mixture of her pretty appearance and her raging spirit encouraged the people of Ireland to raise their weapons for the rising in which her own husband, John MacBride, died heroically.

This poem is presented in a conversational style with a simple and colloquial language. Here Yeats asks some questions to the readers and especially to his own heart. Even though it is dedicated to Maud Gonne, she takes the third person role (she) in the poem. As a whole Yeats wonders what advantages she will obtain from involving herself in political activities. This thought is expressed in the graded rhetorical questions in the poem. The first question he asks is why he should blame Maud Gonne if she has chosen her own way of life as a patriot and as a wife of a patriot so that she has to reject his love. Furthermore he wonders what has become of the goal of her attitudes being so ambitious in the revolutionary movements which are according to him not worth doing for a beautiful lady like her. The other following questions are what the result of being so violent is and if there is another Troy for her to burn.

³³ Encyclopaedia Britannica, XI, p. 312 and The concise Oxford Dictionary Of English Literature, p. 253.

I, Why should I blame her that she filled my days
 With misery, or that she would of late
 Have taught to ignorant men most violent ways,
 Or hurled the little streets upon the great,
 Had they but courage equal to desire?

This long question can be divided into three, significant by "or". the first question "why should I blame her that she filled my days with misery?" is likely to tell us that Yeats should not blame Maud Gonne for her deeds which cause his misery. Yeats seems to realize that she has her own right to determine her way of life. If she is eager to become a patriot, of course she has to reject his love. So he cannot blame her even though he has never approved it.

Indeed Maud Gonne caused troubles in his heart many times, not only because she had refused his love but she often utilized him as a means to gain her desire in the revolution. Their relationship which even though intimate, was untouched by romantic complication between two heterosexual persons, gave a hard blow to his feelings. Besides that, there were some other events told by Hone which made him miserable. For example:

- When Yeats was about forty-five, Maud Gonne became a widow. Her husband, John MacBride, had, since his separation from her, eked out an obscure existence near Dublin. Yeats first impulse, after getting the news, was to ask Maud Gonne to marry him. Yeats went to France to meet her and talked of marriage to her but it was evident that she was far more interested in securing a passport to Ireland to work for the prisoners than in any such notion.³⁴

34. Joseph Hone, op-cit., p.302-303.

Yeats was wishing his first child to be born in Ireland and he and his wife arrived in Dublin in search for a furnished flat where they could spend the winter. Maud Gonne heard of it and offered them her house. Meanwhile she did not use it because she was put under arrest in London on the account of being one of the suspects in the "German Plot". Then as a result of Yeats' effort to release her on grounds of health Maud Gonne was moved from her prison to a hospital. But the next morning she slipped away from the hospital wearing a nurse's uniform. She knocked on the door of her house but Yeats refused to open it. The reason is that Yeats could not risk the effect which a raid by the police or military might have upon his wife's health. The result of Yeats' refusal was that he got accused of being a coward, a conspirator, and that he shut Maud Gonne up in the hospital in order to keep possession of her house. This made him very angry and he left the house at once.³⁵

The second part of this question is "Why should I blame her that she would of late have taught to ignorant men most violent ways?" Here Yeats disapproves of Maud Gonne's efforts to urge "ignorant men" continually to fight for Ireland. Round about 1897 when Yeats was beginning to be active in literary and patriotic clubs, Maud Gonne had persuaded Mr. Mark Ryan, the chief of IRB to swear her into the brotherhood. IRB (Irish Republican Brotherhood) was a secret organiza-

³⁵ Joseph Hone, op-cit., p. 312-314.

tion of "physical force" nationalists which dated from the Fenian rising in the sixties. Yeats was also interested in this organization partly because he had long dreaded a revival of revolutionary action in Ireland in which Maud Gonne might risk her life. Yeats tried to find a good occasion to drag her out of IRB. This happened when Maud Gonne wished to collect funds in America for a Wolfe Tone Memorial but she could not get the necessary authorization from the Dublin body. In her disappointed condition he tried to persuade her to support him in the literary movement. But instead she involved herself in some wild movements. Even Yeats himself overheard a conversation in which she urged the entire withdrawal of the Irish membership or eighty ragged and drunken Dublin beggars or eighty pugilists to fight in the revolution war by paying them.

Now it is clear whom Yeats means by "ignorant men". They are such people as the withdrawals, beggars, pugilists, etc., who do not know anything about politics. For Yeats paying these ignorant men to sacrifice their souls for what they know nothing about and what they do not desire is violent. Maud Gonne has persuaded them and taught them the most violent ways (fighting the enemies with various tactics) for the sake of Irish independence.

The last part of the question is

"Why should I blame her that she hurled the little streets upon the great,
Had they but courage equal to desire?"

It stresses more what has been implied in the second part. Here Yeats has taunted "the little streets" with wanting "courage equal to desire". This may have a connection with the events in which Maud Gonne was involved in a demonstration which happened during Queen Victoria's jubilee in 1897. She moved in the midst of street tumults. It is certain that her beauty and spirit were successful in drawing people into the demonstration so that many of them got injured or killed. Such similar events also happened in the first few days of the war in 1916. In one of her letters, she reminded Yeats of the ruined houses about O'Connell street and of the wounded and dying lying about the streets.

Those events involved many ignorant people. They may have been ignorant of whom or what they were fighting for. They only followed the commands of their ambitious leaders whose minds were blinded by wild revolutionary actions. "To hurl" itself means to move with force and speed. It implies violence. So what Yeats means with "she hurled the little streets upon the great" is that she pushed those ignorant men to sacrifice their souls by force for the sake of the leaders' ambitions. So Yeats considers that the courage which comes out of those fighters is not equal to their desires. It is unfair and therefore Yeats actually blames her for that.

II. What could have made her peaceful with a mind
 That nobleness made simple as a fire,
 With beauty like a tightened bow, a kind
 That is not natural in an age like this
 Being high and solitary and most stern?

While Yeats will not blame her for her violent actions, he continues to wonder about what could have made Maud Gonne consider her ambitions as noble and why she is even willing to die for such nobleness.

In the second line: "That nobleness made simple as a fire" Yeats actually indicates an unequal comparison between "nobleness" and "fire". Concerning "fire", according to Brenda S. Webster, Yeats has some metaphors:

1. In a letter about the *Player Queen*, Yeats defined the sense of sin as "The remorse of the lamp when it begins to smoke". Here Yeats was preoccupied with the choking of impulse: the real Queen, with her obsessive desire for martyrdom, seems almost a parody of Cathleen.³⁶
2. In the *Countess Cathleen*, Alee is told to have a dream that he turns into fire and in the fire the God Aengus commands Alee to escape with Cathleen to hills. "Fire" is a symbol of sexuality.³⁷
3. As Martin, in "Where There Is Nothing and "Unicorn From The Stars", Yeats' vision also expresses the need for intensity. He rebels against all authority: the law, the church, so that "all life will become like a flame of fire, like a burning eye." This fire, Father John points out, does not

³⁶ Brenda S. Webster, *op-cit.*, p.45.

³⁷ Brenda S. Webster, *op-cit.*, p.46.

sound like the light of God. It is considered as a diabolical power that comes into one's body or overshadows it.³⁸

So "fire" may refer to patriotic desire, sexual desire, devilish power in one's self. If it is related to Maud Gonne, the fire in her will be the fire of the patriotic desire. This is proved by her marriage to John MacBride and her great spirit in war, demonstration, and other violent oppositions against England. The choice of only "patriotic desire" which always dominates her is also indicated by the word "a" in "... simple as a fire".

It is clear enough to us that Yeats has taunted the passion for war of a woman with a nobleness. Yeats' image of a well-bred woman is far more different from that of the turbulent goddess, Helen. He has many times persuaded her to live peacefully in love or marriage not in "the life of hatred, of suffering, of struggling, or of painful efforts." On the contrary Maud Gonne sees this patriotic life as even more noble than marriage because she is able to sacrifice herself to all Irish people and to Ireland herself rather than to only a few people. Thus there is a difference in nobleness between these two nationalists.

In the following line Yeats depicts the "fire" with "beauty like a tightened bow,...." It is inspired by a vision appeared at the time of his hopeless passion for Maud Gonne. As reported by Brenda S. Webster

³⁸ Brenda S. Webster, op-cit., p. 84.

the vision was of "a naked woman of incredible beauty, standing upon a pedestal and shooting an arrow at a star". This corresponds to Yeats' view of Maud Gonne as goddess or queen.³⁹ Further, in Yeats Selected Poetry she is said to be identified with Helen of Troy for both of them are beyond praise or comment.⁴⁰

This line indicates Yeats' admiration of her beauty. When a bow is tightened, this shows that the archer wants to shoot the arrow at the victims. The victims are of course the enemies who want to dominate Ireland. So the tightening string of the bow refers to Maud Gonne's outrageous spirit in the war. However, such a great ambition is really disapproved of by Yeats. He thinks that it is undesirable for a lady to be mixed in such dangerous transactions. Therefore he continues this line with the other one which says: "..... a kind that is not natural in an age like this,/ Being high and solitary and most stern?"

"Age" indicates the situation in which the whole country is in great confusion. In Yeats' eyes it is not natural that a woman as beautiful as Maud Gonne should be so arrogantly and courageously taking part in it. She deserves to be protected and loved. The words "high", "solitary", and "stern" have the same meanings i.e. firm, isolated, intense, arrogant, and courageous. All of them are used to stress the firmness, the courage, the isolated position (no influence from the others) of Maud Gonne as a patriotic figure. This kind of figure presents an image of a

39. Brenda S. Webster, op-cit., p.55

40. Norman Jeffares, ed., W.B. Yeats Selected Poetry, p.xv.

wild beauty and Yeats does not desire Maud Gonne to be such a figure.

III. Why, what could she have done, being what she is?

"Being what she is" has been depicted in the above lines. Even though Yeats never agrees with her wild conspiracitory actions, she thinks them more important than marriage. She wants to achieve her desire to become a heroine. This question sounds cynical. He seems to look down upon what Maud Gonne has done in these days of turbulence. This also expresses his heartache and irritation for having been hurt by Maud Gonne so many times. In these events expressed previously Yeats always supported and protected her but in reverse she continually hurt him with her deeds caused by the passions in her mind.

IV. Was there another Troy for her to burn?

This last question is the real point of this poem. It is to ask what advantages make Maud Gonne act so heroically and ambitiously. If she is identified with Helen, is there another Troy for her to burn? or in other words, when will she stop her passionate desire in politics and war? If Troy still exists Helen of course will continue her efforts to go and meet Paris there. This will result in a great war. Such a vision causes Yeats not to expect another Troy so that he may achieve his desire.

After reading the whole poem we understand Yeats' conflict between love and hatred, Maud Gonne

is beautiful in her appearance and ambition for Ireland. Yeats praises her for wild beauty but he also hates her for her passions which result in a rejection of his love. In this case Yeats mythologizes his conflict by depicting Maud Gonne as Helen of Troy. His vision for Maud Gonne is a goddess who is either worshipped or hated by many people.

Even though in his heart Yeats feels angry for the rejected love but as we have seen in this poem, there is not any angry words. He even makes such beautiful expressions as ".....with beauty like a tightened bow", "Was there another Troy for her to burn?". It is evident that Yeats has transformed his anger into beauty.

When we have to tell the background of words or lines in the poem, we can see that Yeats seems to be moved by public events. For example: For the line ".....hurled the little streets upon the great." We should first observe the event of the rising in 1916 in which many people died heroically. In addition, Yeats also takes the Greek Mythology as his basic vision for the poem. e.g. in the line "Was there another Troy for her to burn?". Here he explains the identification between Maud Gonne and Helen of Troy so that we understand the characteristics of Maud Gonne which are perceived as disagreeable.

CHAPTER IV : CONCLUSION

A. MAUD GONNE AS AN INSPIRATION FIGURE

It is interesting to seek for the superior qualities of Maud Gonne compared to those of Yeats' intimate friends or to seek for the reasons why Yeats could be so attracted that he courted her for about twenty years. Indeed Yeats had made the acquaintance of more than one woman. For a long time it was widely believed that all love poems in the book "The Wind Among The Reeds" and the books which followed it were addressed to Maud Gonne. Yet there are some poems which are pointed to another woman, perhaps more than one. In the lines of "He Reproves The Curlew";⁴¹

Cry no more in the air,
Or only to the water in the West;
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast:
There is enough evil in the crying of wind.

Yeats seems to be thinking of a different woman. As Michael and Eavan stated, the hair of Maud Gonne, if we believe the accepted story, had never been shaken out over the poet's breast, and if her eyes were "passion-dimmed" it was her passion for Ireland or possibly the passion which she felt for John MacBride, the revolutionary soldier, as active and as violent as herself whom she ultimately married.⁴²

However, two women who are said to have had

⁴¹. See Appendix p.7.

⁴². Michael Mac Liammoir and Eavan Boland, op-cit., p.55.

love affairs with Yeats are Mrs. Olivia Shakespeare and Miss. Florence Farr. He met Olivia during the 1890's and then she became his lifelong friend. According to Brenda, before his relationship with Olivia, he had been wondering whether love would exacerbate his sense of weakness. He illustrates her with "The Winds Were made / Before the world was made that they sigh / about her heavy hair lingering feet". Here Yeats found a mild aspect in Olivia and he felt that he himself could be identified with her. Identification with a passive woman is considered dangerous because it makes him fall more deeply in his weakness. Besides that the intimacy only drove him back to longing for Maud Gonne, the unattainable ideal. And Maud Gonne herself during this period made several efforts to win Yeats back to frustrated dependency on her. These are the reasons he repudiates the courtship with Olivia.⁴³ Further, to make Maud Gonne sure that she is the only woman he wants, Yeats seems like to dedicate these following words to her:

I had a beautiful friend
 And dreamed that the old despair
 Would end in love in the end;
 She looked in my heart one day
 And saw your image was there;
 She has gone weeping away.
 (The Lover Mourns For The Loss⁴⁴
 Of Love)

Florence Farr was an actress who worked in Yeats' theatre. In June 1890, he first met her performing Todhunter's "Sicilian Idyll" on the little stage of the Bedford Park Clubhouse. This was an e-

⁴³. Brenda S. Webster, op-cit., p.52-55.

⁴⁴. See Appendix p.7.

vent of note in Yeats' life, as it was then that he first saw her act and was enchanted by her subtle gestures and fine delivery of the verse. Until he met Maud Gonne, he had been accounted in love with her by his sisters. Yeats and Florence Farr formed an enduring friendship in which there were at times tender passages and always on his side some exasperation. This affair was not long either. It may have been because of Florence Farr's insight into love; told by Frank Tucky i.e. "When a man begins to make love to me I instantly see it as a stage performance".⁴⁵ In fact as an actress, she thought of life and love as performed on the stage. This insight caused her to feel independent of a man. She could have a man when she wanted either money or sexual intercourse. This reason made Yeats exasperated. On the other hand Maud Gonne never wanted to loose the intimate friendship with him. This friendship was not based on the need for sex but for the sake of Ireland's independence. Such a feeling of being needed intellectually dragged Yeats to follow Maud Gonne in her wild activities.

Even though Yeats had had many acquaintances with other woman, he continually returned to worship Maud Gonne. In fact Yeats worshipped her beauty physically and spiritually. He often depicts this in his poems. In "When You Are Old" Yeats suggests in a subtle way that she is beautiful with her soft look, her deep shadowed eyes and her pilgrim soul. In "The Second Troy" he even symbolizes her with a beautiful

⁴⁵ Frank Tucky, op-cit., p.56-58.

Goddess, Helen of Troy.

All these illustrations of her are especially derived from his first impression of Maud Gonne. This happened when Maud Gonne visited the Yeats family in Blenheim Road by an introduction from John O'Leary. To the ladies who were much impressed by her beautiful French clothes, she addressed gracious looks but conversed almost entirely with Yeats and his father about war. But what Yeats was best to remember of the first meeting was her figure as she stood by the window playing with a spray of flowers, the light on her golden-brown hair and delicate face. As a result, there appears a poem entitled "The Arrow",⁴⁶

Indeed Maud Gonne is categorized as a woman who had strong characteristics. In her there were no mild aspects like those of Olivia Shakespeare. If Olivia were willing to do the common good of life for a woman, Maud Gonne would rather be absorbed in meetings, demonstrations, elections and other public and secret activities. That is why Yeats depicts her as follows:

She lived in stern and strife
Her soul had such desire
For what proud death may bring
That it could not endure
The common good of life,
(That The Night Come)⁴⁷

Maud Gonne seems at one period to have had dreams of a martyr's death. He begged her, many times, to be a real lady which would make her more beautiful but

⁴⁶ See Appendix p.8.

⁴⁷ See Appendix p.8.

she never cared for anything except to carry out her passion for Ireland. Such a wildness in her suggests an extraordinary beauty which always enflamed his spirit of struggling and simultaneously inspires his poetry for more than twenty years. He praises her physical and spiritual beauty. On the occasion of the laying of the foundation stone of the Wolfe Tone Monument, Yeats was invited to speak for the IRB. He began by saying that Ireland had made an answer to England for her independence and that it is the people who had strived for this independence. Unsuspect- edly there were calls from the crowd that Maud Gonne had done it. Passion for her still ran high. She spoke so graciously, sweet and low so that she was applauded by friend and foe alike. Concerning this Yeats gave his comment:⁴⁷

When men and women did her bidding they did it not only because she was beautiful, but because that beauty suggested joy and freedom. Besides there was an element in her beauty that moved minds full of old Gaelic stories and poems, for she looked as though she lived in an ancient civilization where all superiorities, whether of the mind or the body, were a part of public ceremonial Her beauty, backed by her great stature, could instantly affect an assembly, ...for it was incredibly distinguished, and if her face, like the face of some Greek statue, showed a little thought, her whole body seemed a masterpiece of long labouring thought, ...

To deal with the more concrete proof of his admiration for Maud Gonne, we can look at some of his love poems. She had been his source of inspiration

⁴⁷ Joseph Hone, op-cit., p.154-155.

since the first meeting and this is evident in his poem "The Arrow". She impressed him very much as seen by what he said in Reveries Over Childhood And Youth as follows:⁴⁷

"Today, with her great height and the unchangeable lineaments of her form, she looks the sibyl....., but in that day she seemed a classical impersonation of the spring, the Virgillian Commendation 'She walks like a goddess' made for her alone. Her complexion was luminous, like that of appleblossom through which the light falls, and I remember her standing that first day by a great heap of such blossoms in the window."

and it helped spring out Yeats' "Arrow" which was published twelve years afterwards.

It is also evident in the other love poems such as:

1. "When You Are Old" which suggests a warning to Maud Gonne that she will not get love any more in old age when he has gone away.
2. "The Lover Tells Of The Rose In His Heart" which tells us that the misunderstanding between Yeats and Maud Gonne inspires beauty in his poems.
3. "No Second Troy" was inspired by the image of Maud Gonne which is identified with the wild beauty of Helen, the cause of the Trojan War.
4. "Never Give All The Heart" was pointedly written at the cost of his broken-heart which was caused by Maud Gonne.

⁴⁷ Norman Jeffares, ed., W.B. Yeats Selected Prose, p. 51.

B. PSYCHOLOGICAL REALISM IN YEATS' POEMS

The first meeting with the beautiful Maud Gonne is the beginning of a new great source of inspiration for Yeats. It is regarded as great because it caused the production of Yeats' great poems which led him to be great too. His affairs in love and politics fruited many events either public or personal that inspired him. Hence by observing his love poems, written before his marriage, I notice that Yeats underwent psychological changes. This is signified by some changes of style, content and color in his poems. Therefore it is suitable to examine the poems which I have chosen on the account of seeing the truth.

Accidentally, the four poems I chose may be categorized into two according to the period of development in Yeats' poetry. (See chapter II).

I. Poems included in the early period:

- "When You Are Old"
- "The Lover Tells Of The Rose In His Heart"

II. Poems included in the middle period:

- "No Second Troy"
- "Never Give All The Heart"

The method to observe the psychological developments of the poet is by way of comparing the two groups of poems as representatives of their periods of Yeats' production time.

The comparison:

- I. 1. "When You Are Old" is collected in the book of poetry entitled The Rose (1893) and "The Lover Tells Of The Rose In His Heart" is in The

Wind Among The Reeds (1889). Poems of these collections conceal Yeats' incapacity to take life easy which had given a youthful nostalgic quality, as though he had learned from love only the impulse of escape. In fact these two poems offer love and peace to Maud Gonne as a promise to keep her in an eternal happiness.

2. The content of the poems is reflected by the language which is dreamy, not pointed and symbolic, e.g.

a. In "When You Are Old", to illustrate the old age, he uses such words as: gret, full of sleep, nodding, slowly, and for a young graceful woman he uses words such as: soft look, deep shadowed eyes, moment of glad grace.

b. In "The Lover Tells Of The Rose In His Heart", Yeats symbolizes "Rose" for mystical beauty. He depicts the hardness of life in war by using such expressions as: The cry of a child, the creak of a lumbering cart, the heavy steps of the ploughman. And when he dreams of a happiness he writes: "Sit on a green knoll with the earth and the sky and the water, remade, like a casket of gold,....."

3. The color of these two poems is clearly melancholic, and full of expectation for a better life where love and peace join together.

II. 1. "No Second Troy" is one of the poems found in the book of poetry entitled The Green Helmet

And Other Poems (1910) and "Never Give All The Heart" is collected in In The Seven Woods (1914). These two collections are considered as the beginning of Yeats' success in expressing his mastery of epigrammatic terseness. Although Yeats describes an intangible world (it is concerning with his belief, mythology, and systems), all is now seen in the daylight of clear thought without veiling twilight. The poems are written on factual things; most are concerning current public events.

2. The language is more colloquial, simple and epigrammatic. This signifies Yeats' realization of a great art. As his father wrote to him in a letter, he also saw that great art is simple. Simple art always suggests how a great artist knows his own mind and says it in his words which are easy to read and to remember by all kinds of people.

3. The color of these poems is satirical and ironical, e.g.

- a. In "No Second Troy" Yeats taunts "the little streets" (the ignorant people who were paid for the sake of Ireland and the leaders' merit) with wanting "courage equal to desire".
- b. In "Never Give All The Heart" he taunts these passionate women, who have the same characteristics as Maud Gonne, with wanting a devoted love.

After all, this comparison illustrates the fact that before the 1900's Yeats had achieved mastery

in writing poetry through dreams and afterwards he came to a realism which involved him in many public events.

The transformation from a melancholic condition to an epigrammatic one is really significant and is worth examining. It undoubtedly signifies a psychological change in Yeats' personality. The writer finds two kinds of personalities which contrast with each other.

I. At the age of twenty-three Yeats made the acquaintance of Maud Gonne. He fell in love with her and proposed to her many times. This was the starting point of all his misery. He lived in irritation and frustration and dreamy expectation. He continually made efforts to gain Maud Gonne's sympathy and love. As he imagined that she might be persuaded by his devotion, he went on writing poetry to make her understand him. His nationalism was mixed up with his desire for art. He tried hard to explain his ideas, nature and passion by focusing his poetry on Irish themes and by joining her in public meetings which were all for the satisfaction of her thirst for revolution. Moreover he had to feel hurt and wished her to throw away the thought: "Who will read these dusty volumes? What we need is surely action, not literature."

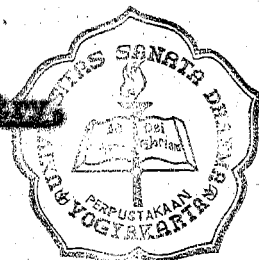
II. After courting her for more than twenty years, he realized that he had failed in persuading her to be spoiled and comforted under his pure and honest love, and he saw the weakness of his own self. Af-

ter that he began to rebuild his self-confidence. This was signified by:

1. The transformation from anger to beauty. According to Brenda, since he was occupied by feelings that were reinforced by the recent wound of Maud Gonne's marriage, he was conscious of his own need to turn anger into beauty as a way of coping with the feeling of rage that threatened to bring him to ruin.⁴⁸ Now we may see this in words such as "Beauty like a tightened bow" (No Second Troy). The tightness of the bow's string refers to the outrageous spirit of Maud Gonne. Such a passion is a great obstacle for Yeats' purpose to own her and so he always pretexts against it. However he expresses it in a beautiful and subtle way. Such a conflict between love and hatred creates the mystical beauty in his poetry and of course it makes a great value for literature.
2. The poems undergo a change in style. As Norman Jeffares has stated, Yeats now is used to composing in a prose style with the richness of imagery and language which is more flexible for a direct and close communication with the readers. There are many reasons why Yeats' change in style should have occurred. This blends with the pungency he has learned from his experiences in public and political life.⁴⁹

48. Brenda S. Webster, op-cit., p.65.

49. Norman Jeffares, ed., W.B. Yeats Selected Poetry, p.11-12.



- a. His love for Maud Gonne had been frustrating and realism now replaced some of the romantic idealism of his poetry.
- b. His hope of recreating Ireland through imaginative literature had been tempered by a disillusioning experience in politics in the nineties: His play The Countess Cathleen actually interprets the life of a woman who sells her soul as a symbol of all souls that lose their peace and fineness in politics. It identifies Maud Gonne's own devotion to Ireland. But it received a stormy reception: Yeats was accused of humiliating Irish womanhood. After this incident, Yeats realized that Ireland needed reality instead of dreams symbolized in his poems.
- c. His work for the creation of an Irish theatre meant that he had to write for a wider audience and had to achieve directness and clarity.

3. The doctrine of "Mask"

Yeats realized at last that his earliest verses were flowered by the danger of sentimentality which led his poetry away from reality. Formerly the poetry deal with various kinds of self-pity and self-deception. His problem now was to discover a technique to overcome such weaknesses and the partial solution was the theory of Mask. This theory may be compounded from popular psychology and occult material. In fact

we wear false faces in the ordinary business of life. We present the unreal and different persons to parents, teachers, employers, lovers, and tax-collectors, etc. Even to ourselves we live and die happily in deception. Yeats was interested in this reality which is found in the interaction between oneself to various other kinds of persons. Besides that, Yeats was also convinced that images are able to arouse one's energy. Thus to keep out of the misery he had experienced, he took this reality so as to strengthen his own personality. As a result, his poetry has the appearance of an impersonal truth or in other words, he makes public his secret selves, and of firmer, more intense verse. This is reflected in his poems such as in "No Second Troy" and "Never Give All The Heart" and the other poems of the same collections or of later ones.

Observing all these changes, the writer has reason to admire Yeats personally. Even though he was occupied by so many bitter things which made him weak and sentimental, at last he was able to break through these obstacles with his own inner will or energy. He may become a good model for us. However, Maud Gonne was the main cause of all his changes. She became an important figure in his poetry especially during his unmarried life. Principally he had a reason to write many love poems for her as explained in a journal:⁵⁰

⁵⁰ Joseph Hone, op-cit., p.228.

"Today the thought came to me that Maud Gonne never really understands my plans, or nature, or ideas. Then came the thought - what matter? How much of the best I have done and still do is but the attempt to explain myself to her? If she understood I should lack a reason for writing, and one can never have too many reasons for doing what is so laborious."

C. THE MORAL ASPECT OF YEATS' POEMS

Roughly speaking, in Yeats' verse there are three periods and much of his verse of all three periods is mystical and amatory. His sense of love developed from a boy's awe through a man's passion to a sense of common love and appreciation of the quintessence of love. And it is important to emphasize that the preoccupation with love so apparent in his last poems is evident, just as his mysticism is evident in his early work. As a young man he decorated a small quantity of ideas with a great deal of mysticism. As an old man, hard, bright, and clear in intellect, he had no need to decorate, nor for circumlocution.

Looking back at Yeats' collections of poetry in which "When You Are Old" and "The Lover Tells Of The Rose In His Heart" were written, we can signify that it is the time when he was in his passionate manhood with a mystical dream of the land of perfection and satisfied love just as illustrated by "Music and love and sleep await, where I would be when the white moon climbs, the red sun falls....."

While during the writing of "No Second Troy" and "Never Give All The Heart" and those of the same period of time, Yeats has come to a sense of common love. Here Yeats has realized the presence of reality in his life. He has learned to use the mask so that he gets his self determination to arise from his sentimentality that brings him to ruin. Since he has changed his own personality, he makes his poems impersonal. He exposes his thoughts and experiences in his firmer, simpler words which are easy to understand by the readers. By learning those changes we can perceive the moral aspect implied in those poems.

According to the writer's bird-eye view there are some moral ideals inserted in nearly all his poems produced in the middle until the last period of his writing. In his love poems we can find Yeats' thought about love.

For example:

- a. In "No Second Troy" Yeats explains his disapproval for a woman as passionate as Maud Gonne: she wants to do a passionate thing because it stirs her pride i.e. to die and to be commemorated as a martyr. But is it an eternal happiness for her? What is the advantage of it? In this case Yeats tells us:⁵¹

"In what toils, in what life, in what war of the Amazons did women whose beauty is more than the promise of physical pleasure and an easy path to get it, win their beauty?"

⁵¹ Joseph Hone, op-cit., p.228

For him she is not a good model for a good beautiful lady. A woman should lead her passion out in a subtle way, not as vulgar as Maud Gonne has done.

b. In "Never Give All The Heart" Yeats tells us his bitter frustration because he has given all his heart to Maud Gonne and lost. Here he expects the readers not to imitate his way of loving but mind this notion of him:⁵²

"Love if it is fine is essentially a discipline, but it needs so much wisdom that the love of Sheba and of Solomon must have lasted for all the silence of the scriptures. In wise love each divines the high secret self of the other and refusing to believe in the mere daily self creates a mirror where the lover or the beloved sees an image to copy in daily life. Love also creates the mask."

The writer really agrees with this. If we never give all the heart we will not feel completely loose. This is to prevent the extraordinary heartache caused by our beloved ones who just pretend to give their hearts to us.

In the other themes of his poems, besides that of personal love, Yeats also suggests some moral teachings. For instance in his political poems, he exposes some models or thoughts or symbols which successfully encourage the Irish people's spirit in war and also in their lives. For examples: the poem "All Soul's Night" which he wrote at Oxford in November was about his intimate friend, Florence Farr. It was written after her death during the war, in Ceylon,

52. Ibid.

where she had gone to teach in a Buddhist School away from Neighbour or friend. This poem in fact indirectly teaches the readers about a model with a high spirit in life and expects the readers to struggle as hard as what she had done without complaining.

At last the writer hopes that the whole life or Yeats may also be a lesson for us all.

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APPENDIX

I

I. "A DREAM OF DEATH"

I dreamed that one had died in a strange place
Near no accustomed hand;
And they had nailed the boards above her face,
The peasants of that land,
Wondering to lay her in that solitude,
And raised above her mound
A cross they had made out of two bits of wood,
And planted cypress round;
And left her to the indifferent stars above
Until I carved these words:
She was more beautiful than thy first love,
But now lies under boards.

II. "THE SORROW OF LOVE"

The brawling of a sparrow in the eaves,
The brilliant moon and all the milky sky,
And all that famous harmony of leaves,
Had blotted out man's image and his cry.

A girl arose that had red mournful lips
And seemed the greatness of the world in tears,
Doomed like Odysseus and the labouring ships
And proud as Priam murdered with his peers;

Arose, and on the instant clamorous eaves,
 A climbing moon upon an empty sky,
 And all that lamentation of the leaves,
 Could but compose man's image and his cry.

III. "THE WHITE BIRDS"

I would that we were, my beloved, white birds
 on the foam of the sea!
 We tire the flame of the meteor, before it
 can fade and flee;
 And the flame of the blue star of twilight,
 hung low on the rim of the sky,
 Has awaked in our hearts, my beloved, a sad-
 ness that may not die.

A weariness comes from those dreamers, dew-
 dabbled, the lily and rose;
 Ah, dream not of them, my beloved, the flame
 of the meteor that goes,
 Or the flame of the blue star that lingers
 hung low in the fall of the dew:
 For I would we were changed to white birds on
 the wandering foam: I and you!

I am haunted by numberless island, and many
 a Danaan shore,
 Where time would surely forget us, and sorrow
 come near us no more;

Soon far from the rose and the lily and fret
 of the flames would we be,
 Were we only white birds, my beloved, buoyed
 out on the foam of the sea!

IV. "OLD MEMORY"

O thought, fly to her when the end of day
 Awakens an old memory, and say,
 'Your strength, that is so lofty and fierce
 and kind,
 It might call up a new age, calling to mind
 The queens that were imagined long ago,
 Is but half yours! he kneaded in the dough
 Through the long years of youth, and who would
 have thought
 It all, and more than it all, would come to
 naught,
 And that dear words meant nothing?' But enough,
 For when we have blamed the wind we can blame
 love;
 Or, if there needs be more, be nothing said
 That would be harsh for children that have
 strayed,

V. "THE RAGGED WOOD"

O Hurry where by water among the trees
 The delicate-stepping stag and his lady sigh,
 When they have but looked upon their images --
 Would none had ever loved but you and I!

Or have you heard that sliding silver-shoed
 Pale silver-proud queen-woman of the sky,
 When the sun looked out of his golden hood? --
 O that none ever loved but you and I!

O hurry to the ragged wood, for there
 I will drive all those lovers out and cry --
 O my share of the world, O yellow hair!
 No one has ever loved but you and I.

VI. "O DO NOT LOVE TOO LONG"

Sweetheart, do not love too long:
 I loved long and long,
 And grew to be out of fashion
 Like an old song.

All through the years of our youth
 Neither could have known
 Their own thought from the other's
 We were so much at one.

But O, in a minute she changed --
 O do not love too long,
 Or you will grow out of fashion
 Like an old song.

VII. "FRIENDS"

Now must I these three praise --
Three women that have wrought
What joy is in my days:
One because no thought,
Nor those unpassing cares,
No, not in these fifteen
Many-times-troubled years,
Could ever come between
Mind and delighted mind;
And one because her hand
Had strength that could unbind
What none can understand,
What none can have and thrive,
Youth's dreamy load, till she
So changed me that I live
Labouring in ecstasy.
And what of her that took
All till my youth was gone
With scarce a pitying look?
How could I praise that one?
When day begins to break
I count my good and bad,
Being wakeful for her sake,
Remembering what she had,
What eagle look still shows,
While up from my heart's root
So great a sweetness flows
I shake from head to foot.

VIII. "ADAM'S CURSE"

We sat together at one summer's end,
 That beautiful mild woman, your close friend,
 And you and I, and talked of poetry.
 I said, 'A line will take us hours maybe;
 Yet if it does not seem a moment's thought,
 Our stitching and unstitching has been naught.

Better go down upon your narrow-bones
 And scrub a kitchen pavement, or break stones
 Like an old pauper, in all kinds of weather;
 For to articulate sweet sounds together
 Is to work harder than all these, and yet
 Be thought an idler by the noisy set
 Of bankers, schoolmasters, and clergymen
 The martyrs call the world.'

And thereupon

That beautiful mild woman for whose sake
 There's many a one shall find out all heartache
 On finding that her voice is sweet and low
 replied, 'To be born woman is to know --
 Although they do not talk of it at school --
 That we must labour to be beautiful.'

I said, 'It's certain there is no fine thing
 Since Adam's fall but needs much labouring.
 There have been lovers who thought love should be
 So much compounded of high courtesy
 That they would sigh and quote with learned
 looks

Precedents out of beautiful old books;
Yet now it seems an idle trade enough.'

We sat grown quiet at the name of love;
We saw the last embers of daylight die,
And in the trembling blue-green of the sky
A moon, worn as if it had been a shell
Washed by time's waters as they rose and fell
About the stars and broke in days and years.

I had a thought for no one's but your ears:
That you were beautiful, and that I strove
To love you in the old high way of love;
That it had all seemed happy, and yet we'd grown
As weary-hearted as that hollow moon.

IX. "HE REPROVES THE CURLEW"

O Curlew, cry no more in the air,
Or only to the water in the West;
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast:
There is enough evil in the crying of wind.

X. "THE LOVER MOURNS FOR THE LOSS OF LOVE"

Pale brows, still hands and dim hair,
I had a beautiful friend
And dreamed that the old despair
Would end in love in the end:

She looked in my heart one day
 And saw your image was there;
 She has gone weeping away.

XI. "THE ARROW"

I thought of your beauty, and this arrow,
 Made out of a wild thought, is in my marrow.
 There's no man may look upon her, no man,
 As when newly grown to be a woman,
 Tall and noble but with face and bosom,
 Delicate in colour as apple blossom.
 This beauty's kinder, yet for a reason
 I could weep that the old is out of season.

XII. "THAT THE NIGHT COME"

She lived in storm and strife,
 Her soul had such desire
 For what proud death may bring
 That it could not endure
 The common good of life,
 But lived as 'twere a king
 That packed his marriage day
 With banneret and pennon,
 Trumpet and kettledrum,
 And the outrageous cannon,
 To bundle time away
 That the night come,