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Modern British Poetry

William Butler Yeats

1. "Ego Dominus Tuus" (1914) and "The Tower" (1925) as expressions of the transcendent double or anti-self

Notice How Yeats (through the persona Ile) argues with Hic by creating two scenarios with Dante and Keats to show that the artists' work is the antithesis to his life experiences: Dante only glimpsed Beatrice and was unjustly exiled from Florence yet created a scheme of divine justice and love; Keats was born poor, was self-educated, knew he was dying and loved Fanny Brawne and yet created passionate sensuous poetry. So too, Yeats summons a mysterious hopefully informative anti-self who will "disclose/ all that I seek."

Notice How in "The Tower" Yeats expands this idea to include characters from his own earlier stories, historical legendary Irish figures and deceased but still vital soldiers who once lived in his tower. Collectively, they spur him to continue as a poet rather than relapse into philosophy now that he is 61.

William Butler Yeats (1865-1939) was born near Dublin and grew up in Sligo County, Ireland where many of his poems are set. He lived in London, England and became fascinated by Irish legends and later became the leader of the Irish Literary Renaissance. A lifelong patriot, he helped found the Abbey Theatre of Dublin and after his marriage to Georgie Hyde-Lees after being rejected by Maude Gonne a beautiful Irish Nationalist, he sought to evolve a private mythology that informed some of his most powerful works (e.g. "The Second Coming"). He received the Nobel Prize for Literature in 1923. His immense productivity (poems, plays, novels, short stories) reflect the transformation of late 19th century poetry to early 20th century themes and style. He is widely considered to be one of the greatest poets who ever lived.

r come face to face,
 1 Grania's shade,
 d flight forgot
 d some old cardinal
 a sunny spot
 at his latest breath—
 3arhaim, all
 into the face of Death.

9. Give her a little grace,
10. What if a laughing eye
11. Have looked into your face?
12. It is about to die.

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9. . . . grace LR, 42.
 11. . . . face— LR-75, 88.

h . . . shade, (shade 42-48)

-50) LR-50.
 . . Dermuid . . . 42-75, 88.

48, 54-63, 75; Aye and . . .

LR; That lived NS;

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Ego Dominus Tuus

1. *Hic.* On the grey sand beside the shallow stream
2. Under your old wind-beaten tower, where still
3. A lamp burns on beside the open book
4. That Michael Robartes left, you walk in the moon,
5. And, though you have passed the best of life, still trace,
6. Enthralled by the unconquerable delusion,
7. Magical shapes.

Ille.

By the help of an image

8. I call to my own opposite, summon all
9. That I have handled least, least looked upon.
10. *Hic.* And I would find myself and not an image.

[break]

CHRISTMAS TREE

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 ve bought
 gay,
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 ay

PRINTINGS *Poetry* (Chicago), October 1917; *The New Statesman*, 17 November 1917; 42, 43, 46, 48, 54, 57, 58, 59, 63, 75, 79, 80, 99.

DATE December 1915. 43, 59.

Eds.' note: The speakers in the textual variants are the same as those in the definitive text.

TEXT

1. . . . stream, P, 43, 59.
3. . . . on above the . . . ; 43, 59.
4. . . . moon; P; . . . moon 42, 46-58, 63-80.
5. And though . . . life still . . . , P, 79, 80; And though . . . life still trace (trace— NS) NS, 42, 46-58, 63, 75.
6. . . . delusion— NS; . . . delusion 42, 46-58, 63, 75.

1; *The New Statesman*, 11
 73, 75, 79, 80, 88, 99.

R; Upon . . . / VII / . . .

53, 75.

11. *Ille.* That is our modern hope, and by its light
 12. We have lit upon the gentle, sensitive mind
 13. And lost the old nonchalance of the hand;
 14. Whether we have chosen chisel, pen or brush,
 15. We are but critics, or but half create,
 16. Timid, entangled, empty and abashed,
 17. Lacking the countenance of our friends.

Hic.

And yet

18. The chief imagination of Christendom,
 19. Dante Alighieri, so utterly found himself
 20. That he has made that hollow face of his
 21. More plain to the mind's eye than any face
 22. But that of Christ.

Ille.

And did he find himself

23. Or was the hunger that had made it hollow
 24. A hunger for the apple on the bough
 25. Most out of reach? and is that spectral image
 26. The man that Lapo and that Guido knew?
 27. I think he fashioned from his opposite
 28. An image that might have been a stony face
 29. Staring upon a Bedouin's horse-hair roof
 30. From doored and windowed cliff, or half upturned

[no break]

11. . . . light, NS; . . . hope and . . . 42, 46-58, 63-80.
 13. . . . hand. P.
 14. . . . brush P-42, 46-58, 63-79; . . . , pen, or brush 43, 59.
 15. . . . create 42, 46E, 48-58, 63, 75.
 16. . . . abashed 42, 46-58, 63, 75; . . . , empty, and . . . , 43, 59.
 17. . . . yet, 43, 59.
 18. . . . christendom P; . . . Christendom 42, 46-58, 63, 75.
 19. . . . Alighieri so . . . P, 42, 46-58, 63, 75; . . . himself, 43, 59.
 22. . . . himself, P, NS, 43, 46A, 59;

 And he did find . . . 79.
 25. . . . reach? And . . . NS, 43, 59.
 28. . . . face, P-75.
 29. . . . bedouin's . . . P-42, 46-58, 63, 75; . . . Beduin's . . . roof, 43,
 59.

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31. Among the co
 32. He set his chis
 33. Being mocked
 34. Derided and d
 35. To climb that
 36. He found the
 37. The most exal

38. *Hic.* Yet sure
 39. Out of no trag
 40. Impulsive mer
 41. And sing when

Ille.

42. For those that
 43. Grow rich, po
 44. And should th
 45. The struggle o
 46. The rhetoricia
 47. The sentiment
 48. Is but a vision
 49. What portion
 50. Who has awak
 51. But dissipation

31. . . . camel dung. P, 4
 32. . . . stone; 43, 59.
 33. . . . life 42, 46E, 48-
 39. . . . war— (war; 43,
 40. . . . men, that . . . l
 41. . . . sing; P, NS; . . .
 58, 63, 75.
 43. . . . influence. NS; .
 44. . . . write still . . .
 tion, 43, 59.
 45. . . . marmalade, NS.
 46. . . . neighbours 42.
 49. . . . have, 43, 59.
 50. . . . dream, P, 43, 59

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sensitive mind
of the hand;
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a stony face
-hair roof
ff, or half upturned

46-58, 63-80.

pen, or brush 43, 59.

empty, and . . . , 43, 59.

42, 46-58, 63, 75.

75; . . . himself, 43, 59.

; . . . Beduin's . . . roof, 43,

31. Among the coarse grass and the camel-dung.
32. He set his chisel to the hardest stone.
33. Being mocked by Guido for his lecherous life,
34. Derided and deriding, driven out
35. To climb that stair and eat that bitter bread,
36. He found the unpersuadable justice, he found
37. The most exalted lady loved by a man.

38. *Hic.* Yet surely there are men who have made their art
39. Out of no tragic war, lovers of life,
40. Impulsive men that look for happiness
41. And sing when they have found it.

Ille.

No, not sing,

42. For those that love the world serve it in action,
43. Grow rich, popular and full of influence,
44. And should they paint or write, still it is action:
45. The struggle of the fly in marmalade.
46. The rhetorician would deceive his neighbours,
47. The sentimentalist himself; while art
48. Is but a vision of reality.
49. What portion in the world can the artist have
50. Who has awakened from the common dream
51. But dissipation and despair?

[break]

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31. . . . camel dung. P, 42-75.
 32. . . . stone; 43, 59.
 33. . . . life 42, 46E, 48-58, 63, 75; . . . life. 59.
 39. . . . war— (war; 43, 59) lovers . . . , P, 43, 59.
 40. . . . men, that . . . happiness, 43, 59.
 41. . . . sing; P, NS; . . . No not sing 42; . . . No not . . . , 46E, 48-58, 63, 75.
 43. . . . influence. NS; . . . , popular, and . . . influence; 43, 59.
 44. . . . write still . . . : P-42, 46-58, 63, 75; . . . write still is it action, 43, 59.
 45. . . . marmalade, NS.
 46. . . . neighbours 42.
 49. . . . have, 43, 59.
 50. . . . dream, P, 43, 59.

Hic.

And yet

52. No one denies to Keats love of the world;
 53. Remember his deliberate happiness.
54. *Ille.* His art is happy, but who knows his mind?
 55. I see a schoolboy when I think of him,
 56. With face and nose pressed to a sweet-shop window,
 57. For certainly he sank into his grave
 58. His senses and his heart unsatisfied,
 59. And made—being poor, ailing and ignorant,
 60. Shut out from all the luxury of the world,
 61. The coarse-bred son of a livery-stable keeper—
 62. Luxuriant song.

Hic.

Why should you leave the lamp

63. Burning alone beside an open book,
 64. And trace these characters upon the sands?
 65. A style is found by sedentary toil
 66. And by the imitation of great masters.

67. *Ille.* Because I seek an image, not a book.
 68. Those men that in their writings are most wise
 69. Own nothing but their blind, stupefied hearts.

[no break]

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51. . . . yet, 43, 59.
 52. . . . world. P, NS; . . . world, 43, 59.
 54. . . . happy but . . . ? 42, 46-58, 63, 75.
 55. . . . school-boy (school boy 42) . . . him P, 42; . . . him 46E, 48-58, 63, 75; . . . schoolboy, when . . . , 43, 59.
 56. . . . window. P; . . . sweetshop window. NS; . . . sweetshop . . . , 43, 59.
 57. . . . grave,
 58. . . . unsatisfied; 43, 59.
 61. The ill-bred . . . — P; The ill-bred . . . livery stable keeper— (livery stable-keeper— 42) NS-43; . . . livery stable-keeper— 46-58, 63, 75; . . . livery stable keeper— 59.
 63. . . . book NS; . . . book. 42, 46, 48.
 64. . . . sands; NS, 42, 46A; . . . sand? 43, 59.
 65. . . . toil, 43, 59.
 67. . . . image not . . . book, P; . . . book, NS; . . . image not 42, 46E, 48-58, 63-79; . . . book; 43, 59.

70. I call to the mysterious
 71. Shall walk the wet sand
 72. And look most like me
 73. And prove of all images
 74. The most unlike, being
 75. And, standing by the
 76. All that I seek; and yet
 77. He were afraid the breeze
 78. Their momentary cries
 79. Would carry it away

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71. . . . sand by the water's edge
 73. . . . prove if all . . . P, NS.
 75. And standing . . . character
 63-80.

1. God grant a blessing
 2. And on my heirs
 3. No table or chair
 4. For shepherd lad
 5. That I myself find
 6. May handle not
 7. But what the ground
 8. Throughout so
 9. We take it for the
 10. Sinbad the sailor
 11. Or image, from

PRINTINGS *The Little Review*, C
 79, 80, 99.

TEXT

3. . . . table, or . . . LR-75.
 8. . . . centuries. 46-58.
 10. . . . Sailor's . . . , 44.
 11. . . . Mountain LR, 46A; . . .

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, 42; . . . him 46E, 48-58,

ns; . . . sweetshop . . . ,

ery stable keeper— (livery
le-keeper— 46-58, 63, 75;

is; . . . image not

- 70. I call to the mysterious one who yet
- 71. Shall walk the wet sands by the edge of the stream
- 72. And look most like me, being indeed my double,
- 73. And prove of all imaginable things
- 74. The most unlike, being my anti-self,
- 75. And, standing by these characters, disclose
- 76. All that I seek; and whisper it as though
- 77. He were afraid the birds, who cry aloud
- 78. Their momentary cries before it is dawn,
- 79. Would carry it away to blasphemous men.

71. . . . sand by the water's edge, 43, 59.

73. . . . prove if all . . . P, NS.

75. And standing . . . characters (characters, NS) disclose P-42, 46-58, 63-80.

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A Prayer on going into my House

- 1. God grant a blessing on this tower and cottage
- 2. And on my heirs, if all remain unspoiled,
- 3. No table or chair or stool not simple enough
- 4. For shepherd lads in Galilee; and grant
- 5. That I myself for portions of the year
- 6. May handle nothing and set eyes on nothing
- 7. But what the great and passionate have used
- 8. Throughout so many varying centuries
- 9. We take it for the norm; yet should I dream
- 10. Sinbad the sailor's brought a painted chest,
- 11. Or image, from beyond the Loadstone Mountain,

[no break]

PRINTINGS *The Little Review*, October 1918; 44, 46, 48, 54, 57, 58, 63, 75, 79, 80, 99.

TEXT

3. . . . table, or . . . LR-75.

8. . . . centuries. 46-58.

10. . . . Sailor's . . . , 44.

11. . . . Mountain LR, 46A; . . . image from . . . Mountain 44.

he seas and come
m.

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*The Tower*¹

I

ly fire
all,
ne in a gyre,
f my soul.
ck with desire
nal
gather me

1. What shall I do with this absurdity—
2. O heart, O troubled heart—this caricature,
3. Decrepit age that has been tied to me
4. As to a dog's tail?
Never had I more
5. Excited, passionate, fantastical
6. Imagination, nor an ear and eye
7. That more expected the impossible—
8. No, not in boyhood when with rod and fly,
9. Or the humbler worm, I climbed Ben Bulben's back
10. And had the livelong summer day to spend.
11. It seems that I must bid the Muse go pack,
12. Choose Plato and Plotinus for a friend
13. Until imagination, ear and eye,
14. Can be content with argument and deal
15. In abstract things; or be derided by
16. A sort of battered kettle at the heel.

ever take
atural thing,
goldsmiths make
l enamelling
wake;¹
to sing
tium
or to come.

II

17. I pace upon the battlements and stare
18. On the foundations of a house, or where
[no break]

73, 88; . . . singing masters

ial, E.

. . . awake E.
by erratum slip in first print-

PRINTINGS *The New Republic*, 29 June 1927; *The Criterion*, June 1927;
66, 68, 70, 79, 80, 99.

DATE [lacking] NR, C; 1925. 66.

TEXT

3. . . . tied upon me
4. As upon a . . . tail.

Never . . . NR-66.

8. . . . fly
9. . . . worm I . . . NR.

[between 10 and 11 a break] NR, C.

12. . . . friend, 66.
13. . . . eye NR; . . . imagination ear . . . eye C.

¹ See note, p. 825.

19. Tree, like a sooty finger, starts from the earth;
 20. And send imagination forth
 21. Under the day's declining beam, and call
 22. Images and memories
 23. From ruin or from ancient trees,
 24. For I would ask a question of them all.
25. Beyond that ridge lived Mrs. French, and once
 26. When every silver candlestick or sconce
 27. Lit up the dark mahogany and the wine,
 28. A serving-man, that could divine
 29. That most respected lady's every wish,
 30. Ran and with the garden shears
 31. Clipped an insolent farmer's ears
 32. And brought them in a little covered dish.
33. Some few remembered still when I was young
 34. A peasant girl commended by a song,
 35. Who'd lived somewhere upon that rocky place,
 36. And praised the colour of her face,
 37. And had the greater joy in praising her,
 38. Remembering that, if walked she there,
 39. Farmers jostled at the fair
 40. So great a glory did the song confer.
41. And certain men, being maddened by those rhymes,
 42. Or else by toasting her a score of times,
 43. Rose from the table and declared it right
 44. To test their fancy by their sight;

[no break]

19. Tree like . . . finger starts . . . earth, NR; . . . earth, c.
 21. . . . beam and . . . NR.
 23. . . . trees NR.
 28. . . . serving man (man, 66) that . . . NR-70.
 29. . . . wish NR.
 34. . . . song NR.
 36. . . . color . . . , NR.
 38. . . . that if . . . there NR.
 39. Crowds jostled . . . NR, c; Crowds jostled . . . fair, 66.

45. But they mi
 46. For the pro
 47. Music had
 48. And one wa
 49. Strange, but
 50. Yet, now I
 51. That nothin
 52. With Home
 53. And Helen
 54. O may the
 55. One inextri
 56. For if I triu
 57. And I myse
 58. And drove l
 59. From somev
 60. Caught by a
 61. He stumblec
 62. And had bu
 63. And horribl
 64. I thought it
 65. Good fellow
 66. And when t
 67. He so bewit
 68. That all but
 69. A pack of h
 49. . . . blind, NR-70.
 52. . . . man NR.
 54. . . . Moon . . .
 55. . . . beam NR.
 59. . . . neighboring cottag
 61. . . . , fumbled, to . . .
 63. . . . splendor . . . ; N
 65. . . . bawn, c; . . . ba
 68. . . . all, but . . . card
 69. . . . cards c.

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of them all.

French, and once

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covered dish.

when I was young

by a song,

n that rocky place,

r face,

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l she there,

g confer.

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re of times,

ared it right

ght;

NR; . . . earth, c.

NR-70.

ed . . . fair, 66.

45. But they mistook the brightness of the moon
 46. For the prosaic light of day—
 47. Music had driven their wits astray—
 48. And one was drowned in the great bog of Cloone.

49. Strange, but the man who made the song was blind;
 50. Yet, now I have considered it, I find
 51. That nothing strange; the tragedy began
 52. With Homer that was a blind man,
 53. And Helen has all living hearts betrayed.
 54. O may the moon and sunlight seem
 55. One inextricable beam,
 56. For if I triumph I must make men mad.

57. And I myself created Hanrahan
 58. And drove him drunk or sober through the dawn
 59. From somewhere in the neighbouring cottages.
 60. Caught by an old man's juggleries
 61. He stumbled, tumbled, fumbled to and fro
 62. And had but broken knees for hire
 63. And horrible splendour of desire;
 64. I thought it all out twenty years ago:

65. Good fellows shuffled cards in an old bawn;
 66. And when that ancient ruffian's turn was on
 67. He so bewitched the cards under his thumb
 68. That all but the one card became
 69. A pack of hounds and not a pack of cards,

[no break]

49. . . . blind, NR-70.

52. . . . man NR.

54. . . . Moon . . .

55. . . . beam NR.

59. . . . neighboring cottages NR; . . . cottages, c; . . . cottages: 80.

61. . . . , fumbled, to . . . NR.

63. . . . splendor . . . ; NR.

65. . . . bawn, c; . . . bawn NR.

68. . . . all, but . . . card, became (became, c) NR-70.

69. . . . cards c.

70. And that he changed into a hare.
 71. Hanrahan rose in frenzy there
 72. And followed up those baying creatures towards—
73. O towards I have forgotten what—enough!
 74. I must recall a man that neither love
 75. Nor music nor an enemy's clipped ear
 76. Could, he was so harried, cheer;
 77. A figure that has grown so fabulous
 78. There's not a neighbour left to say
 79. When he finished his dog's day:
 80. An ancient bankrupt master of this house.
81. Before that ruin came, for centuries,
 82. Rough men-at-arms, cross-gartered to the knees
 83. Or shod in iron, climbed the narrow stairs,
 84. And certain men-at-arms there were
 85. Whose images, in the Great Memory stored,
 86. Come with loud cry and panting breast
 87. To break upon a sleeper's rest
 88. While their great wooden dice beat on the board.
89. As I would question all, come all who can;
 90. Come old, necessitous, half-mounted man;
 91. And bring beauty's blind rambling celebrant;
 92. The red man the juggler sent
 93. Through God-forsaken meadows; Mrs. French,
 94. Gifted with so fine an ear;

[no break]

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76. Could, so he was harried, . . . ; NR.
 78. . . . neighbor . . . NR.
 81. . . . centuries 66.
 82. . . . men at arms, . . . NR-66.
 83. . . . stairs NR-66; . . . stair, 99A.
 84. . . . men at arms . . . NR-66.
 85. . . . great memory stored NR; . . . stored c.
 91. . . . celebrant, NR.

95. The m
 96. When
 97. Did al
 98. Who t
 99. Wheth
 100. As I d
 101. But I
 102. That a
 103. Go the
 104. For I
 105. Old le
 106. Bring
 107. All the
 108. For it
 109. Recko
 110. Plunge
 111. Or by
 112. Into th
 113. Does t
 114. Upon
 115. If on t
 116. From
 117. Cowar
 118. Or an

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95. . . . mire 66.
 96. . . . muses . . .
 101. . . . eyes,
 102. . . . gone, NR, c
 103. . . . therefore, b
 66; . . . Hanrah
 105. . . . wind NR-7
 107. . . . grave c.
 109. . . . unforekn
 116. From some great
 117. Cowardice, over
 118. . . . once NR, c;

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 creatures towards—
 hat—enough!
 her love
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 of this house.

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 narrow stairs,
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 Memory stored,
 ating breast
 st
 e beat on the board.

e all who can;
 ounted man;
 nbling celebrant;
 t
 ows; Mrs. French,

95. The man drowned in a bog's mire,
 96. When mocking Muses chose the country wench.

97. Did all old men and women, rich and poor,
 98. Who trod upon these rocks or passed this door,
 99. Whether in public or in secret rage
 100. As I do now against old age?
 101. But I have found an answer in those eyes
 102. That are impatient to be gone;
 103. Go therefore; but leave Hanrahan,
 104. For I need all his mighty memories.

105. Old lecher with a love on every wind,
 106. Bring up out of that deep considering mind
 107. All that you have discovered in the grave,
 108. For it is certain that you have
 109. Reckoned up every unforeknown, unseeing
 110. Plunge, lured by a softening eye,
 111. Or by a touch or a sigh,
 112. Into the labyrinth of another's being;

113. Does the imagination dwell the most
 114. Upon a woman won or woman lost?
 115. If on the lost, admit you turned aside
 116. From a great labyrinth out of pride,
 117. Cowardice, some silly over-subtle thought
 118. Or anything called conscience once;

[no break]

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95. . . . mire 66.
 96. . . . muses NR-80.
 101. . . . eyes,
 102. . . . gone, NR, C.
 103. . . . therefore, but . . . , NR; . . . therefore, but . . . Hanrahan c.
 66; . . . Hanrahan 68, 70.
 105. . . . wind NR-70.
 107. . . . grave C.
 109. . . . unforeknown unseeing NR, C.
 116. From some great . . . ,
 117. Cowardice, over some silly subtle . . . NR.
 118. . . . once NR, C; . . . once, 66.

d c.

119. And that if memory recur, the sun's
120. Under eclipse and the day blotted out.

III

121. It is time that I wrote my will;
122. I choose upstanding men
123. That climb the streams until
124. The fountain leap, and at dawn
125. Drop their cast at the side
126. Of dripping stone; I declare
127. They shall inherit my pride,
128. The pride of people that were
129. Bound neither to Cause nor to State,
130. Neither to slaves that were spat on,
131. Nor to the tyrants that spat,
132. The people of Burke and of Grattan
133. That gave, though free to refuse—
134. Pride, like that of the morn,
135. When the headlong light is loose,
136. Or that of the fabulous horn,
137. Or that of the sudden shower
138. When all streams are dry,
139. Or that of the hour
140. When the swan must fix his eye
141. Upon a fading gleam,
142. Float out upon a long
143. Last reach of glittering stream
144. And there sing his last song.
145. And I declare my faith:

[no break]

146. I mock
147. And cry
148. Death a
149. Till mar
150. Made lc
151. Out of h
152. Aye, sur
153. And fur
154. That, be
155. Dream a
156. Translu
157. I have p
158. With lea
159. And the
160. Poet's ir
161. And me
162. Memori
163. All thos
164. Man ma
165. Mirror-

166. As at th
167. The dav
168. And dro
169. When tl
170. The mo
171. On thei
172. And so

122. . . . men, NR-70.
124. . . . leap and . . . NR, C.
129. . . . cause . . . State NR; . . . State 66.
132. . . . and Gratton [misprint: corrected in the printing of January
1949] 79.
136. . . . horn NR, C.
137. . . . shower, NR-66.
138. . . . dry NR.
145. . . . faith; NR-70.

152. . . . , all. 99A.
156. The final Paradise.
159. . . . Greece NR, 66
164. . . . a superman, 1
165. Mirror resembling
166. And at . . . there;
168. . . . twig, layer .
. . . . 66.

he sun's
blotted out.

ill;

awn

re
to State,
pat on,

Grattan
fuse—

loose,

,
er

eye

n

146. I mock Plotinus' thought
147. And cry in Plato's teeth,
148. Death and life were not
149. Till man made up the whole,
150. Made lock, stock and barrel
151. Out of his bitter soul,
152. Aye, sun and moon and star, all,
153. And further add to that
154. That, being dead, we rise,
155. Dream and so create
156. Translunar Paradise.
157. I have prepared my peace
158. With learned Italian things
159. And the proud stones of Greece,
160. Poet's imaginings
161. And memories of love,
162. Memories of the words of women,
163. All those things whereof
164. Man makes a superhuman
165. Mirror-resembling dream.
166. As at the loophole there
167. The daws chatter and scream,
168. And drop twigs layer upon layer.
169. When they have mounted up,
170. The mother bird will rest
171. On their hollow top,
172. And so warm her wild nest.

[break]

152. . . . , all. 99A.

156. The final Paradise. NR.

159. . . . Greece NR, 66.

164. . . . a superman, NR; . . . superhuman, c, 68, 70.

165. Mirror resembling dreams. NR.

166. And at . . . there, NR, c; . . . there, 68, 70.

168. . . . twig, layer . . . layer; NR; . . . layer; c; . . . twigs, layer
. . . . 66.

i.
in the printing of January

173. I leave both faith and pride
 174. To young upstanding men
 175. Climbing the mountain-side,
 176. That under bursting dawn
 177. They may drop a fly;
 178. Being of that metal made
 179. Till it was broken by
 180. This sedentary trade.
181. Now shall I make my soul,
 182. Compelling it to study
 183. In a learned school
 184. Till the wreck of body,
 185. Slow decay of blood,
 186. Testy delirium
 187. Or dull decrepitude,
 188. Or what worse evil come—
 189. The death of friends, or death
 190. Of every brilliant eye
 191. That made a catch in the breath—
 192. Seem but the clouds of the sky
 193. When the horizon fades,
 194. Or a bird's sleepy cry
 195. Among the deepening shades.

1926

174. . . . men, NR, 66.
 175. That climb the mountain side, NR, 66; . . . mountain side, c, 68-80.
 180. The sedentary NR.
 181. . . . soul NR-70.
 184. . . . body NR, c, 68.
 185. . . . blood NR.
 186. . . . delirium, 66.
 187. . . . decrepitude NR, c.
 [between 188 and 189 a break] NR.
 191. . . . breath NR.
 193. . . . fades; c-80, 99.

1. Surely amor
 2. Amid the ru
 3. Life overflo
 4. And rains d
 5. And mount
 6. As though t
 7. And never s
 8. Or servile sl
9. Mere dream
 10. Had he not
 11. That out of
 12. The abounc
 13. As if some 1
 14. Out of the

PRINTINGS *The Dial*, J
 60, 68, 70, 73, 79, 80,
 TEXT Title. [under the
 nos. 213, 214, 215, 216
 Ancestral . . . D.

[stanzas numbered

3. . . . pains D.
 5. . . . rains, D, LM.
 6. . . . wills, D.
 7. . . . mechanical, D-
 8. . . . others
 10. But that he found n
 11. . . . self delight . .
 12. . . . jet though . .
 13. . . . sea-shell, flung

¹ See note, p. 827.

2. "On Woman" and "The Phases of the Moon" as expressions of a belief in reincarnation.

Notice How Yeats puts forth Soloman's love for Sheba as an example of the perfection he seeks yet realizes that were he to be reborn there is no guarantee that he (that is Yeats himself) might find himself in the same tormented state he now experiences. Here, the cycle of rebirth is equated with "the pestle of the moon/that pounds up all anew."

Notice How in a later poem "The Phases of the Moon" Yeats enlarges the lunar scenario by having two characters from his earlier stories, Owen Aherne and Michael Robartes, discuss the cycle of earthly incarnations outside Yeats lit tower window. In the first half (from new to full moon) individuality is the goal which is then relinquished on the back half. A final irony is that Aherne and Robartes may cease to exist when Yeats ceases writing the poem about them.

MOOLE

e vanished;
d sun;
id vanished,
ty years

vn

a town

aw

urses,
oon comes,
sums;
vn
glittering coach
the horses;
is worth a straw—
wn.

39; *Form* (London), April
3, 88, 99.

42) P-42.

THE WILD SWANS AT COC

166

On Woman

313
#2

1. May God be praised for woman
 2. That gives up all her mind,
 3. A man may find in no man
 4. A friendship of her kind
 5. That covers all he has brought
 6. As with her flesh and bone,
 7. Nor quarrels with a thought
 8. Because it is not her own.

 9. Though pedantry denies,
 10. It's plain the Bible means
 11. That Solomon grew wise
 12. While talking with his queens,
 13. Yet never could, although
 14. They say he counted grass,
 15. Count all the praises due
 16. When Sheba was his lass,
 17. When she the iron wrought, or
 18. When from the smithy fire
 19. It shuddered in the water:
 20. Harshness of their desire
 21. That made them stretch and yawn,
 22. Pleasure that comes with sleep,
- [no break]

PRINTINGS *Poetry* (Chicago), February 1916; 39; *Form* (London), April
1916; 42, 46, 48, 50, 54, 57, 58, 63, 73, 75, 79, 80, 88, 99.

TEXT

1. . . . woman,
2. . . . mind! P.
4. . . . kind, P.
6. . . . bone 39-42.
9. . . . denies P-63, 75.
10. . . . bible . . . 39, F; . . . The Bible . . . 42.
12. . . . queens; P; . . . queens 42, 46E, 48, 54-75, 88; . . . queens. 46A,
50.
19. . . . water, 39, P.

23. Shudder that made them one.
 24. What else He give or keep
 25. God grant me—no, not here,
 26. For I am not so bold
 27. To hope a thing so dear
 28. Now I am growing old,
 29. But when, if the tale's true,
 30. The Pestle of the moon
 31. That pounds up all anew
 32. Brings me to birth again—
 33. To find what once I had
 34. And know what once I have known,
 35. Until I am driven mad,
 36. Sleep driven from my bed,
 37. By tenderness and care,
 38. Pity, an aching head,
 39. Gnashing of teeth, despair;
 40. And all because of some one
 41. Perverse creature of chance,
 42. And live like Solomon
 43. That Sheba led a dance.

[between 23 and 24 a break] P.

24. . . . he . . . P-42.
 25. . . . me—(no, . . . , P; . . . me—no not here 39, F; . . . me—no not
 . . . , 42, 54-63, 75.
 28. . . . old; P; . . . old. 42.
 29. . . . when if . . . true 39-75, 88.
 30. . . . pestle . . . moon, P; . . . pestle . . . 39, F, 79.
 31. . . . anew,
 32. . . . again)—P.
 37. . . . care 39, F.
 38. Pity an . . . P; Pity an . . . head 39, F.
 39. . . . , despair—P; . . . teeth—despair, 39, F.
 41. . . . chance—P.

1. A
 2. T
 3. T
 4. I
 5. A
 6. I
 7. T
 8. T
 9. A
 10. V
 11. T
 12. A
 13. T
 14. T
 15. T
 16. T
 17. A
 18. V
 19. T
 20. A
 21. T
 22. T

PRINTINGS *Poetry* (Chica
 1916; 42, 46, 48, 50, 54, 5

TEXT

1. . . . still—P; Altho'
 3. . . . gray . . .
 4. . . . gray . . . P-42.
 5. . . . flies—P; . . . fi
 10. . . . hoped it would .
 12. . . . reality: P.
 13. . . . hate 39-42.
 16. . . . unreproved—P;
 18. . . . cheer—P.
 22. . . . catch cries . . .

12. That dream is a norm
the Devil
13. Destroy the view by cutting down an ash
14. That shades the road, or setting up a cottage
15. Planned in a government office, shorten his life,
16. Manacle his soul upon the Red Sea bottom.

-
12. . . . devil LR-80.
14. . . . road or . . . 44.
15. . . . Government . . . , 44.
-

1. *An old man cocked his ear upon a bridge;*
2. *He and his friend, their faces to the South,*
3. *Had trod the uneven road. Their boots were soiled,*
4. *Their Connemara cloth worn out of shape;*
5. *They had kept a steady pace as though their beds,*
6. *Despite a dwindling and late-risen moon,*
7. *Were distant still. An old man cocked his ear.*

8. *Aherne.* What made that sound?

Robartes.

A rat or water-hen

9. Splashed, or an otter slid into the stream.
10. We are on the bridge; that shadow is the tower,
[no break]

PRINTINGS 46, 48, 54, 57, 58, 62, 63, 75, 79, 80, 90, 99, 101.

TYPOGRAPHY As above in all printings.

Eds.' note: The speakers in the textual variants are the same as those in the definitive text.

TEXT Title. Book I / What the Caliph Partly Learned / I. The Wheel and the Phases . . . 62.

6. . . . late risen . . . , 46-75, 90.
7. . . . distant. An . . . 46-58.

¹ See note, p. 820.

11. And the light p
12. He has found, a
13. Mere images; c
14. Because, it may
15. From the far to
16. Sat late, or Shel
17. The lonely light
18. An image of my
19. And now he see
20. What he shall n

Aherne.

21. Who know it all
22. Just truth enoug
23. Will scarcely fin
24. Of all those trut
25. And when you h

26. *Robartes.* He wro
27. He had learnt fr
28. Said I was dead;

29. *Aherne.* Sing me
30. True song, thoug

31. *Robartes.* Twenty
32. The full and the r
33. Twenty-and-eight
34. The cradles that
35. For there's no hur
36. From the first cre
37. But summons to
38. Is always happy l
39. But while the mo

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14. . . . candle light
 15. . . . platonist 46-75.
 27. . . . had learned from
 28. . . . dead I chose to

own an ash
 ing up a cottage
 ce, shorten his life,
 ed Sea bottom.

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 South,
 ts were soiled,
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 h their beds,
 on,
 his ear.

or water-hen
 eam.
 the tower,

, 90, 99, 101.

nts are the same as those in

Learned / I. The Wheel and

11. And the light proves that he is reading still.
12. He has found, after the manner of his kind,
13. Mere images; chosen this place to live in
14. Because, it may be, of the candle-light
15. From the far tower where Milton's Platonist
16. Sat late, or Shelley's visionary prince:
17. The lonely light that Samuel Palmer engraved,
18. An image of mysterious wisdom won by toil;
19. And now he seeks in book or manuscript
20. What he shall never find.

Aherne.

Why should not you

21. Who know it all ring at his door, and speak
22. Just truth enough to show that his whole life
23. Will scarcely find for him a broken crust
24. Of all those truths that are your daily bread;
25. And when you have spoken take the roads again?

26. *Robartes.* He wrote of me in that extravagant style
27. He had learnt from Pater, and to round his tale
28. Said I was dead; and dead I choose to be.

29. *Aherne.* Sing me the changes of the moon once more;
30. True song, though speech: 'mine author sung it me.'

31. *Robartes.* Twenty-and-eight the phases of the moon,
 32. The full and the moon's dark and all the crescents,
 33. Twenty-and-eight, and yet but six-and-twenty
 34. The cradles that a man must needs be rocked in:
 35. For there's no human life at the full or the dark.
 36. From the first crescent to the half, the dream
 37. But summons to adventure and the man
 38. Is always happy like a bird or a beast;
 39. But while the moon is rounding towards the full
- [no break]

14. . . . candle light
15. . . . platonist 46-75.
27. . . . had learned from . . . 62, 90, 101.
28. . . . dead I chose to . . . 46, 48.

40. He follows whatever whim's most difficult
 41. Among whims not impossible, and though scarred,
 42. As with the cat-o'-nine-tails of the mind,
 43. His body moulded from within his body
 44. Grows comelier. Eleven pass, and then
 45. Athene takes Achilles by the hair,
 46. Hector is in the dust, Nietzsche is born,
 47. Because the hero's crescent is the twelfth.
 48. And yet, twice born, twice buried, grow he must,
 49. Before the full moon, helpless as a worm.
 50. The thirteenth moon but sets the soul at war
 51. In its own being, and when that war's begun
 52. There is no muscle in the arm; and after,
 53. Under the frenzy of the fourteenth moon,
 54. The soul begins to tremble into stillness,
 55. To die into the labyrinth of itself!

56. *Aherne.* Sing out the song; sing to the end, and sing
 57. The strange reward of all that discipline.

58. *Robartes.* All thought becomes an image and the soul
 59. Becomes a body: that body and that soul
 60. Too perfect at the full to lie in a cradle,
 61. Too lonely for the traffic of the world:
 62. Body and soul cast out and cast away
 63. Beyond the visible world.

Aherne. All dreams of the soul

64. End in a beautiful man's or woman's body.

65. *Robartes.* Have you not always known it?

[break]

41. . . . scarred 46A.
 45. Athenae . . . , 46-58, 63, 75; Athena . . . , 62, 79-90, 101.
 47. . . . heroes' 46-58, 63-80.
 52. . . . after 46-79 [changed to 'after,' in the January 1949 printing of 79].
 53. . . . moon 46-80.
 55. . . . itself 46A.

Aherne.

66. That those that w
 67. From death, and v
 68. Or from some blo
 69. They ran from cra
 70. Their beauty drop
 71. Of body and soul.

Robartes.

72. *Aherne.* It must be
 73. Is memory or fore
 74. When all is fed wi

75. *Robartes.* When th
 76. Are met on the wa
 77. Who shudder and
 78. Estranged amid th
 79. Caught up in cont
 80. Fixed upon images
 81. For separate, perfe
 82. Images can break
 83. Of lovely, satisfied.

84. *And thereupon wi*
 85. *Aherne laughed, th*
 86. *His sleepless candle*

87. *Robartes.* And after
 88. The soul remembe
 89. Shudders in many

71. . . . lovers' 46-
 76. . . . country men 46-9
 80. . . . thought, 46-79, 9
 81. For perfected, complet
 87. . . . moon: 62, 90, 101
 89. . . . changed. 90, 101.

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. . . , 62, 79-90, 101.

the January 1949 printing of

Aherne.

The song will have it

- 66. That those that we have loved got their long fingers
- 67. From death, and wounds, or on Sinai's top,
- 68. Or from some bloody whip in their own hands.
- 69. They ran from cradle to cradle till at last
- 70. Their beauty dropped out of the loneliness
- 71. Of body and soul.

Robartes.

The lover's heart knows that.

- 72. *Aherne.* It must be that the terror in their eyes
 - 73. Is memory or foreknowledge of the hour
 - 74. When all is fed with light and heaven is bare.

 - 75. *Robartes.* When the moon's full those creatures of the full
 - 76. Are met on the waste hills by countrymen
 - 77. Who shudder and hurry by: body and soul
 - 78. Estranged amid the strangeness of themselves,
 - 79. Caught up in contemplation, the mind's eye
 - 80. Fixed upon images that once were thought;
 - 81. For separate, perfect, and immovable
 - 82. Images can break the solitude
 - 83. Of lovely, satisfied, indifferent eyes.

 - 84. *And thereupon with aged, high-pitched voice*
 - 85. *Aherne laughed, thinking of the man within,*
 - 86. *His sleepless candle and laborious pen.*

 - 87. *Robartes.* And after that the crumbling of the moon.
 - 88. The soul remembering its loneliness
 - 89. Shudders in many cradles; all is changed,
- [no break]

- 71. . . . lovers' 46-57, 63, 75.
- 76. . . . country men 46-90, 101.
- 80. . . . thought, 46-79, 90, 101.
- 81. For perfected, completed, and . . . 90.
- 87. . . . moon: 62, 90, 101.
- 89. . . . changed. 90, 101.

90. It would be the world's servant, and as it serves,
 91. Choosing whatever task's most difficult
 92. Among tasks not impossible, it takes
 93. Upon the body and upon the soul
 94. The coarseness of the drudge.

Aherne. Before the full

95. It sought itself and afterwards the world.
 96. *Robartes.* Because you are forgotten, half out of life,
 97. And never wrote a book, your thought is clear.
 98. Reformer, merchant, statesman, learned man,
 99. Dutiful husband, honest wife by turn,
 100. Cradle upon cradle, and all in flight and all
 101. Deformed because there is no deformity
 102. But saves us from a dream.

Aherne. And what of those

103. That the last servile crescent has set free?
 104. *Robartes.* Because all dark, like those that are all light,
 105. They are cast beyond the verge, and in a cloud,
 106. Crying to one another like the bats;
 107. And having no desire they cannot tell
 108. What's good or bad, or what it is to triumph
 109. At the perfection of one's own obedience;
 110. And yet they speak what's blown into the mind;
 111. Deformed beyond deformity, unformed,
 112. Insipid as the dough before it is baked,
 113. They change their bodies at a word.

Aherne.

And then?

[break]

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90. . . . World's . . . , 46A.
 97. . . . book your 46-58, 63-79 [changed to 'book, your' in the
 January 1949 printing of 79].
 101. Deformed, because . . . 90, 101.
 107. But having . . . 90, 101.

114. *Robartes.* When all
 115. That it can take wh
 116. The first thin cresc
 117. *Aherne.* But the esc
 118. *Robartes.* Hunchbac
 119. The burning bow t
 120. Out of the up and
 121. Of beauty's cruelty
 122. Out of that raving t
 123. Deformity of body
 124. *Aherne.* Were not o
 125. Stand under the ro
 126. Beside the castle do
 127. Austerity, a place s
 128. That he will never
 129. He would never kn
 130. But take me for so
 131. I'd stand and mutt
 132. 'Hunchback and S
 133. Under the three la
 134. And then I'd stagg
 135. Day after day, yet
 136. *And then he laugh*
 137. *Should be so simpl*
 138. *And circled round*
 139. *The light in the to*

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115. . . . Nature fancy 46-
 1949 printing of 79]; .
 118. . . . saint . . . fool .
 120. . . . wagon wheel 46-
 121. . . . chatter,
 122. . . . tide is . . . 46, 4
 130. . . . country man; 46
 132. . . . saint . . . fool,'

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114. *Robartes.* When all the dough has been so kneaded up
115. That it can take what form cook Nature fancies
116. The first thin crescent is wheeled round once more.

117. *Aherne.* But the escape; the song's not finished yet.

118. *Robartes.* Hunchback and Saint and Fool are the last crescents.

119. The burning bow that once could shoot an arrow
120. Out of the up and down, the wagon-wheel
121. Of beauty's cruelty and wisdom's chatter—
122. Out of that raving tide—is drawn betwixt
123. Deformity of body and of mind.

124. *Aherne.* Were not our beds far off I'd ring the bell,
125. Stand under the rough roof-timbers of the hall
126. Beside the castle door, where all is stark
127. Austerity, a place set out for wisdom
128. That he will never find; I'd play a part;
129. He would never know me after all these years
130. But take me for some drunken countryman;
131. I'd stand and mutter there until he caught
132. 'Hunchback and Saint and Fool,' and that they came
133. Under the three last crescents of the moon,
134. And then I'd stagger out. He'd crack his wits
135. Day after day, yet never find the meaning.

136. *And then he laughed to think that what seemed hard*
137. *Should be so simple—a bat rose from the hazels*
138. *And circled round him with its squeaky cry,*
139. *The light in the tower window was put out.*

115. . . . Nature fancy 46-79 [changed to 'Nature fancy,' in the January 1949 printing of 79]; . . . Nature fancy, 80; . . . fancies, 90, 99, 101.
118. . . . saint . . . fool 46-58, 63-80.
120. . . . wagon wheel 46-75.
121. . . . chatter,
122. . . . tide is . . . 46, 48.
130. . . . country man; 46-90, 101.
132. . . . saint . . . fool,' . . . 46-58, 63, 80.

3. "Meditations in Time of Civil War" (1922) of Yeats's analysis of being a poet during political turmoil in Ireland.

In "Ancestral Houses" Yeats laments the failure of the

Irish aristocratic culture to prevent the encroaching civil war. In "My House" he retreats to his refuge (the tower) as if it could protect him and his family from the surrounding turmoil and in "My Table" he ~~praises~~ praises the Japanese tradition that apparently is changeless (symbolized by the samurai sword) with hollowed out western artifacts and dandified inheritors. In the next section "My Descendants" Yeats is forced to admit that his self-created artistic and personal life may be dissipated by wrong choices. He is further challenged by two separate visits from soldiers on opposing sides of the civil war (the IRA and the British mobilized Black and Tans). They are ready to die (in fact, one soldier is later found dead).

Yeats now reaches the point in "The Stares' nest by my window" of complete despair over anything to endure in Ireland and in his personal life: the disintegration of his defenses is equated to the crumbling walls of his tower in which starlings have built nests.

Yeats and the Irish people have allowed brutality to become an everyday occurrence and how is a poet supposed to react.

In the last section "I See Phantoms of hatred and of the heart's fullness and of the coming emptiness" Yeats moves from his personal predicament beyond the Irish civil war to record a shocking prophetic panoramic vision of what will be when violence becomes acceptable and people maintain their illusions. The end is more powerful since Yeats (as a speaker for the Irish liberation from Britain) does not exempt himself.

#3

I

ANCESTRAL HOUSES

1. Surely among a rich man's flowering lawns,
2. Amid the rustle of his planted hills,
3. Life overflows without ambitious pains;
4. And rains down life until the basin spills,
5. And mounts more dizzy high the more it rains
6. As though to choose whatever shape it wills
7. And never stoop to a mechanical
8. Or servile shape, at others' beck and call.

9. Mere dreams, mere dreams! Yet Homer had not sung
10. Had he not found it certain beyond dreams
11. That out of life's own self-delight had sprung
12. The abounding glittering jet; though now it seems
13. As if some marvellous empty sea-shell flung
14. Out of the obscure dark of the rich streams,

[no break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
60, 68, 70, 73, 79, 80, 88, 99.

TEXT Title. [under the general title of 'Meditations in time of Civil War,'
nos. 213, 214, 215, 216, 217, 218, 219, unnumbered and in that order] /
Ancestral . . . D.

[stanzas numbered I-V] LM.

3. . . . pains D.
5. . . . rains, D; LM.
6. . . . wills, D.
7. . . . mechanical, D-73, 88.
8. . . . others 60.
10. But that he found more substance there than dreams,
11. . . . self delight . . .
12. . . . jet though . . .
13. . . . sea-shell, flung D, LM.

¹ See note, p. 827.

th

reath—
sky

es.

. . . mountain side, c, 68-80.

15. And not a fountain, were the symbol which
 16. Shadows the inherited glory of the rich.
17. Some violent bitter man, some powerful man
 18. Called architect and artist in, that they,
 19. Bitter and violent men, might rear in stone
 20. The sweetness that all longed for night and day,
 21. The gentleness none there had ever known;
 22. But when the master's buried mice can play,
 23. And maybe the great-grandson of that house,
 24. For all its bronze and marble, 's but a mouse.
25. O what if gardens where the peacock strays
 26. With delicate feet upon old terraces,
 27. Or else all Juno from an urn displays
 28. Before the indifferent garden deities;
 29. O what if levelled lawns and gravelled ways
 30. Where slipped Contemplation finds his ease
 31. And Childhood a delight for every sense,
 32. But take our greatness with our violence?
33. What if the glory of escutcheoned doors,
 34. And buildings that a haughtier age designed,
 35. The pacing to and fro on polished floors
 36. Amid great chambers and long galleries, lined
 37. With famous portraits of our ancestors;
 38. What if those things the greatest of mankind
 39. Consider most to magnify, or to bless,
 40. But take our greatness with our bitterness?
-
15. . . . fountain (fountain, 68A) where the . . . D, LM, 68A.
 18. . . . in that . . . , D-60.
 22. . . . play D, LM.
 23. . . . house D-60.
 24. . . . marble's but LM, 60.
 25. Oh, what . . . D, 70, 73, 88; Oh . . . LM-68.
 29. Oh, what . . . D, 70, 73, 88; Oh . . . LM-68.
 32. . . . violence. D; . . . violence! LM, 60, 68E, 73, 88; . . . take out
 greatness . . . violence! 68A.
 38. . . . mankind, D-68.
 40. . . . bitterness. D; . . . bitterness! LM-73, 88.

1. An ancient bri
 2. A farmhouse t
 3. An acre of sto
 4. Where the syn
 5. Old ragged el
 6. The sound of
 7. Of every winc
 8. The stilted wa
 9. Crossing strea
 10. Scared by the
11. A winding sta
 12. A grey stone
 13. A candle and
 14. *Il Penseroso's*
 15. In some like
 16. How the dae
 17. Imagined eve
 18. Benighted tra

PRINTINGS *The Dial*, Ja
 60, 68, 70, 73, 79, 80, 88
 TYPOGRAPHY Line 14. [
 other printings.
 TEXT Title. Meditations

- [stanzas numbered
 2. . . . farm-house .
 7. . . . blows, D-60.
 9. That plunged in tr
 10. . . . a hundred co
 12. . . . fire-place . .
 13. . . . candle, and .
 16. . . . demonic . . .

the symbol which
of the rich.

the powerful man
1, that they,
it rear in stone
1 for night and day,
and ever known;
mice can play,
on of that house,
, 's but a mouse.

peacock strays
terraces,
displays
deities;
gravelled ways
on finds his ease
every sense,
ur violence?

med doors,
r age designed,
shed floors
; galleries, lined
ancestors;
st of mankind
to bless,
ur bitterness?

e . . . D, LM, 68A.

.M-68.

.M-68.

3, 68E, 73, 88; . . . take out

3, 88.

MY HOUSE

1. An ancient bridge, and a more ancient tower,
2. A farmhouse that is sheltered by its wall,
3. An acre of stony ground,
4. Where the symbolic rose can break in flower,
5. Old ragged elms, old thorns innumerable,
6. The sound of the rain or sound
7. Of every wind that blows;
8. The stilted water-hen
9. Crossing stream again
10. Scared by the splashing of a dozen cows;
11. A winding stair, a chamber arched with stone,
12. A grey stone fireplace with an open hearth,
13. A candle and written page.
14. *Il Penseroso's* Platonist toiled on
15. In some like chamber, shadowing forth
16. How the daemonic rage
17. Imagined everything.
18. Benighted travellers

[no break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
60, 68, 70, 73, 79, 80, 88, 99.

TYPOGRAPHY Line 14. [*Il Penseroso's* unitalicized] D-60. As above in all
other printings.

TEXT Title. Meditations . . . / [unnumbered: see no. 213] / My . . . D.

[stanzas numbered I-IV, stanza III being lines 20a-20j] LM.

2. . . . farm-house . . . , D.
7. . . . blows, D-60.
9. That plunged in stream . . . D-60.
10. . . . a hundred cows. D; . . . cows. LM, 60.
12. . . . fire-place . . . ,
13. . . . candle, and . . . D.
16. . . . daemonic . . . D, LM.

19. From markets and from fairs
20. Have seen his midnight candle glimmering.
21. Two men have founded here. A man-at-arms
22. Gathered a score of horse and spent his days
23. In this tumultuous spot,
24. Where through long wars and sudden night alarms
25. His dwindling score and he seemed castaways
26. Forgetting and forgot;
27. And I, that after me
28. My bodily heirs may find,
29. To exalt a lonely mind,
30. Befitting emblems of adversity.

-
20. Had seen D.
[between 20 and 20a, a break] D-60.
 - 20a. The river rises, and it sinks again;
 - 20b. One hears the rumble of it far below
 - 20c. Under its rocky hole.
 - 20d. What Median, Persian, Babylonian,
 - 20e. In reverie, or in vision, saw
 - 20f. Symbols of the soul, (soul 60)
 - 20g. Mind from mind has caught:
 - 20h. The subterranean streams,
 - 20i. Tower where a candle gleams,
 - 20j. A suffering passion and a labouring thought? D-60.
[between 20j and 21 a break] D-60.
 21. . . . have found it here. . . . D.
 24. . . . alarums D, LM.
 25. . . . cast-a-ways LM, 60, 68.

1. Two heavy
2. Where Sato
3. By pen and
4. That it may
5. My days ou
6. A bit of an
7. Covers its w
8. Chaucer ha
9. When it wa
10. Curved like
11. It lay five h
12. Yet if no ch
13. No moon; o
14. Conceives a
15. Our learned
16. That when
17. A marvellou
18. In painting
19. From father
20. And through
21. And seemed
22. Soul's beaut
23. Men and th

PRINTINGS *The Dial*, J
60, 68, 70, 73, 79, 80, 8
TEXT Title. Meditation

1. . . . tressels, . . . L
9. . . . house D-60.
10. . . . , moon lumino
11. . . . years; D-60.
13. . . . moon: only . . .
17. . . . accomplishment
18. . . . pottery went
19. . . . son, D.

e glimmering.

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III

A man-at-arms
spent his days

MY TABLE

sudden night alarms
med castaways

1. Two heavy trestles, and a board
2. Where Sato's gift, a changeless sword,
3. By pen and paper lies,
4. That it may moralise
5. My days out of their aimlessness.
6. A bit of an embroidered dress
7. Covers its wooden sheath.
8. Chaucer had not drawn breath
9. When it was forged. In Sato's house,
10. Curved like new moon, moon-luminous,
11. It lay five hundred years.
12. Yet if no change appears
13. No moon; only an aching heart
14. Conceives a changeless work of art.
15. Our learned men have urged
16. That when and where 'twas forged
17. A marvellous accomplishment,
18. In painting or in pottery, went
19. From father unto son
20. And through the centuries ran
21. And seemed unchanging like the sword.
22. Soul's beauty being most adored,
23. Men and their business took

[no break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
60, 68, 70, 73, 79, 80, 88, 99.

TEXT Title. Meditations . . . / [unnumbered; see no. 213] / My . . . D.

1. . . . tressels, . . . LM-68.

9. . . . house D-60.

10. . . . , moon luminous, D; . . . , moon luminous LM-68.

11. . . . years; D-60.

13. . . . moon: only . . . D-60.

17. . . . accomplishment

18. . . . pottery went

19. . . . son, D.

ight? D-60.

24. The soul's unchanging look;
25. For the most rich inheritor,
26. Knowing that none could pass Heaven's door
27. That loved inferior art,
28. Had such an aching heart
29. That he, although a country's talk
30. For silken clothes and stately walk,
31. Had waking wits; it seemed
32. Juno's peacock screamed.

-
24. . . . look, D.
 26. . . . none who pass . . . D, LM; . . . none can pass heaven's . . . 60;
 . . . heaven's . . . 68.
 27. Have loved . . . , D, LM.
 31. Had walking wits; . . . 79.
-

MY DESCENDANTS

1. Having inherited a vigorous mind
2. From my old fathers, I must nourish dreams
3. And leave a woman and a man behind
4. As vigorous of mind, and yet it seems
5. Life scarce can cast a fragrance on the wind,
6. Scarce spread a glory to the morning beams,
7. But the torn petals strew the garden plot;
8. And there's but common greenness after that.

[break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
 60, 68, 70, 73, 79, 80, 88, 99.

TEXT Title. Meditations . . . / [unnumbered: see no. 213] / My . . . D.

[stanzas numbered I-III] LM.

2. . . . fathers I . . . D-68.
3. To leave . . . D.
7. When the torn . . . ; D, LM.
8. . . . greenness . . . 60.

9. And what if
10. Through nat
11. Through too
12. Through too
13. May this lah
14. Become a ro
15. May build ir
16. Her desolatio

17. The Primur
18. Has made th
19. And I, that c
20. Seeing that l
21. For an old n
22. And decked
23. And know w
24. These stones

-
10. . . . soul LM.
 12. . . . fool, D; . . . fo
 13. And find a comfort in
 18. . . . move, D, LM.
 19. . . . prosperous D-60
-

1. An affable I
2. A heavily-bu
3. Comes crack

PRINTINGS *The Dial*, Ja
 60, 68, 70, 73, 79, 80, 8

TEXT Title. Meditations

[stanzas numbered I-

2. . . . heavily built F
- D, LM, 70, 73, 88.
3. . . . Civil War (war

k;
,
pass Heaven's door

y's talk
ly walk,
d

. none can pass heaven's . . . 60;

DANTS

s mind
t nourish dreams
an behind
t it seems
nce on the wind,
 morning beams,
e garden plot;
eanness after that.

: *London Mercury*, January 1923;

bered: see no. 213] / My . . . D.

THE TOWER

9. And what if my descendants lose the flower
10. Through natural declension of the soul,
11. Through too much business with the passing hour,
12. Through too much play, or marriage with a fool?
13. May this laborious stair and this stark tower
14. Become a roofless ruin that the owl
15. May build in the cracked masonry and cry
16. Her desolation to the desolate sky.

17. The Primum Mobile that fashioned us
18. Has made the very owls in circles move;
19. And I, that count myself most prosperous,
20. Seeing that love and friendship are enough,
21. For an old neighbour's friendship chose the house
22. And decked and altered it for a girl's love,
23. And know whatever flourish and decline
24. These stones remain their monument and mine.

-
10. . . . soul LM.
 12. . . . fool, D; . . . fool; LM.
 13. And find a comfort in it? May this tower D, LM.
 18. . . . move, D, LM.
 19. . . . prosperous D-60.
-

THE ROAD AT MY DOOR

1. An affable Irregular,
 2. A heavily-built Falstaffian man,
 3. Comes cracking jokes of civil war
- [no break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
60, 68, 70, 73, 79, 80, 88, 99.

TEXT Title. Meditations . . . / [unnumbered: see no. 213] / The . . . D.

- [stanzas numbered I-III] LM.
2. . . . heavily built Falstaffian . . . , 60, 68; . . . heavily built . . . ,
D, LM, 70, 73, 88.
3. . . . Civil War (war LM) D, LM.

4. As though to die by gunshot were
5. The finest play under the sun.
6. A brown Lieutenant and his men,
7. Half dressed in national uniform,
8. Stand at my door, and I complain
9. Of the foul weather, hail and rain,
10. A pear-tree broken by the storm.
11. I count those feathered balls of soot
12. The moor-hen guides upon the stream,
13. To silence the envy in my thought;
14. And turn towards my chamber, caught
15. In the cold snows of a dream.

-
7. . . . National . . . , D, LM.
 10. . . . pear tree D-88.
 11. . . . soot, D, LM.
-

THE STARE'S NEST BY MY WINDOW ¹

1. The bees build in the crevices
2. Of loosening masonry, and there
3. The mother birds bring grubs and flies.
4. My wall is loosening; honey-bees,
5. Come build in the empty house of the stare.

[break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923; 60, 68, 70, 73, 79, 80, 88, 99.

TEXT Title. *Meditations* . . . / [unnumbered: see no. 213] / *The Jay's Nest* . . . D; *Meditations* . . . / IV / *The* . . . 73, 88.

[stanzas numbered I-IV] LM.

4. . . . loosening, honey-bees (honey bees LM, 60) D-60; . . . honey-bees 68.

¹ See note, p. 827.

6. We are closed i
7. On our uncerta
8. A man is killed
9. Yet no clear fa
10. Come build in
11. A barricade of
12. Some fourteen
13. Last night they
14. That dead your
15. Come build in
16. We had fed the
17. The heart's gro
18. More substance
19. Than in our lov
20. Come build in t

-
6. . . . key turned d.
 12. . . . Civil War; (war; i
 16. We have fed . . . , D,
 17. . . . heart grows brutal
 19. . . . our loves; oh, hor
 60, 88) LM-73, 88.
-

I SEE PHANTOMS
FULLNESS AN

1. I climb to the t
2. A mist that is lik

PRINTINGS *The Dial*, Janu
 60, 68, 70, 73, 79, 80, 88, 9

DATE [lacking] D-60.

TEXT Title. *Meditations* .

[stanzas numbered I-V

1. . . . tower top . . . , I

¹ See note, p. 827.

gunshot were
er the sun.

and his men,
onal uniform,
nd I complain
, hail and rain,
y the storm.

red balls of soot
s upon the stream,
in my thought;
y chamber, caught
a dream.

VI

EST BY MY WINDOW¹

crevices
, and there
ng grubs and flies.
honey-bees,
pty house of the stare.
[break]

23; *The London Mercury*, January 1923;

[unnumbered: see no. 213] / *The Jay's*
/ IV / The . . . 73, 88.

honey bees LM, 60) D-60; . . . honey-

6. We are closed in, and the key is turned
7. On our uncertainty; somewhere
8. A man is killed, or a house burned,
9. Yet no clear fact to be discerned:
10. Come build in the empty house of the stare.
11. A barricade of stone or of wood;
12. Some fourteen days of civil war;
13. Last night they trundled down the road
14. That dead young soldier in his blood:
15. Come build in the empty house of the stare.
16. We had fed the heart on fantasies,
17. The heart's grown brutal from the fare;
18. More substance in our enmities
19. Than in our love; O honey-bees,
20. Come build in the empty house of the stare.

-
6. . . . key turned D.
12. . . . Civil War; (war; LM) D, LM.
16. We have fed . . . , D, LM.
17. . . . heart grows brutal . . . fare, D, LM; . . . fare, 60-73, 88.
19. . . . our loves; oh, honey-bees D; . . . ; oh, honey-bees; (honey-bees
60, 88) LM-73, 88.

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VII

I SEE PHANTOMS OF HATRED AND OF THE HEART'S
FULLNESS AND OF THE COMING EMPTINESS¹

1. I climb to the tower-top and lean upon broken stone,
 2. A mist that is like blown snow is sweeping over all,
- [no break]

PRINTINGS *The Dial*, January 1923; *The London Mercury*, January 1923;
60, 68, 70, 73, 79, 80, 88, 99.

DATE [lacking] D-60.

TEXT Title. Meditations . . . / [unnumbered: see no. 213] / I . . . D.
[stanzas numbered I-V] LM.

I. . . . tower top . . . , D-73, 88.

¹ See note, p. 827.

3. Valley, river, and elms, under the light of a moon
 4. That seems unlike itself, that seems unchangeable,
 5. A glittering sword out of the east. A puff of wind
 6. And those white glimmering fragments of the mist sweep by.
 7. Frenzies bewilder, reveries perturb the mind;
 8. Monstrous familiar images swim to the mind's eye.
9. 'Vengeance upon the murderers,' the cry goes up,
 10. 'Vengeance for Jacques Molay.' In cloud-pale rags,
 or in lace,
 11. The rage-driven, rage-tormented, and rage-hungry troop,
 12. Trooper belabouring trooper, biting at arm or at face,
 13. Plunges towards nothing, arms and fingers spreading wide
 14. For the embrace of nothing; and I, my wits astray
 15. Because of all that senseless tumult, all but cried
 16. For vengeance on the murderers of Jacques Molay.
17. Their legs long, delicate and slender, aquamarine their
 eyes,
 18. Magical unicorns bear ladies on their backs.
 19. The ladies close their musing eyes. No prophecies,
 20. Remembered out of Babylonian almanacs,
 21. Have closed the ladies' eyes, their minds are but a pool
 22. Where even longing drowns under its own excess;
 23. Nothing but stillness can remain when hearts are full
 24. Of their own sweetness, bodies of their loveliness.

[break]

-
3. . . . , river, elms, . . . D.
 7. Frenzies, bewilder, . . . ; LM, 60.
 9. 'Vengeance ('Vengeance 60) . . . up LM, 60.
 10. 'Vengeance . . . cloud pale . . . , LM; 'Vengeance . . . , 60.
 11. . . . rage driven, rage tormented, . . . rage hungry troop, (troop 60)
 LM-68.
 16. . . . vengeance (vengeance 60) LM, 60.
 17. . . . long delicate . . . , D, LM, 68; . . . long delicate . . . , aqua-
 marine . . . eyes 60.
 18. . . . backs, D-73, 88.
 19. . . . prophecies, LM, 60.
 23. . . . full. 60.

-
25. . . . cloud pale . . . , LM
 26. . . . lace 60.
 27. Of eyes . . . , D, LM; . . .
 29. . . . reverie D-60.
 31. . . . claw and . . . comp
 36. . . . oh, ambitious heart
 73, 88.
 39. . . . demonic . . . , D; .
 40. . . . aging D.

¹ See note, p. 827.

he light of a moon
eems unchangeable,
st. A puff of wind
gments of the mist sweep by.
urb the mind;
a to the mind's eye.

s,' the cry goes up,
' In cloud-pale rags,

d, and rage-hungry troop,
iting at arm or at face,
and fingers spreading wide
id I, my wits astray
nult, all but cried
s of Jacques Molay.

nder, aquamarine their

. their backs.
yes. No prophecies,
i almanacs,
ir minds are but a pool
der its own excess;
n when hearts are full
of their loveliness.

60.
'Vengeance . . . , 60.
rage hungry troop, (troop 60)

, 60.
. long delicate . . . , aqua-

25. The cloud-pale unicorns, the eyes of aquamarine,
26. The quivering half-closed eyelids, the rags of cloud
or of lace,
27. Or eyes that rage has brightened, arms it has made
lean,
28. Give place to an indifferent multitude, give place
29. To brazen hawks.¹ Nor self-delighting reverie,
30. Nor hate of what's to come, nor pity for what's gone,
31. Nothing but grip of claw, and the eye's complacency,
32. The innumerable clanging wings that have put out
the moon.
33. I turn away and shut the door, and on the stair
34. Wonder how many times I could have proved my worth
35. In something that all others understand or share;
36. But O! ambitious heart, had such a proof drawn forth
37. A company of friends, a conscience set at ease,
38. It had but made us pine the more. The abstract joy,
39. The half-read wisdom of daemonic images,
40. Suffice the ageing man as once the growing boy.

1923

-
25. . . . cloud pale . . . , LM.
 26. . . . lace 60.
 27. Of eyes . . . , D, LM; . . . lean 60.
 29. . . . reverie D-60.
 31. . . . claw and . . . complacency, (complacency 60) D-60.
 36. . . . oh, ambitious heart had . . . D-68; . . . oh, ambitious . . . 70,
73, 88.
 39. . . . demonic . . . , D; . . . half read . . . , LM-70.
 40. . . . aging D.

¹ See note, p. 827.

4. The Crazy Jane Poems (7 poems written between 1929 and 1932) in terms of the values that Jane embodied throughout her life. In "Crazy Jane and the Bishop" (1929) a furious Jane denounces a cleric who banished her boyfriend Jack who since died, in earthy caustic language that praises Jack and belittles the Bishop.

In "Crazy Jane Reproved" Jane dismisses the superficial displays of power (by Jehovah and Zeus) and holds in high esteem a spiral seashell as an emblem of form and femininity.

In "Crazy Jane on the Day of Judgment" we hear a dialogue between Jane who challenges Jack to accept her as she is and Jack agrees, but also implicit is Jane's acceptance of Jack's departure and her own demise and hope for a later reunion with Jack.

In "Crazy Jane and Jack the Journeyman" Jane accepts in advance Jack's inevitable departure, hopes to be reunited

with him and equates the moments of death with the moment of birth.

In "Crazy Jane on God" Jane counterbalances the inevitable extinguishing by time of human passions with a permanent everlasting nature of love with a vision of a seemingly ruined house with now visible flickering illuminations.

"Crazy Jane Talks with the Bishop" Now fortified by her newfound hard-won affirmation Jane refutes the Bishop's obsession with age and decay by saying that "fair and foul are near of kin, and fair needs foul."

Lastly, in "Crazy Jane Grows Old Looks at the Dancers" (1932) Jane pictures her relationship with Jack in the passionate love/hate dance of a boy and girl that Jane could stop but does not. In essence Jane has moved from sterile rage to a vision-inspired more complete understanding.

D OTHER POEMS

erate Speech

ve and fool,
chool,
he part,
, but cannot rule

s: though in each
ral speech,
port,
ne can reach

e we come.
room,
start.
other's womb

1931

ber 1932; 78, 79, 80, 99.

[note lacking] s.

Glendalough

tions ran
in
]

the older and more Irish way, so that
ts. [Yeats's note in 77, 78-99]

THE WINDING STAIR AND OTHER POEMS

3. And all my heart seemed gay:
4. Some stupid thing that I had done
5. Made my attention stray.
6. Repentance keeps my heart impure;
7. But what am I that dare
8. Fancy that I can
9. Better conduct myself or have more
10. Sense than a common man?
11. What motion of the sun or stream
12. Or eyelid shot the gleam
13. That pierced my body through?
14. What made me live like these that seem
15. Self-born, born anew?

June 1932

TEXT

10. . . . man. 77.
14. What bids me . . . 77.

*Words for Music Perhaps*¹

I

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CRAZY JANE AND THE BISHOP

1. Bring me to the blasted oak
2. That I, midnight upon the stroke,
[no break]

PRINTINGS *The New Republic*, 12 November 1930; *The London Mercury*,
November 1930; 77, 78, 79, 80, 99.

TYPOGRAPHY As above in all printings.

TEXT Title. Four Poems / [unnumbered: see no. 294] / Cracked Mary
and . . . NR; Eight Poems / [unnumbered: see no. 294] / Crazy . . .
LM; Words . . . / [under the general title of 'Words for Music Perhaps,'
nos. 276, 277, 279, 278, 280, 282, 284, 283, 286, 285, 289, 288, 287, 290,
291, 292, 293, 294, 295, 296, 297, 298, 299, 300, unnumbered and in that
order] / Crazy . . . 77.

¹ See note on *The Winding Stair and Other Poems*, p. 830.

3. (*All find safety in the tomb.*)
 4. May call down curses on his head
 5. Because of my dear Jack that's dead.
 6. Coxcomb was the least he said:
 7. *The solid man and the coxcomb.*
8. Nor was he Bishop when his ban
 9. Banished Jack the Journeyman,
 10. (*All find safety in the tomb.*)
 11. Nor so much as parish priest,
 12. Yet he, an old book in his fist,
 13. Cried that we lived like beast and beast:
 14. *The solid man and the coxcomb.*
15. The Bishop has a skin, God knows,
 16. Wrinkled like the foot of a goose,
 17. (*All find safety in the tomb.*)
 18. Nor can he hide in holy black
 19. The heron's hunch upon his back,
 20. But a birch-tree stood my Jack:
 21. *The solid man and the coxcomb.*
22. Jack had my virginity,
 23. And bids me to the oak, for he
 24. (*All find safety in the tomb.*)
 25. Wanders out into the night
- [no break]

3. All . . . tomb, NR-77.
 4. . . . call a curse out of the sky NR, LM.
 5. Ere the one or t'other die, NR, LM; . . . dead 77.
 6. None so old as he and I: NR, LM; 'Cockscomb' was . . . said 77.
 7, 14, 21, 28. . . . cockscomb. 77.
 8. . . . bishop . . . NR, LM.
 10. All . . . tomb, NR, LM; All . . . tomb. 77.
 15. . . . bishop . . . , NR, LM.
 17. All . . . tomb, NR-77.
 20. . . . birch tree . . . : NR.
 22. Set me by that oak, for he NR, LM; . . . virginity 77.
 23. That had my virginity (virginity, LM) NR, LM; . . . to that oak, . . . he, 77.
 24. All . . . tomb NR; All . . . tomb, LM, 77.

26. And there
 27. But shoul
 28. *The solid*

27. . . . spit. 77.

277

CRA

1. I care no
 2. All those
 3. All that s
 4. Can but
 5. Great Eu
 6. That cha
 7. *Fol de ro*
8. To roun
 9. Adorning
 10. With the
 11. Made th
 12. So never
 13. A roarin
 14. *Fol de ro*

PRINTINGS *The New Repu*
 November 1930; 77, 78, 79
 TYPOGRAPHY As above in
 TEXT Title. Four Poems /
 Reproved NR; Eight Poem
 LM; Words . . . / [unnu

[stanzas numbered I, I

1. . . . say; NR-77.
 2. . . . thunderstones, NR
 3. All those storms . . . |
 4. . . . heaven . . . ; NR
 8. . . . whorl 77.
 11. . . . heaven crack; NR
 13. . . . roaring ranting j

ie tomb.)
 s on his head
 Jack that's dead.
 ast he said:
 he coxcomb.

hen his ban
 ourneyman,
 e tomb.)
 sh priest,
 in his fist,
 ke beast and beast:
 he coxcomb.

n, God knows,
 ot of a goose,
 e tomb.)
 oly black
 pon his back,
 d my Jack:
 he coxcomb.

y,
 ak, for he
 e tomb.)
 e night
 k]

M.
 . . . dead 77.
 ockscomb' was . . . said 77.

b. 77.

. . . virginity 77.
 f) NR, LM; . . . to that oak, . . .

LM, 77.

26. And there is shelter under it,
27. But should that other come, I spit:
28. *The solid man and the coxcomb.*

27. . . . spit. 77.

II

277

CRAZY JANE REPROVED

1. I care not what the sailors say:
2. All those dreadful thunder-stones,
3. All that storm that blots the day
4. Can but show that Heaven yawns;
5. Great Europa played the fool
6. That changed a lover for a bull.
7. *Fol de rol, fol de rol.*
8. To round that shell's elaborate whorl,
9. Adorning every secret track
10. With the delicate mother-of-pearl,
11. Made the joints of Heaven crack:
12. So never hang your heart upon
13. A roaring, ranting journeyman.
14. *Fol de rol, fol de rol.*

PRINTINGS *The New Republic*, 12 November 1930; *The London Mercury*,
 November 1930; 77, 78, 79, 80, 99.

TYPOGRAPHY As above in all printings.

TEXT Title. Four Poems / [unnumbered: see no. 294] / Cracked Mary
 Reproved NR; Eight Poems / [unnumbered: see no. 294] / Crazy . . .
 LM; Words . . . / [unnumbered: see no. 276] / Crazy . . . 77.

[stanzas numbered I, II] NR, LM.

1. . . . say; NR-77.
2. . . . thunderstones, NR, LM.
3. All those storms . . . blot . . . 77.
4. . . . heaven . . . ; NR-77.
8. . . . whorl 77.
11. . . . heaven crack; NR, LM; . . . heaven . . . : 77.
13. . . . roaring ranting journey-man. LM; . . . roaring ranting . . . 77.

III

278

CRAZY JANE ON THE DAY OF JUDGMENT

1. 'Love is all
2. Unsatisfied
3. That cannot take the whole
4. Body and soul';
5. *And that is what Jane said.*

6. 'Take the sour
7. If you take me,
8. I can scoff and lour
9. And scold for an hour.'
10. *'That's certainly the case,' said he.*

11. 'Naked I lay,
12. The grass my bed;
13. Naked and hidden away,
14. That black day';
15. *And that is what Jane said.*

16. 'What can be shown?
17. What true love be?
18. All could be known or shown
19. If Time were but gone.'
20. *'That's certainly the case,' said he.*

PRINTINGS 77, 78, 79, 80, 99.

TYPOGRAPHY Lines 5, 10, 15, 20. [unitalicized] 77. As above in all other printings.

TEXT Title. Words . . . / [unnumbered: see no. 276] / Crazy . . . 77.

[between 4 and 5, 9 and 10, 14 and 15, 19 and 20 a break] 77.

4. . . . soul.' 77.
7. . . . me; 77.
10. . . . case' said 77; . . . , ' said she. 79.
11. . . . lay 77.
13. . . . away 77.
20. . . . case' said 77.

279

CRAZY JANE ANI

1. I know, alt
2. I tremble t
3. The more .
4. The sooner
5. For love is
6. Between th

7. A lonely gh
8. That to Ge
9. I—love's sl
10. My body i
11. Shall leap
12. In my mo

13. But were I
14. In an emp
15. The skein
16. When he t
17. Passing on
18. Mine mus

PRINTINGS 77, 78, 79, 80, 99.

TEXT Title. Words . . . / [u

[between 6 and 7 no brea

9. I, love's . . . ground
10. . . . tomb, 77.
14. . . . bed— 77.
16. When you turned your he
17. . . . night— 77.
18. Mine would walk, (walk

OF JUDGMENT

whole

re said.

r.
ase,' said he.

vay,

re said.

or shown
ie.'
ase,' said he.

alized] 77. As above in all other

d: see no. 276] / Crazy . . . 77.

15, 19 and 20 a break] 77.

d she. 79.

IV

279

CRAZY JANE AND JACK THE JOURNEYMAN

1. I know, although when looks meet
2. I tremble to the bone,
3. The more I leave the door unlatched
4. The sooner love is gone,
5. For love is but a skein unwound
6. Between the dark and dawn.

7. A lonely ghost the ghost is
8. That to God shall come;
9. I—love's skein upon the ground,
10. My body in the tomb—
11. Shall leap into the light lost
12. In my mother's womb.

13. But were I left to lie alone
14. In an empty bed,
15. The skein so bound us ghost to ghost
16. When he turned his head
17. Passing on the road that night,
18. Mine must walk when dead.

PRINTINGS 77, 78, 79, 80, 99.

TEXT Title. Words . . . / [unnumbered: see no. 276] / Crazy . . . 77.

[between 6 and 7 no break] 79.

9. I, love's . . . ground
10. . . . tomb, 77.
14. . . . bed— 77.
16. When you turned your head
17. . . . night— 77.
18. Mine would walk, (walk 78-80) being dead. 77-80.

v

280

CRAZY JANE ON GOD

1. That lover of a night
2. Came when he would,
3. Went in the dawning light
4. Whether I would or no;
5. Men come, men go,
6. *All things remain in God.*

7. Banners choke the sky;
8. Men-at-arms tread;
9. Armoured horses neigh
10. Where the great battle was
11. In the narrow pass:
12. *All things remain in God.*

13. Before their eyes a house
14. That from childhood stood
15. Uninhabited, ruinous,
16. Suddenly lit up
17. From door to top:
18. *All things remain in God.*

19. I had wild Jack for a lover;
20. Though like a road
21. That men pass over
22. My body makes no moan
23. But sings on;
24. *All things remain in God.*

PRINTINGS 77, 78, 79, 80, 99.

TYPOGRAPHY As above in all printings.

TEXT Title. Words . . . / [unnumbered: see no. 276] / Crazy . . . 77.

5. . . . go: 78; . . . go; 79, 80, 99.
 21. Men have passed over
 22. . . . body has not moaned 77.
 23. . . . on: 78-80, 99.

281

CRAZY JANE

1. I met the B
2. And much
3. 'Those brea
4. Those veins
5. Live in a h
6. Not in some

7. 'Fair and fo
8. And fair ne
9. 'My friends
10. Nor grave
11. Learned in
12. And in the

13. 'A woman
14. When on l
15. But Love h
16. The place
17. For nothing
18. That has n

PRINTINGS 78, 79, 80, 99.

TEXT [no variants]

GOD

ight
ould,
ning light
or no;
go,
in God.

e sky;
d;
neigh
battle was
ass:
in God.

a house
ood stood
nous,
:
in God.

for a lover;
ad
ver
no moan
in God.

see no. 276] / Crazy . . . 77.

281

CRAZY JANE TALKS WITH THE BISHOP

1. I met the Bishop on the road
2. And much said he and I.
3. 'Those breasts are flat and fallen now,
4. Those veins must soon be dry;
5. Live in a heavenly mansion,
6. Not in some foul sty.'

7. 'Fair and foul are near of kin,
8. And fair needs foul,' I cried.
9. 'My friends are gone, but that's a truth
10. Nor grave nor bed denied,
11. Learned in bodily lowliness
12. And in the heart's pride.

13. 'A woman can be proud and stiff
14. When on love intent;
15. But Love has pitched his mansion in
16. The place of excrement;
17. For nothing can be sole or whole
18. That has not been rent.'

PRINTINGS 78, 79, 80, 99.
TEXT [no variants]

VII

282

CRAZY JANE GROWN OLD LOOKS
AT THE DANCERS

1. I found that ivory image there
 2. Dancing with her chosen youth,
 3. But when he wound her coal-black hair
 4. As though to strangle her, no scream
 5. Or bodily movement did I dare,
 6. Eyes under eyelids did so gleam;
 7. *Love is like the lion's tooth.*

 8. When she, and though some said she played
 9. I said that she had danced heart's truth,
 10. Drew a knife to strike him dead,
 11. I could but leave him to his fate;
 12. For no matter what is said
 13. They had all that had their hate;
 14. *Love is like the lion's tooth.*

 15. Did he die or did she die?
 16. Seemed to die or died they both?
 17. God be with the times when I
 18. Cared not a thraneen for what chanced
- [no break]

PRINTINGS *The New Republic*, 12 November 1930; *The London Mercury*,
November 1930; 77, 78, 79, 80, 99.

TYPOGRAPHY As above in all printings.

TEXT Title. Four Poems / [unnumbered: see no. 294] / Cracked Mary
and the . . . NR; Eight Poems / [unnumbered: see no. 294] / Crazy
Jane and the . . . LM; Words . . . / [unnumbered: see no. 276] /
Crazy . . . 77.

6. . . . gleam: 78.
10. . . . dead NR-77.
12. For, no . . . said,
13. . . . hate: 78.
16. Seem to die (die, 77) or . . . ? NR-77.
18. Care not . . . NR.

19. So that I had t
20. Such a dance a
21. *Love is like the*

20. . . . danced; 77.

283

1. I went
2. To sin
3. My fa
4. And y

5. Anoth
6. That
7. To ho
8. I sat

9. And t
10. When
11. Saw l
12. Or yc

PRINTINGS *The New Republic*

TEXT Title. [under the head
285, 286, 287 unnumbered
. . . / [unnumbered: see r

2. . . . two 77.
3. . . . man NR, 77.
7. . . . upright, NR, 79; . . .
10. . . . told NR, 77.
12. Or a young . . . ? 77.

OLD LOOKS

EERS

there
youth,
coal-black hair
, no scream
I dare,
gleam;
th.

ome said she played
d heart's truth,
m dead,
his fate;
d
eir hate;
th.

?
ey both?
hen I
what chanced

ber 1930; *The London Mercury*,

l: see no. 294] / Cracked Mary
umbered: see no. 294] / Crazy
[unnumbered: see no. 276] /

7.

19. So that I had the limbs to try
20. Such a dance as there was danced—
21. *Love is like the lion's tooth.*

20. . . . danced; 77.

VIII

283

GIRL'S SONG

1. I went out alone
2. To sing a song or two,
3. My fancy on a man,
4. And you know who.
5. Another came in sight
6. That on a stick relied
7. To hold himself upright;
8. I sat and cried.
9. And that was all my song—
10. When everything is told,
11. Saw I an old man young
12. Or young man old?

PRINTINGS *The New Republic*, 22 October 1930; 77, 78, 79, 80, 99.

TEXT Title. [under the heading 'Seven Poems,' nos. 283, 284, 288, 289, 285, 286, 287 unnumbered and in that order] / Girl's . . . NR; Words . . . / [unnumbered: see no. 276] / Girl's . . . 77.

2. . . . two 77.
3. . . . man NR, 77.
7. . . . upright, NR, 79; . . . upright: 78.
10. . . . told NR, 77.
12. Or a young . . . ? 77.