

*The “Shift” of Emotional Focus in William  
Butler Yeats’s Poetry from 1880s to 1920s*

**The Textual Analysis of Images Regarding Self and Nation and Its  
Shift**

**A Thesis**

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**the Faculty of the Graduate School  
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of Master of Art**

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**ABSTRACT OF THE THESIS**

***The “Shift” of Emotional Focus in William Butler  
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By

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Millersville University, 2020

Millersville, Pennsylvania

Directed by (Timothy Miller)

**Abstract**

**STATEMENT OF PROBLEM**

The task or purpose of this research would be: through the illustration of the “Shift” of emotional focus in W. B. Yeats’s poetry between Self and Nation in two different periods of his creative writing through the textual analysis of images adopted by Yeats in his poetry collection. By reading the complete collection of Yeats’s poetry and part of his plays with poetic stanzas in different stage of writing, the images appearing in his series of poems represented the emotional focus of Self or Nation with difference adjectives. Why different images are chosen in different stages of his creative writing; why Yeats preferred mysterious images from the Irish mythologies but later alter his like and turned to a more patriotic and transformational connotation through realistic images; why he at first expressed his emotions through the choice of images for himself more but later for Ireland more. The analysis of these questions is based on first hand reading and contemplation as the reflection on the holistic and integrated impression of Yeats emotional focus provided a new angle of comprehension, which could be seen through the original logic tracing back to the dynamic features of W. B. Yeats’s unique literary experiences. In addition, as a poet, a social activist, a playwright, a politician, an artist, a passionate lover, an enthusiastic and a

spiritual figure, Yeats's gift in poetry writing with his ingenuity also presented a very beautiful portfolio of his poetic imagery.

### **SUMMARY OF INVESTIGATION**

The structure of the thesis will set firstly in the interaction between the components of W. B. Yeats's "Shift" of emotional focus, Nation and Self, through different stages from 1880s to 1920s. There were three chapters following the chronological development of the W. B. Yeats's life and his poetry writing. Thus, the time span from 1880s to 1920s had been divided into two stages: the Romantic and the Realistic, each of which will construct as the independent section while still be in coherence with each other. In the end, there will be a conclusive statement presenting the merits of W. B. Yeats's "Shift" from the perspective of Self and Nation and its relation in between. Instead of concerning solely the characteristics of each stage, this chapter will reflect on the framework, the implication and the motive behind W. B. Yeats's "Shift" of emotional focus. Finally, the conclusion gives a summary on the whole thesis, leaving the space for readers to criticize as well as speculate. The major methodologies of this paper were textual analysis of poetic imageries and comparative method. The mostly-adopted method in Literature study is textual analysis, where the direct reference source are the supporting details of the thesis statement, and "it is a way for researchers to gather information about how other human beings make sense of the world"(Columbia.edu) ; the comparative method will also be adopted in regard to the Yeats research both in the context of Chinese translation and English original context.

Key Words: W. B. Yeats; Shift; emotional focus; Self; Nation; poetry

**Signature of Investigator** \_\_\_\_\_ **Date** \_\_\_\_\_

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## Introduction

William Butler Yeats was one of the pioneering figures in the arena of Anglo-Irish Literature in the period of Realism. The poetic style of his works was diverse and dynamic and his poetic craftsmanship was glorious and mysterious. In addition to the various perspectives of literal research on Yeats's works, one thing to be noticed was that there was an integrated demonstration of emotional focus in his work throughout his life, which could be included in two key words: Self and Nation. Self here indicated the poetic expressions of Yeats himself in the poetry as the imagery reference, and Nation here indicated Ireland at his time where he held his hope and the political expectation for, as a united and strong nation. The relation between Self and Nation in Yeats's poetry was also dynamic and lively. The presentation of the two aspects and the interactive relation composed the sophisticated but also evolutionary poetic rhythm in his work during 1880s to 1920s. The "Shift" in the panorama of poetry embraced William Butler Yeats's comprehensive experiences of life and art through time, which refers to the constant change of theme and focus between words in his creative writings as a whole back and forth; the constant change of images and aesthetic representation between lines by employing expressions that could (hopefully) project the abstract feelings into tangible and specific substance in readers' mind; the constant change of rhythm between stanzas using figurative speech (metaphor as a constantly appearing device) to reach the poetic effects that readers could relate to the feelings expressed in his works. Generally, the two components in the "Shift" could be concluded as the convergence of his spiritual world: the emotional focus on Self and on Nation. The former refers to personal feelings, personal affairs and personal belief; the latter refers to the nation's destiny, the nation's spirits and the nation's culture as the projection of his concerns and expectation of Ireland. The shifting relation between Self and Nation in Yeats's poetry during 1880s to 1920s presented a structural shift through time. The "Shift" here provides a new angle for readers to observe Yeats's artistic vision from the macroscopic and empirical perspective. Based on textual analysis on Yeats's poetry and poetics, furthermore the thesis on the emotional "Shift" was a relatively new interpretation of the multi-dimensional expression of time and space through Yeats's poetry: from early Yeatsian poetic expression to mid-age Yeatsian poetic expression; from the angle of being a

Romanticist\* to the angle of being a Realist†; from the emotional focus on Self to the emotional focus Nation and vice versa; from being radical and eccentric to being rational and patriotic. The concentration of the thesis will concern Self and Nation, and the implication out of these two elements as well as the “Shift” between the two. The emphasis of the emotional focus was in dynamic change. The emphasis of this thesis was to analyse its structure, characteristics, and the nature of the dynamism from the Romantic Stage of Yeats’s artistic life and writing career to the Realistic stage from 1880s to 1920s. The division of the stages in Yeats’s life and his poetry writing has attained recognition from academia, which could be illustrated as follows: the Romantic Stage and the Realistic stage. From longitudinal perspective, the characteristics of the “Shift” were collectively demonstrated in the counterbalanced relationship between Self and Nation; while, from latitudinal perspective, the characteristics of the “Shift” were collectively demonstrated in the multi-layers of his magical imagination and immense sensibility through the timeline from the Romantic Stage to the Realistic stage. The connotation of “Shift” lies not in the stiff scientific definition, for poetry was one of the purest and most liberal genres in literature and it shall never be confined and regulated by the limited rules and theories in traditional academic literature criticism. Thus, “Shift” was more of a metaphorical expression from the perspective of arts and aesthetics. Sublime and open as poetry has always been, its aim was to cultivate and enrich spiritual and artistic taste, thus one can excel oneself under the inspiration provided by the great minds in arts and humanity like Yeats.

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\* The term “Romantic” is applied to describe literature, music or art, especially of the 19th century, that is concerned with strong feelings, imagination and a return to nature, rather than reason, order and intellectual ideas, and it also used to refer to the idea that having an attitude to life where imagination and the emotions are especially important; not looking at situations in a realistic way. Here the term is adopted to illustrate the artistic style of Yeats poetic writing featuring the emotional focus on Inner perspective such as Self more than the outer perspective such as Nation.

† The term “Realistic” is applied to describe the state that representing things as they are in real life which also means to accept in a sensible way what it is actually possible to do or achieve in a particular situation. Here the term is adopted to illustrate the artistic tendency of the change of style in Yeats poetic writing featuring the emotional focus on outer perspective such as Nation more than Inner perspective such as Self more than the



## Literature Review

The “Shift” of the emotional focus between the Self and Nation in William Butler Yeats’ poetry from 1880s to 1920s was the demonstration of Yeats’s artistic thoughts, poetic principles, philosophical meditation, and the religious enquires on humanity, history, destiny and the future for his nation as well as his life-long pursuit of artistic temperament where he could dwell his restless soul. All these were not only the theme of his poetry and poetics, but also the analytical perspective of his live perspective in his general aesthetic which was indeed a comprehensive term to seek for very scientific and logical definition. For there was no “theory” that could possibly confine the free and pure spirits residing in his poetry. Besides, the mission of literature reaches far more than just to provide consolidated knowledge or, and a concrete statement of a thesis was also quite limited in face of the sublime and open-minded inspiration and beauty in literature. Aiming at encouraging more profound innovation under the calling from the greatest minds of all time, the creative writing of literature should also embrace the appreciation from people of any background. Irish Literature endures a long history and it consists of Celt Literature and Anglo-Irish Literature. Celt Literature could trace back to more than 1000 years ago while Anglo-Irish literature could only find its root around the 1800s in both British and Irish, which determined the unique characteristics of its own. And the development of Anglo-Irish literature consists of three historical stages: the localization of Anglo-Irish Literature, the Independence of Anglo-Irish Literature, and the Realisticization of Irish Literature (“Celtic Literature.”).

The development of Yeats Studies in China synchronized with the research on his poetic works through translation, especially after his winning of Nobel Prize in 1923.\* And the first climax of “Yeats Studies” did not come until Yeats’ sudden death in 1939 at age of seventy- three (“W.B. Yeats”).

Though there might be scattered evidences indicating that research in the western academic

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\* Note: The major references for this thesis come from the Vantage version of Yeats’s Poetry Collection and its notes as the annotated textual analysis together with literature criticism journals and biographies in various version from diverse perspective.

arena on W. B. Yeats and his works had made its debut earlier than his wining of the Nobel, still, only the climax was worthy of the attention to be studied further. Just as what W. H. Auden stated in his marvellous elegy poem “In Memory of Yeats”:

*The words of a dead man/ were modified in the guts of the living.*

("Memory W.B. Yeats")

which constituted one of the most influential pieces of W. B. Yeats criticism ever published.

According to *The Cambridge Introduction to the W. B. Yeats* published in 2008, there were various versions of W. B. Yeats’s bibliographies including the scholarly editions, and autobiographies. W. B. Yeats had had the habit of recording his thoughts. For most of the occasions, such behaviour was serving as a clearance of mind or the recording of the contemplation. Yet, later when he started to revise his works over and over again, some of the notes were remade as an accurate chronicle of his thoughts during the creative writing of literature works. While others scholars held the opinions that the remarks from the author himself might not be the sufficient or reliable reference due to the lacking in the objective viewing from other critic peers in his time. In regard, the bibliography concerning the emotional “shift”, the relationship between Self and Nation would be largely based on the textual analysis of the original text from was diction, choice of images, figurative speech, the interpretation of the stanza instead of the theoretical and speculative contemplation.

In Allan Wade’s *A Bibliography of the Writings of W. B. Yeats* published in 1958, it documented most of Yeats’s books together with his contributions to periodicals and with the monographs assembled by others. It also catalogued early studies of W. B. Yeats’s work, which provided information about radio broadcasts, translations, letters as well as annotated bibliography for his own poetry, and his sister Elisabeth’s press.

In *The Poetry of W. B. Yeats* published in 1941, Louis MacNeice did mentioned about the argument regarding his focus and interest of his fellow Irishman were in the matter of Ireland, which gradually led him to synthesize his Romanticism and fantasies into his poetic works from 1880s to 1920s. There were also many other scholars who focus on the intensive textual analysis,

and Louis MacNeice's merits was that he helped to balance scepticism and sympathy about Yeats which helped readers and scholars to take W. B. Yeats's artistic convictions more seriously.

Richard Ellmann was the pioneering Yeats expert after WWII, who was also remembered not only for his work *W. B. Yeats: The Man and the Masks* but also for *The Identity of W. B. Yeats*, both focusing on the poetry's thematic and stylistic development. From Ellmann's view, W. B. Yeats constructed a cohesive and artistic identity not through the expressing in the system of unchanging beliefs, but through "repeatedly re-engaging a nexus of irresolvable conflicts (Holdeman 120)." Together, Ellmann's two books convinced quite a few critics that the Yeats's esoteric convictions were too coherent and profound to be dismissed as nonsense. The topics on the affiliation between British and Irish literature were taken into consideration as the research focus of on W.B Yeats in 1940s gave way to the 50s, 60s, and 70s in Yeats's poems. The inclination of such connection occurred in conjunction with a more general reassessment of literary Realism's relationship to Romantic writing following the lead of T. S. Eliot who emphasized on stressing the Realisticity of W. B. Yeats to serve the purpose of boosting the value of Realism and advocated the underestimation of Romanticism.

Concerning the relationship between the late generation of Romanticists and the early Realisticist, there were also studies cover the topic. W. B. Yeats's attitudes toward Shelley received attention in two important studies published in 1970, Harold Bloom's *Yeats* and George Bornstein's *Yeats and Shelley*. Bornstein's second book *Transformations of Romanticism in Yeats, Eliot, and Stevens* published in 1976, placed W. B. Yeats in both Romantic and Realisticist contexts.

In 1947, Northrop Frye's influential "W. B. Yeats and the Language of Images" called attention to the poet's Romantic inheritance. Later, Graham Hough published *The Last Romantics* published in 1949, which set W. B. Yeats in the context of Victorian figures as John Ruskin, D. G. Rossetti, William Morris, and Walter Pater. One of the subsequent works in Frye's essays helped to inspire was Hazard Adams's *Blake and Yeats: The Contrary Vision* published in 1955. It provided a rather clear statement in regard of the analysis of Yeats' Romanticism.

Helen Vendler developed the provocative argument that *A Vision* can be read less as a

statement of belief than as an exercise in literary history and poetic theory. Through her academic book *Our Secret Principle: W. B. Yeats and Lyric Form* published Oxford University Press in 2007 presented a creative perspective on W. B. Yeats's Lyrical Poems from various literary aspects. And the book contained the detailed analysis on the musicality, images and format of Yeats's poems, and provided a very unique point of view for the future readers and scholars to ponder from the aspect of the composition of poem instead of lingering in the general artistic speculation.

In O'Hara's "The Divisions of W. B. Yeats Studies", the relatively global picture about process of Yeats' poetic development from Romantic Stage, Realistic stage to final stage was quite insightful and apprehensive, which might be helpful in the general introduction and analysis of the transformation of W. B. Yeats's Poetics. The chapter introduced the summarized version of W. B. Yeats's poetics as well as the political ideas and the involvement of social movement.

In Yvor Winters's "The Poetry of W. B. Yeats." it was not surprising to see W. B. Yeats's work being compiled under the category of British Literature, for according to the British Literature History, Anglo-Irish Literature was a newly developed Literature trend as the reflection of the historical society.

While the study on W. B. Yeats in China remains in rather fundamental level due to the relatively limited communication in politics, in finance and economy as well as in culture and education in Yeats studies. Though, W. B. Yeats might be considered as a *peculiar personae* for numerous reasons out of English and Irish language and culture circle: his rebellious mind, his seeking for personal system of religious theory to explore the world, and his artistic theory such as "Mask Theory" and "Gyre System" etc. *The Western Literature History* published by Zhejiang University Press in 2013 also cast light on the basic literary theory and criticism on Yeats works and artistic thoughts. Also, by creating critically literary essays (Lu Jianzhong et al[吕健忠]). W. B. Yeats's also rejuvenated the literary theory, so-called "high theory" at that time which brings the refreshing ideas to enrich the development of the both creative writing of poetry as well as the

theoretical construction.\*

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\*The choice on which editions of W. B. Yeats's collections to read was also a quite sophisticated issue. W. B. Yeats's constant revisions of previous works made it a complex matter to achieve authenticity and originality, especially in the case of his poems. The recommended editions is Richard J. Finneran's *The Poems, Revised* (1989) and *The Collected Poems of W. B. Yeats* (1933), for W. B. Yeats spent much of year 1931 and 1932 correcting proofs for a multi-volume *Edition de Luxe* of his collected works that never reached the public readers for numerous economic reasons. Though, it turned out to be the last collected edition of the poetry to appear during the poet's lifetime

## Chapter One

### The Emotional Focus in W. B. Yeats's Romantic Stage and the "Shift" (1880s-1890s)

1880s to 1890s was one of the dominant periods for "Shift" of emotional focus in W. B. Yeats's early poetry writing and the feature of this stage would be "Romanticism"\* . The two major elements of emotion focus interacting with each other in this stage were Mysterious Self and Mythological Nation. Yeats's mastery of mythological images he developed in his early childhood was one of the major figurative devices for his lifelong creative writing. when he was spending his summer vocation in his hometown in Sligo, he heard the fantasy stories and fairy-tale about the emergence of elf and other enchanted creatures, which had evoked his artistic and aesthetic and mysticism and mythological reference in his early creative writing as a reflection of his curiosity in supernatural existence.

The Mysterious Self, as the former element, refers to the emotional focus demonstrated through collection of poems by using the images of mysterious connotation related to his personal poetic world as his notes here:

*When I first wrote I went here and there for my subjects as my reading led me, and preferred to all other countries Arcadia and the India of romance, but presently I convinced myself ... that I should never go for the scenery of a poem to any country but my own, and I think that I shall hold to that conviction to the end.*

("William Butler Yeats")

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\* Note: Romanticism, according to Britannica, refers to an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th-century Neoclassicism in particular ("Romanticism"). Here in this paper, Romanticism and Romantic are defined as the highly imaginative, mysterious, introvert and mythological atmosphere created by Yeats in his poetry using the images from mythology, legendary, fairy tales, folklore etc. to illustrate his emotional focus on either Self or Nation in different stages of his poetic writing.

The Mythological Nation, as the later element, refers to Yeats's intellectual interest towards the mythological implications embodied in his poetry from Irish legends, Irish folklore, and Irish ballads and songs. Despite the fact that there were indeed abundant differences between the presentation of mysticism in W. B. Yeats's personal feelings in his poetry and mythology in his reference to Ireland in his poetry in the Romantic Stage: the tone in Mythological Nation was more powerful and penetrating, less dreamy and childlike than Mysterious Self; however, both of the elements in emotional focus were derived from the deep-rooted Romanticism in this Romantic Stage. Poetry to W. B. Yeats was more profound and passionate than anything: it was like a silent but permanent soul mate and companion. Through poetry, he could connect to a higher existence with sense of elevation, salvation and incarnation. Most literary critics perceived the ideas that mysticism in W. B. Yeats's life and his poetry as an inappropriate mindset in consideration of his curiosity towards occult that he was so obsessed with, which might be regarded as nothing more than the anti-intellectual and personal foolishness, and should be steered clear of. While W. B. Yeats himself admitted that, without the interest and engagement in the mysticism, he might have lost his inspiration to the greatest works in his writing career.

### **1.1 The Emotional Focus on the Mysterious Self in W. B. Yeats's Romantic Stage**

Poetry, from Yeats' perspective, was the free expression of his emotion, which was also the demonstration of his idealized and subjective reflection of both the world and the poets themselves. Poetry was like flow and stream gently touching the very deep part of Yeats' soul. The stanza and line concerned the interaction between the poet and the energy of the world. Subjectivity and emotion expressed in poetry and other genres of poetry writing might be regarded unreliable or even inferior in the mind of science and logic with objectivity and empirical inquiry. As for the Mysterious Self in W. B. Yeats's poetry, it was also a figurative and speculative mask for Yeats to express his mind. It was merely a reference of one element in W. B. Yeats's emotional focus "Shift" created by him using imagery in the poetry as the medium. W. B. Yeats had encountered wide variety of cultures all his life, especially when he was young enough with keen eyes to capture the unusual, and then old enough with mature wisdom to condense the extraordinary. And there was one peculiar connection between his poetry writing and his study

in supernatural subjects, and that was W. B. Yeats's Mysterious Self.

### **1.1.1 Mysterious Self in the Imagery of Mysticism**

Mysticism was one of the obvious presentations of W. B. Yeats's Mysterious Self of cultural diversity. Mysticism for Yeats was an artistic way of expressing the meta-existence as he tried to interpret the world in poetics through his early poems. The inclination towards mysticism was controversial. Some of the literary critics perceived W. B. Yeats's obsession on the supernatural side of the world as insanity. The mysterious little faeries he had heard from the stories of the Irish folklore and tales in his early childhood had left very impressive memories indeed inside of his mind (Foster 28, 35, 57, 81). W. B. Yeats was frank and crystal-clear about what he believed good, right and beautiful, and his early poems were ideal, romantic and full of imagination in regards to the mystical and foreign themes. His longing for exotic perfection and beauty in immortality might be the reason why W. B. Yeats took poetry writing as his life-long pursuit: poetry served as a record of his mind and time. And such longing also drove him to make multiple editing as well as to attach self-annotated bibliography in his biography on his writing.

Yeats' poetry writing was the combination of mysticism with self-reflecting, which could be a very detailed example of a mysterious creative writing style: meta-creative-writing. Even though, sometimes or most of the times, his was bit of complicated and incomprehensible due to his peculiar taste concerning his metaphysical concept to understand the world instead of empirical approach. According to the later study, W. B. Yeats could also be the pioneer or source of inspiration on numerous literary experiments.

Around 1880s, Yeats entered the world of poetry as a young aspiring poet and the origin of his poetic inspiration began with an experience of untold affection towards his elder cousin, which was one mysterious feeling concealed by him intentionally. It seems that he was destined to be bounded by a young and sensitive heart seeking for the consolation and satisfaction in the artistic illusion. Another origin for W. B. Yeats's Romantic mysticism was from his spiritualistic experiences. Those above could be the internal factors contributing to his incurable tendency of Romanticism.



As for the external factors, the experiences moving to London with his family would be one, where he met the artistic comrades of his father's. Under the influence and resonance from the Pre-Raphaelite Brotherhood. In 1890 W. B. Yeats joined the "Order of the Golden Dawn", a mystery school intended to interpret the world from the dimension of supernatural aspects. (Golden-dawn.com)

One typical example of mysticism in W. B. Yeats poetry would be rose. Yeats loved rose, literally and personally. In his poems, rose has always been his favourite poetic image, and rose was also a very sophisticated reference for many poets through English literature history. "Rose" was also an image designed for special occasions. With the first letter capitalized, "Rose" for W. B. Yeats's researches during this period had presented him the image for "Ireland" as well as mystery. The opening poem for the poetry collection volume *The Rose*, "To the Rose upon the Road of Time" was very representative of his early creative writing concerning mysticism, hence the conjunction of heroic Irish quest romance *Wind Among the Reeds*, which could be counted as the original intention of his nationalism and derivation of "Celtic Cultural Revival". In this poem, the image of rose appears numerous times as a secret beauty suffering upon the Cross, or Road, of Time, as an indication of the holy and sacred place of the Rose was in his poem as well as in his soul.

*Red Rose, proud Rose, sad Rose of all my days!*

*Come near me, while I sing the ancient ways:*

*Cuchulain battling with the bitter tide;*

*The Druid, grey, wood-nurtured, quiet-eyed*

*Who cast round Fergus dreams, and ruin untold;*

(Yeats 27)

In the very beginning, the list of the heroic figures in Irish mythology were presented: "Cuchulain" was one of the ancient heroes whose most characteristic gesture in W. B. Yeats poetic and dramatic works was his fight with the sea. He was W. B. Yeats's passionate man of action, as Fergus was his type for dreaming wisdom. "Fergus" refers to Fergus Mac Roy who had been King

of Ulster before he was beguiled by the young subtle Conchubar into vacating the throne in his favour. All these references to the literary characters were the demonstration of his indulgence in the mysticism in his own poetic world where he nurtured the Mysterious Self.

In “The Lover tells of the Rose in his Heart” from *The Wind Among the Reeds* published in 1899, the Rose stands for the beauty in W. B. Yeats’s heart: it could be a person or an aesthetic standard:

*The heavy steps of the ploughman, splashing the wintry mould,  
Are wronging your image that blossoms a rose in the deeps of my heart.*

(Yeats 52)

The delicate image of Rose inside W. B. Yeats’s heart imageized either his artistic pursuit or his protection offering to his beloved. The fragile image of “Blossom a rose” wronged by the “heavy step” and “splashing mould” could be the indication to the choice of Yeats under the influence of Maud Gonne, which was a path full of hardship and risk of labouring in vain.

In his poem “The Secret Rose” from the same volume was a rather mysterious and profound piece, for it coagulated into stanzas with imagery with the mysticism stemmed from beauty and love as well as the connection to the mythological world:

*Far-off, most secret, and inviolate Rose,  
Enfold me in my hour of hours; where those  
Who sought thee in the Holy Sepulchre\*.*

(Yeats 65)

This time the “Rose” was capitalized, which served as a sign of reference to Ireland, or the Mythological culture world created by W. B. Yeats with his knowledge of legend and myth. And lists of visionary questers were listed below in the poem:

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\* Note: “Holy Sepulchre” referred to the tomb in which the Body of Jesus Christ was laid after His death upon the Cross.

*...and the king whose eyes*

*Saw the Pierced Hands and Rood of elder rise.*

(Yeats 65)

According to the note, the king whose eyes refers to Conchubar, according to legend a contemporary of Christ, who was invalided by a brain-ball lodged in his head, and who noticed the sky darken and the earth tremble at the Crucifixion. When his druid, inspired, explained its significance, the excitement drove the missile from the king's head and he died - the first Christian martyr (Yeats 467).

*...and him*

*Who met Fand walking among flaming dew...*

*And lost the world and Emer for a kiss;*

(Yeats 65)

The "him" in this stanza refers to Cuchulain, who had an affair with Fand, wife of Manannan Mac Lir, the sea-god, yet later become mad and insane. (Yeats 467) Yeats intended to compare himself to the legendary character Cuchulain in Irish myth as a figurative image to express Mysterious Self in an artistic way.

*...And him who drove the gods out of their liss...*

*Feasted, and wept the barrows of his dead;*

(Yeats 65)

The "Him" in this stanza refers to a legendary king Eochaid Airim, known as Eochaid the Ploughman, whose wife, Etain, also as Edain, was stolen by the supernatural Midir, and who ploughed up the "lios" or underground dwelling of his rival. (Yeats 467) The image of the king also made a subtle comparison of the legendary figure with Yeats' Mysterious Self, which could be a very indirect reference or metaphor.

*...And the proud dreaming king who flung the crown...*

*Dwelt among wine-stained wanderers in deep woods.*

(Yeats 65)

The “dreaming king” in this stanza refers to Fergus who was the king who was tricked to give up the throne and find wisdom living in solitude wood.

The high kings in the excerpts were those who lived with the thriving and fading of the “Rose”. Again, it could be the reference to the ambition of young Yeats who would aspire to be the hero as mysterious as ancient high kings so with the Romanticism in *Mysterious Self*, Yeats could pursue the beauty and glory in the poetry. The poems provided the readers wide range of imagination to observe everything Yeats created in his *Mysterious Self* through the employing of the images. In his note he stated that the “the quality imageized as *The Rose* differs from the intellectual Beauty of Shelley and of Spenser” (Yeats 368). Romanticists as Shelly and Spenser were the reference for Yeats to claim to be one of the Romanticist when the era for Romanticism had long gone.

What’s more, there was also another poem from W. B. Yeats in which the imagery of “rose” appeared in a more figurative way as “*the red-rose-bordered hem*” to modify the key image “her” standing for the female spirit of Ireland associated with the imagery rose (Yeats 456). “To Ireland in the Coming Times” was the very last poem in his collection of *The Rose*,

*Before God made the angelic clan,  
After the red-rose-bordered hem.  
Ah, faeries, dancing under the moon,  
A Druid land, a Druid tune!*

(Yeats 46)

It was indeed rather a paradox for W. B. Yeats to be interested in eroticism and mysterious subjects. The influence from scepticism under his father and his eccentric attitude towards the family were also one the reason that stimulate W. B. Yeats turned to Romanticism and later Mysticism as the consolation to the deep emotional loss from childhood (Holdeman 14). And that might be one of the original reasons for his sensitivity and his inclination of seeking power from the unknown

spiritual world as his source of mental consolation to ease his unsteady state of mind and drive away his anxiety.

### 1.1.2 Mysterious Self in the Imagery of Mythology

W. B. Yeats's early interest in Irish national and traditional myths and imagery can be seen in his early poetry with the imageries of the kings and other powerful characters.

Such as *The Wanderings of Oisín and Other Poems*. His earliest long poem "The Wanderings of Oisín" was an interpretation on the lyrics of the Fenian Cycle of Irish mythology and displays the influence of both Sir Samuel Ferguson and the Pre-Raphaelite poets ("William B. Yeats").

His Poem "The Madness of King Goll" was the poem written by W. B. Yeats in the collection of *Crossways* during his early creative writing career, W. B. Yeats mentioned his relatable impression about this figure from his childhood when he modelled for his father's painting in costume as the King Goll in his participation in family's entertaining activities, which was only a scattered memory (Holdeman 9). And there were numerous figures, characters, and images from Gaelic language as well as Celtic literary heritage, some of which even the native Irish people barely recognize let alone look into the origins of them even to preserve them. W. B. Yeats intended to use them and made annotated notes to bring the awareness of the ancient Irish cultural heritage and nationality back to Realisticity. The "King Goll" here, according to W. B. Yeats's note, was an early Irish legendary figure with only one eye who was a maniac in war who eventually jumped from a cliff after turning into madness out of tremendous bravery and high thrill of killing in the battlefield (Hao[傅浩] 23). Yeats' intention of employing the image of "King Goll" was to make figurative comparison between his Mysterious Self and the legendary characters in the poetry.

*My word was law from Ith to Emain,*

*And shook at Inver Amergin.*

(Yeats 14)

"Ith" refers to the "grain field", and the name is, according the legend, from the early invader into

Ireland who named Ith. “Emmin” was also the name of land located “in sites of Armagh and Eamhain Mhacha” in County “Armagh Macha Emain,” named after “a goddess of ancient Ireland” associated with war, horses, sovereignty (Yeats 617). Plus, there might be numerous figures called “Macha” appear in Irish mythology, legend and historical tradition, all believed to derive from the same deity. “Inver Amergin” mouth of the Avoca River in County Wicklow (Yeats 617). The incomprehensible Irish names for places and people triggered the imagination of a wise and ancient civilization of Celtic regions and Ireland and also cast a mythological atmosphere from Yeats’ Mysterious Self .

*He drives away the Northern cold.*

(Yeats14)

“Northern cold” here has subtle metaphorical meanings, its literary meaning was “from under the ocean,” which refers to “death, darkness, evil and severe cold”(Hao[傅浩] 24) and only appears in Celtic literature, which was aiming to diffusing the sense of Mythology and mystery.

*I sang how, when day’s toils done,*

*Orchil shakes out her long dark hair...*

(Yeats 16)

“Orchil” was one of the figures from the “Northern Cold,” yet she was also a witch. According to Standish James O’Grady’s *History of Ireland: Heroic Period*, “Orchil” was the “Queen of Hell” and “the witch ruling the underworld” (Yeats 617). And W. B. Yeats’s portrait of Orchil was basically the mirror reflection of O’Grady’s *The Coming of Cuculain* to express Yeats’ feelings in a metaphorical way (“Empedocles.”).

Put aside all the Irish legendary figures and images, “King Goll” here might be a metaphorical situation of Ireland at that time when prevailing military conflicts were causing tremendous devastation to the nation. Though tragic as the situation was, yet it was still an epic setting for W. B. Yeats’s Mythological Self in his poetry. In his poem “Fergus and the Druid” and “Who Goes with Fergus?” the ancient hero “Fergus” was an idealized mythological character projecting his personality Mythological Self as well as his understanding based on the rewriting

works of Standish O'Grady.

*Druid. What would you, king of the proud Red Branch kings?*

*Fergus. This would I say, most wise of living souls.*

*Young subtle Conchubar sat close by me.*

(Yeats 27)

He re-portrayed “Fergus” as a seclusive king of the Ireland who was a proud yet dreamy poet leaving the throne in seeking of the tranquil and hermit life hunting in the forest. Fergus was actually the heroic leader of “Red Branch” and “North Ireland” instead of the high king of the whole Ireland, and his secessions to the crown was the result of his brother’s death (Yeats 603). “Conchubar” was the namely son of Fergus’s brother “Fachtna” although unusually his descent references his mother, Ness, daughter of king of Ulster in Irish mythology (Yeats 603).

In “Who goes with Fergus?”:

*And no more turn aside and brood*

*Upon love’s bitter mystery*

*For Fergus rules the brazen cars,*

*And rules the shadows of the wood.*

*And the white breast of the dim sea*

*And all dishevelled wandering stars.*

(Yeats 39)

King Fergus finally decided to leave, instead of processing everything that was “kingly,” he chooses all the wonder from the nature between Heaven and Earth: “love’s bitter mystery” “brazen cars” “shadows of the wood” “white breast of the dim sea” and “dishevelled wandering stars.” That might also be W. B. Yeats’s dream, for he always had such sensitive and gentle soul and pilgrim spirit in pursuit of what was pure and beautiful. That was why W. B. Yeats constantly compared himself figuratively in his poems with the idealized version of Kings who “have grown

nothing, knowing all” (Yeats 29). It did not quite make sense: since the glory he praised in his poems from the ancient legend seemed to be such “unworthy” figures like Fergus, King Goll, Cuchulain, etc., how would he be able to portray these figures aiming to bring back the cultural confidence? This might be the reason why he chose to accept without verification so that he could re-create the characters from the ancient history to his liking. Though later in his reediting notes, W. B. Yeats declared that he would not agree with Fergus’s deed if he knew his idea was mostly based on the imagination of O’Grady, yet still, it was a great demonstration of “Celtic Literary Revival” in a creative and lively way.

Another legendary figure in Yeats poem was Aengus. In “The Song of Wandering Aengus” and “The Harp of Aengus”, the former poem was collected in the album *The Wind Among the Reeds* published in 1899, which was one of W. B. Yeats’s early works, and the latter was in *The Shadowy Water* published in 1906. “Aengus” was one of the many heroes in Yeatsian quest and vision in his poems. It was believed by critics and poetry readers that “Aengus” was one of W. B. Yeats’ favourite. Both poems feature the love god “Aengus” but with different attitudes and context. The former one was pure independent poem while the latter one was the component of the play of *The Shadowy Water*. According to Irish mythology, Aengus was a member of tribe of Gods under the leading of the Goddess Danann, and probably a god of love, youth and poetic inspiration. “The Song of Wandering Aengus” was one of the early poems from W. B. Yeats that kept the characteristics of his Romanticism:

*Though I am old with wandering  
Through hollow lands and hilly lands,  
I will find out where she has gone,  
And kiss her lips and take her hands;*  
(Yeats 56)

In other Celtic myth and Irish legendary, Aengus was represented as Irish god of love who walked with a ring of singing birds about his head. And here in this poem, he was wondering out of the deep anxiety with passion for love out of idleness when he met a girl who transformed from a



silver trout who also tickled the nerves of his lonely heart.

*The silver apples of the moon,*

*The golden apples of the sun.*

(Yeats 56)

Apple was another image of mystery in W. B. Yeats's poems, and he loved to use "apple flower" to describe the beauty inside of his heart, especially women he had affection with. W. B. Yeats's urge in finding the deep secrets of the world led him to seek for various images to visualize the abstract issues in the mystic contexts. Apple in the Bible was the Forbidden Fruit from the Tree of Good and Evil, it was an image of wisdom and mystery to express W. B. Yeats's complicated attitude towards something beyond reach in ordinary life. This poem still demonstrated the spirit of Mysticism and Romanticism from W. B. Yeats. While in the "The Harp of Aengus," W. B. Yeats applied his magical thoughts to the weaving of this romantic incident into a well-known Irish romance entitled *The Wooing of Etain*, i.e. Edain, as part of W. B. Yeats's another long narrative poem "Baile and Aillinn" in *Baile and Aillinn*.

*Edain came out of Midhir's hill, and lay*

*Beside young Aengus in his tower of glass,*

(Yeats 425)

And, what was more:

*When Midhir's wife had changed her to a fly,*

*He made a harp with Druid apple-mood.*

(Yeats 426)

Here was the story about the "Midhir's wife": her name was Fuamach, another legendary figure who was a witch, and she turned Edain into a fly which was carried on the wind to Aengus's other-world home in the Boyne Valley (Yeats 527). Fuamach summoned up the blowy wind sending Edain into the sky where she circled about the Ireland for seven years, and then fell into a drinking glass and end up inside of a woman called Etar who gave birth to her as a new woman

in time and helped her finished the incarnation (Yeats 527). Here in this lyrical poem could be the very expression of his mourning of the loss of his “Edain”: the reference to the people of Ireland or violence and turmoil on-stage in political arena at that time.

## **1.2 The Emotional Focus on the Mythological Nation in W. B. Yeats’s Romantic Stage**

W. B. Yeats was an incurable romanticist and idealist, thus there was no surprise to discover the fact that in his “Shift” of emotional focus, apart from himself, the Nation element was merely a projection of his Mysterious Self as an extension of the nation: an imaginative Mythological Nation. In the middle and Realistic stage of W. B. Yeats’s life, he still held his profound care to the future of his country, though the Ireland then was no longer the state he used to recognize, for the transformation and reformation as well the revolution had greatly and drastically reshaped the Ireland, even the world. From the perspective of artistic creating, his Mythological Nation derives from his reference towards the ancient and mysterious subjects, characters and deeds: his admiration towards the glorious ancient heroes, and his yearning for the establishment of legendary figures who stood as the pillar to save the nation and restore the pride.

### **1.2.1 Mythological Nation in the Imagery of Traditional Celtic and English Legends**

According to the *Poetry Foundation*, one of his early significant poems was “The Island of Status”, which was a fantasy modelling the poetic work from British poets Edmund Spenser and Percy Shelley (“William Butler Yeats”). W. B. Yeats’s visionary and idealist tendency were more jointly aligned with those of Blake and Shelley who were the well-known early Romanticists than with those of Keats, which could find the supporting details in W. B. Yeats’s collection *The Wind among the Reeds* published in 1899 employing mysterious images in several poems (“William Butler Yeats”). W. B. Yeats hoped to see his country to be constructed as a great nation based on the prototype in the ancient civilizations, and to restore what was great within the tradition of Irish or Celtic tradition. The reference and reconstructions in Yeats poetry with images, metaphors and symbols might be the very demonstration of the Mythological Nation W. B. Yeats had in his mind from his design and his expectation.

*Sing of old Eire and the ancient ways.*

(Yeats 27)

“Eire” was Irish for “Ireland,” and it was very obvious reference to his beloved mother country. It was also the embodiment of the Mythological Nation with long civilization, and it was a sincere expression of his deep respect and admiration to his motherland Ireland, as the root and inspiration of his Mythological Nation. Just like seeing through looking-glass, it was W. B. Yeats’s spirits and passion in exploring the higher Mysticism projected from the lines of images and figures of speech in poetic words playing that contributed to the greatness and profound beauty in Yeats poems. In regard to the Plato’s idea on “Form”, the Yeats’ reflection of Ireland could be the unconscious demonstration of the unchanging structure of the world from the perspective of purely art for art sake, which indicates that there might be a higher world that was constructed in a more perfect, permanent and reasonable existence than what Ireland was at that time before the independence (Fine 681). Literature often shoulders such responsibility to embrace humanity in every possible way, which is especially the case for the genre as ancient and comprehensive as poetry in human history of civilization.

“The Wandering of Oisín” was the one of the earliest poems from W. B. Yeats and definitely the longest one. It was adapted from the Middle Irish dialogues between S. Patrick and Oisín. And it was a Gaelic poem of the last century. and its “St. Patrick” was regarded as a saint who was primarily responsible for introducing Christianity to Ireland (Yeats, 1983 681). “Oisín” was the son of Finn, described by W. B. Yeats as “the poet of the Fenian cycle of legend” (Yeats, 1983 681). Oisín set out for magical, heroic and miraculous as well as passionate journey of love, conquest and nostalgia to fulfil his quest as a pagan, holding a Talismanic significance for W. B. Yeats throughout his life. It was his first successful major poem, and the significance of the poem bodied forth those themes of the embittered heart that haunted him to the end of his life. In this sequence Saint Patrick, who was credited for introducing Christianity to Ireland in AD 432, engages with Oisín in a discussion about the relative merits of pagan and Christian values. Immersed in the convention of such medieval Irish narratives the pagan figure, a witness of antiquity, was by some miraculous stratagem spared from death to tell his story to the saint. His sojourning in the time-warp of “three enchanted islands” fulfilled this condition of Oisín (Yeats

680-685).

There might be in need of calling a truce in the debate between Ireland and Britain literary tradition and heritage when dealing with W. B. Yeats's subconscious of elitism in making the poems: Yeats had the experience of living in both Irish culture and British culture, which had cast influence not only in his life but also in his creative writing in poetry and drama; and it was also hard to identify which branch of the heritage was functioning when Yeats tried to express through images projecting the mythological nation or mysterious self. There might be no further constructive value in debating over the topic of which "tradition of literary" made W. B. Yeats the one-of-kind Yeats in the history and it was true that, as some have argued, he was actually in Ireland for a smaller proportion of his life than James Joyce was of his; Joyce lived abroad for more than thirty years. It may be that, although to the English readers W. B. Yeats was always utterly Irish, which might explained why Yeats was always in dilemma: when he tried to establish his cultural identity, he constantly found himself in the position of being caught in the middle, which could be a painful and torturing feeling instead of a privileged sentiment especially for early Romanticist like Yeats with strong sensitivity and sense of melancholy. Yet, somehow such agony, instead of tearing him apart, had become the motivation for W. B. Yeats to create more beautiful poem.

### **1.2.2 Mythological Nation in the Imagery of Nostalgic Irish Folklores**

Considering the very essence of Irishness in culture, the mythologies folklores and legends were the focus of his emotional and cultural preferences, which was also presented as the embodiment in his choice of imagery. It was fairly noticeable to discover W. B. Yeats usage of imagery from Irish folklore and legendary in his poems to present the patriotism in the National Movement. For he himself was a visionary figure in digging into the hidden treasure of Irish or Celtic tradition and antiquity, and bringing the splendid national cultural heritage back to life in front of readers and audiences both home and abroad. He immersed himself into the ancient events and legendary kingdoms which also casted a grandiose and mythological atmosphere allowing the variety of the comprehension and interpretation for artistic sake.

Irish folklores and legends were intimately entangled in the presenting of the Mythological Nation. They were also the heritage from the Romantic Stage of his poetic writing in the view of W. B. Yeats; later with Lady Gregory's recognition, Yeats adopted a constructive way to reserve the literary traditions and to make it creatively alive again through the artistic expression such as poetry and drama. By doing so, he and his fellow countrymen managed to nurture the minds and souls who were presently trapped in the despair because the segregation of the motherland and the destructive turmoil caused by the dependent condition of the nation as well as the superiority and indifference from the host country UK from late 19th to early 20th century.

“Wanderings of Oisín and Other Poems” was published with the first edition of *Crossway*, which was the early portrait of his concern on Ireland. It also reflected in the process of his creative writing about the subconscious comparison between Irish culture and British culture. In Holdeman's *The Cambridge Introduction to W.B. Yeats*, there was a record of comments from other scholars, artists and writers in his time:

*Even Oscar Wilde's unsigned response praised W. B. Yeats for 'largeness of vision' and prophesied a 'fine future'. And the Pre-Raphaelite leader and advocating the 'Arts and Crafts Movement' William Morris, meeting him in the street, told him that 'You write my sort of poetry', and it was a high recognition.*

(Holdeman 12)

While extensive participating in the spiritual groups throughout his life in spare time, he found tremendous mutual understanding on supernatural subjects from the writings of Emanuel Swedenborg, which had also implied in his work. As early as 1892, he wrote:

*If I had not made magic my constant study, I could not have written a single word of my Blake book, nor would The Countess Kathleen ever have come to exist. The mystical life was the centre of all that I do and all that I think and all that I write.*

(Ellmann 94)

Poetry is highly artistic, flexible and liberal genre, and it also managed to accommodate and embrace Yeats' Mysterious Self as well the Mythological Nation in his choice of images and way of presenting it. Yeats's mystical interests formed much of the basis of his poetry and poetic

throughout his life, which also provided the poetic foundation for him to create a Mythological Nation. Though Yeats's vision and expectation of his Ireland in his poetry presented a tendency of focusing on State affairs: there was a concern for his nation expressed through the image choice in his poems even though such concern did not surpass the early melancholy, the personal sentiments and the interest in Mysticism on Mysterious Self.

### **1.3 The “Shift” of Emotional Focus in W. B. Yeats’s Romantic Stage: Self > Nation**

The relationship between the emotional focus on Mysterious Self and Mythological Nation in Yeats' Romantic Stage of poetry was interacting and mutually supportive in the small detailed and specific images: the reference to the mythological characters and events could be the demonstration of his emotional focus on Mysterious Self and also could be on Mythological Nation; while there was a macroscopic trends in Yeats poetry if imagery observed from afar: the emotional focus of W. B. Yeats's poetry in this period manifested the characteristics that Self was the major element while Nation was the minor, i.e. Self > Nation. The evidence for the judgment of Self > Nation was as following: firstly, the number of the images referring to the Mysterious Self were much more abundant than that representing the Mythological Nation; secondly, the intensiveness of emotion condensed in these images representing the Mysterious Self was also far stronger than the few images representing Mythological Nation; thirdly, the overall atmosphere of the emotional focus was more inclined to Mysterious Self on the base of the previous two reasons listed above, and the concern for the Mythological Nation was peripheral in contrast.

As for the relation between Mysterious Self and Mythological Nation, they were like the two indispensable spheres of a unified Globe manifesting Yeats emotional focus. Both were expressed through numerous images. Yet the proportion and percentage of two were different both in quality and in quantity. Nevertheless, the relationship between the two were rather interactive than antagonistic: the Mysterious Self could be the source of inspiration for the Mythological Nation, while the Mythological Nation could be the nature by-product of imagination and Romanticism from the Mysterious Self, making Mysterious Self the powerhouse of the emotional energy.

Seeing from another angle, the Mythological Nation was the very reservation of Mysterious

Self in the most compatible and idealized way because Mythological Nation was a more comprehensive and general setting or background or atmosphere in each poem which allowed the Mysterious Self dwelling in the sanctuary of Mythological Nation. Plus, the Mythological Nation could also nurture, restore and reconstruct eventually ascend Mysterious Self. All the poetic arrangement and artistic construction could elevate W. B. Yeats' personal sentiment in poem to higher level: as Yeats' personal actualization with vast potential and possibility in creative writing.

## Chapter Two

### **The Emotional Focus in W. B. Yeats's Realistic stage and the "Shift" (1890s-1920s)**

From the 1890s to 1920s, it was the time when W. B. Yeats was transiting from youth to middle age, which was also the golden period for men to establish their careers and become men of achievements. It was the time when Yeats's emotional focus had "shifted": from a poet as a Romanticist to a poet as a Realist; from Self > Nation to Nation > Self. There were overlapping area in regard to the literature identity as a Romanticist and a Realist, for Yeats was a poet in Realism Era, yet he claimed to be the "last Romantic" (Rees 574–592), which demonstrated the fact that W. B. Yeats's emotional focus also managed to "shift", to evolve and to transform during this period.

A natural transition was necessary for W. B. Yeats to become a poet of his time, thus, the constant "Shift" of the emotional focus between Nation and Self in Yeats poetry through his life was also a poetic reflection of the zeitgeist. It was also the time for W. B. Yeats to expand his artistic world beyond his personal sentiment and fantasy full of "Mysterious and mythological images and poetic romanticism. And that was why, during this period, W. B. Yeats's emotional focus gradually "Shift" from being a Romanticist into being a Realist, and from Self to Nation. Nevertheless, the "Shift" did not necessarily imply that Yeats had abandoned the tradition of his early Romantic poetics because Romanticism and Realism, different as they were, could never be discussed separately.

The emotional focus of W. B. Yeats in his Realistic stage would be the concern toward the Celtic Nationalism in regard to his seeking of the cultural identity. The reason why Yeats was constant cultural identity seeking was that when he was a child, he had quite an unusual childhood with the exquisite and sensitive soul, under the shaping force from both sides of his parents from two families. And when he was in his youth, he experienced a constant migration between Ireland and Britain back and forth. In the constant "Shift" of residential location, his



horizon was widened, and under the insecure and sensitive; his personality was also transformed and so was his cultural identity regarding the British nobility presented in his inclination towards the elitism and the Irish originality in his sense of belongings.

Percy Bysshe Shelley, who was one of the well-known British poets during the literary movement of Romanticism, had cast a profound influence on Yeats when he first started to write poems at seventeen, which had set the basic tone of his whole poetry writing career regardless the tendency of being Realistic in his Realistic stage. But later, Yeats set foot on the road of Irish Folklore and legend, and found resonance with William Blake who was a figure featuring mysticism in both his painting and his poetry, and such combination of Romanticism with mysticism played a vital role in Yeats' transition to Realism or Realism, which aroused the emotional connection between Yeats' metaphysical aesthetics that was beyond scientific and empirical explanation and the undeniable vibration from his vortex as a cultural activists. During this period of time, before W. B. Yeats got himself engaged in "Celtic Literary Revival", known as a series of politics and national movements, he was still mentally occupied by the issue of how to keep balance between his own romantic and magic world and the unsatisfactory reality. According to Dennis Haskell's paper "W. B. Yeats":

*It took courage for Yeats to work his way out of nineteenth-century sentimentality and late-Romanticism into the tautness and energy of the work for which he is remembered today. Yeats is one of very few poets famous for two different styles (Shakespeare is another).*

(Haskell, 2001)

Yeats's transformation demonstrated through his poetic style was just one of the factors that triggered the "Shift" of emotional focus in his poetry. The incentive that had contributed to the change of the style also manage to lead the "Shift".

## **2.1 The Emotional Focus on the Transformational Nation in W. B. Yeats's Realistic stage**

In contrast with the method of violent riot for revolutionary Nationalism, W. B. Yeats adopted a more moderate and peaceful measure: awakening the consciousness of patriotism among the Nationalists by presenting a fine artistic performance of Irish culture. The trigger to

these historical events such as Celtic Literary Revival and Easter Rebellion might be the struggle out of the desperation and devastation, or the enduring hope and vigorous efforts from the elites of the nation's future. What Yeats had started in both poetry and politics might not be original, for the Celtic Literary Revival was just like Renaissance that followed the social pattern of bringing back the ancient traditions and ancient cultural heritage. that could awaken national identity and unification as well as cultural recognition.

### **2.1.1 Transformational Nation in the Fellowship of Literary Nationalism**

In the Romantic Stage of W. B. Yeats's social engagement with the national movement and cultural revival, he formed his acquaintance with a series of patriotic figures, who had cultivated and reshaped his concepts of the world. And the connections with them had cast a determinant influence in Yeats's "Shift" in his emotional focus in his poetry writing: from being Romantic to being Realistic and from Self to Nation. The early ancient legend and fine civilization of the Celtic tradition had made him regarded Irishness as something noble and lofty. And according to Dennis Haskell. "W. B. Yeats.", even when he gradually stepped into the political stage, his preference for using mythological imagery as a figurative device seldom changed:

*...Yeats's wonderful ability to mythologise friends, family, and others he admired, to make them seem larger than life, has often been remarked on in literary criticism, but it is striking that mythologisation of himself occurs almost entirely through them.*

(Haskell 168–175 )

His emotional focus was no longer dwelling in his little world of fantasy, instead he turned to concerning for the fate and destiny of his country and his nation given to the fact that large proportion of his time during this time had been allocated to his real-life alliances and participation in the Irish social and political movement as the involvement in Irish Culture Revival, which had helped W. B. Yeats transfer his emotional focus I creative writing from Self to Nation, from Romanticism to Realism and to participate as members ("History Links: Gaelic Revival."). The overall summarizing of the Shift in emotional focus was compiled in the implication of imagery in the poetry written during such period. It indicated that the writing style from his Romantic Stage through the adoption of the figurative devices in mythological imagery would no

longer be automatically inherited in the Realistic stage of writing, and the emotional focus was also shifted from Self to Nation: from Mysterious Self to Patriotic Self and from Mythological Nation to Transformational Nation.

Year 1886 and year 1897 were two life-changing times for W. B. Yeats. For in 1886, he made acquaintance with John O’Leary who had a keen passion for anything that was Irish: ballads books, and music; in 1890s, by the recommendation of O’Leary’s sister, W. B. Yeats made acquaintance with Lady Gregory for the first time, which changed the stage of his life and lay the foundation for his future career in his poetry. The establishment of the interpersonal relationship with more and more prominent figures had led his ambition to the becoming of the representative for “Celtic Cultural Revival” in the following crucial two decades.

W. B. Yeats’s literary success was also a demonstration of how important it was to meet the right mentors at the right time. Those, who had not only shared the same life mission with Yeats but also could have gone there with Yeats, became the great course of literary inspiration for Yeats’ poetry writing. In his poem “Beautiful Lofty Things”, there was a token of gratitude through poetry to list the collection of comrades who had had composed part of his mindset in a profound and “lofty” way, as the names listed in his following lines of his poem:

*Beautiful lofty things: O’Leary’s noble head;*

(Yeats, 1992 318)

O’Leary was John O’Leary (1830-1907) was the father figure in W. B. Yeats’s early life (“William Butler Yeats”). And O’Leary was the very representative of the “old Fenian” portrait in Yeats’s father’s mind. O’Leary was the leading figure who inspired and encouraged W. B. Yeats to preserve the Irish Culture and literature, which contributed to the “Shift” of emotional focus from Self to Nation. In the beginning of 1886, W. B. Yeats mainly focused on personal sentiment and the early awareness on issue of national culture revival had not emerged until he made proper acquaintance with John O’Leary. John O’Leary was the mentor who led him to read the poetics works from Irish poets. It was he that encouraged young writers to return to Irishness in writing and composing. According to the introduction Poetry Foundation description, Yeats had favoured

more romanticism, soon accepted O'Leary's suggestion, writing many poems based on Irish legends, Irish folklore, and Irish ballads and songs ("William Butler Yeats"). Still, Yeats was inspired by the patriotism from numerous comrades at that time, and the creative writing of his poetry was the combination of the such patriotism with his literary reference to the legendary and mystical wonderland of ancient Celtic kingdoms.

*Standish O'Grady supporting himself between the tables.*

(Yeats 318)

Standish James O'Grady (1864-1892) was a novelist, historian and essayist featuring Irish and Celtic Mythology and legendary ("Standish-James-Ogrady."). He was regarded as the Father of the Irish Renaissance (Ghormáin). And in Yeats's emotional focus "shifted" from Self to Nation, his influence played a vital role for his grand perspective on Celtic Revival found resonance with Yeats seeking for cultural identity and sense of belonging in literary and aesthetic aspects.

*Augusta Gregory seated at her great ormolu table.*

(Yeats 318)

Lady Augusta Gregory (1852-1932) was a playwright, a scholar, a folklorist, a founder and director of the Abbey Theatre, Mistress of Coole Park, life-long comrade of W. B. Yeats ("The Lady Gregory"). Lady Gregory had always been Yeats's life-long patron and support financially and literary. She was also the key figure in the "Shift" of the Yeats's emotional focus for she was also a social activist who participated vigorously in the Celtic Cultural Revival. Lady Gregory, who was the main patron for Yeats's literary participation in the Celtic Revival, was also impressed by W. B. Yeats's artistic talent. According to Holdemen's *The Cambridge Introduction to W. B. Yeats*, Lady Gregory "sought him out frequently in London during after they met, and in July 1897 he returned to her Galway estate, the Coole Park, for the first of many extended summer visits" and planned "the venture they initially christened the Irish Literary Theatre" (Holdeman 37). Later, with the financial and mental support of Lady Gregory, Yeats worked on collecting folklore and legends with Abbey Theatre. It was a great success to put on Patriotic shows promoting Irish history and traditional legends as a public culture education and political

advertisement for the “Irish Cultural Revival”. It was also interesting to see the impact from Drama in his poetry: Poetry was presented in his dramas as well and it was reshaped by his drama. W. B. Yeats’ acquaintance with Lady Gregory had become the continued encouragement to his passion on nationalism. Although W. B. Yeats was heavily influenced by French Images, his concentration located identifiably on the Irish content, and this inclination was reinforced by his involvement with a new generation of younger and emerging Irish authors (“William B. Yeats”). Nonetheless, Lady Gregory’s generous support was the very reason he could be able to stand in where he was at that time and the forming of the physical foundation of W. B. Yeats’s “Shift” of emotional focus from Romanticism to Realism. Also, when Lady Gregory passed away, Yeats had bidden his condolence to her as a respectful figure of letter despite the fact that there was indeed complication due to their political involvement later, which might have stimulated the subtle change of their relation. There was no doubt that it was Lady Gregory’s financial support that added sustainable glamour to W. B. Yeats’s life and his poetry.

*“Maud Gonne at Howth station waiting a train,”*

*“Pallas Athene in that straight back and arrogant head:*

*All the Olympians; a thing never known again.*

(Yeats 318)

Maud Gonne was Yeats’ “Troubling of life”, and here the stanza referred to the very occasion that W. B. Yeats first proposed to her in 1891; he often compared her to the goddess Athena for after all these years of admiration and pursuit; Gonne was the goddess that embodied all the merits and good in his eyes. Maud Gonne was largely the transformative power that made Yeats a “man of action” (Bradford 452-74) instead of sentiment, for her passion for Nationalism and social movement was also projected in Yeats affection towards her and his action to win her heart in return. And the emotional focus of Yeats witnessed a “Shift” of emotional focus from Self to Nation, and the style was also more Realistic.

There were also several meetings with some other eminent Irish figures who later became the inspiration in Yeats’s poetry. What’s more, Yeats family were also considered to be highly

artistic, which somehow generated W. B. Yeats's idea of elitism demonstrated in his poems. Such artistic tendency also constructed Yeats' idea of applying the almighty Celtic Mythological themes to the aim of illustrating his Patriotic Self through the metaphorical expectation of ancient nation of glory and heroism. Yeats quickly became involved in the literary life of London. He became friends with William Morris, the leading figure of the Arts and Crafts movement ("Arts-and-Crafts-Movement"). He first met William Morris in Dublin in 1886, when Morris had been invited to give a lecture. Like John O'Leary, William Morris belonged to the generation of W. B. Yeats's father's and sometimes the admiration from Yeats was derived out of the respect of the both, in his eyes, age and achievement. But in Yeats' own development of a Celtic literary ambience, he found a parallel model in Morris's mediaevalist and doctrine. According to Holdeman in his book *The Cambridge Introduction to W. B. Yeats*, there were several statements of Yeats comparison between Ireland and Britain:

*W. B. Yeats's politics were also conditioned and altered in accordance with his meditations on the contrast between London's deprivations and Sligo's more attractive physical and cultural landscapes. The cultural tradition stretching from such Romantic poets as Blake and Shelley forward to the critic John Ruskin and to the so-called Pre-Raphaelite group of artists, whose emphasis on individual imagination and preference for preindustrial modes of life.*

(Holdeman 6)

Apart from Morris, W. B. Yeats also met other prominent Irish authors such as George Bernard Shaw and Oscar Wilde, both of who were great playwrights from Ireland who unconsciously inspired Yeats's development. And later, W. B. Yeats also became a playwright who established his Realistic Shift through plays and drama on the stage, presented to the audiences all around the world.

### **2.1.2 Transformational Nation in the Forming of Irish Literary Identity**

The major period of W. B. Yeats's poetry writing was before his involvement in Irish social movements after his marriage. For the writing environment for poetry was quite different from the time when he was still young and idealized. Romanticist poetry requires solitude and consolidation of mind in meditating, and W. B. Yeats during this period of time was largely

occupied with the complicated social affairs such as drama composing, the management of Abbey Theatre, the world tour of performing as the literary battle for national independence. His poetry writing might just be the affiliated part in his play writing. W. B. Yeats was one of the very few poets who were in dynamic development that was so profoundly challenging and diverse to capture: he seems to be a seeker and giver leading a creative life committed to the calling of the greatness nonstop. He was constantly in searching for the synthesis of everything he had encountered in his life as the segments. One turning point came at the end of the 1890s, instead of seeking to repeat his recent triumphs as a mythological story writer and lyric poet, he engaged himself to the fresh mission of establishing an Irish national theatre, which would serve as a new evolution to his approach to publicizing his vision of Ireland's destiny more effectively for he also believed that the performance on the stage might be more appealing than words in books to small audiences of poetry readers. This was the consolidation of W. B. Yeats's Realistic Shift.

W. B. Yeats was the major figure for the Celtic Twilight. The movement as well as the literary work with the same title are the summary of his career for life, yet his love for poetry constructed the core that helped him to unite and consolidate his contemplation towards everything that happened around him. His acquaintance with the wide range of people who marched on the same quest of independence, freedom, liberty, honour and restoration of ancient glory all became the enthusiastic material for his poetry writing. W. B. Yeats's idea of method was more poetic and civilized. His expertise lies in literature was a comprehensive and profound measure to arouse the awareness of his fellow countrymen. Poetry and drama were his weapon and medicine for both his fellow countrymen and himself. His way was through unification, which was very imageized and comprehensive. One thing Yeats had in common with the radical Patriotists who advocating the involvement of military is that he also wished to the nation to unite as much as possible leading by the elites who share the similar thoughts. And the pursuit of the elites might be in accordance with his in this great course of Celtic Literary Revival, which would be as just remarkable as the Renaissance in Europe.

As the Abbey Theatre became more established, he shifted attention to his own creative writing. W. B. Yeats ceaselessly adopt the inspiration from his plays as the expression of his

concerns for the Transformational nation, which was also exhibited in the publication of *The Green Helmet and Other Poems* and *Responsibility* published in 1914. Both *In the Seven Woods* and *The Green Helmet and Other Poems* had applied the sophisticated images as the metaphor of his compassion for his nation. Still, there was a clear transformation from Romantic to Realistic.

“At the Abbey Theatre”, imitated from Ronsard, is a poem from W. B. Yeats’s poem collection *The Green Helmet and other Poems* published in 1912 and it was the only poem entitled with the Abbey Theatre. It was a Letter written by W. B. Yeats to his friend Craoibhin Aoibhin, Irish for Pleasant Little Branch, a phrase used as his pen-name by Douglas Hyde, founder of the Gaelic League. And the usage of fragmental Irish here indicated the effort from W. B. Yeats, who knows little Gaelic and Irish, to learn and advocate the Celtic culture and languages. Thanks to the metaphorical and subtle poetic language, the poem provides a very vivid description the situation:

*While those same hundreds mock another day  
Because we have made our art of common things,  
So bitterly, you’d dream they longed to look  
All their lives through into some drift of wings.*  
(Yeats 92)

Though W. B. Yeats hoped that the theatre would bring back the Celtic Twilight containing all the heroic deeds and triumph of ancient glories to Irish people’s mind and soul, so people can feel, absorb and answer to the sublime call from the poetic works and the deep passion behind the lines and stanzas. Yet the materialism leaking from the Irish middle class at that time was dim and depressing, and the society was not so aware of the vigorous design from the social activists, patriotists as well as the revolutionists. Thus, the visiting to the Abbey Theatre and the watching of the shows and the plays was merely for indulgence or entertainment, which was pure action of consumption. The lack of taste and sense of nobility and aristocracy from the audience disappointed W. B. Yeats and other artistic co-workers, which was also demonstrated in the choice of the images applied in Yeats poetry.



*We'll keep the secret - a new trick to please.*

(Yeats 92)

When the divinity of arts was not appreciated, the only way-out was to turn itself into a trick and keep the tone of mocking, which might be the high price of popularity.

*Or was there none, most popular of men,*

*But when they mock us, that we mock again?*

(Yeats 92)

A patriotic and national poet as Yeats, he had adopted the Realistic style under the influence of his drama writing which could also be found from his interaction with Ezra Pound. W. B. Yeats's poems of this period contain historic validity for he used the real and direct expressions of everything he wrote including the names of places and people both as the images and reference. Though most of his energy and attention were devoted to the creative writing of the dramas and participation in social and political movements, he made his poems sparkle part of drama writing. And the poetic adaptation of artistic creating borrowed from dramatic performing as well as the emotion from portraying also demonstrated the taste of play. For during this period time, W. B. Yeats's focus was on drama writing which made him dance between poetry and drama, leading to poetic drama and dramatic poems. In the poem "The Mask", the dance also helped to develop and cultivate Mask Theory.

The performance from the literary organizations established by Yeats and his comrades had indeed casted sensational influence: from the Drama to the Poetry. Yeats' poetry transfigured as his mind grew more comprehensive and profound, and it provided the courage and wisdom for him to experiment on more creative dimensions of making poetry yet still maintain the quality and style of aristocracy.

*It was the mask engaged your mind,*

*And after set your heart to beat,*

*Not what's behind.*

(Yeats 91)

As the revolutionary romanticism of the Celtic Literary Revival called for drastic emotional evocation and more direct artistic performance, W. B. Yeats also got himself involved in the establishments of cultural identity of being Irish. In order to get closer to his soul mate, Ms. Gonne, who might behold the difference political point views on the method for the revolutionary social movements, he also tried to imprint his internal feelings onto the images referring to his concerns for his nation, which would be one common figurative device he used during such periods. Nonetheless, W. B. Yeats' poems did not involve in the National Movement as much as his drama did, but his drama was more of the play-script version of his poetic ideas and most characters' monologues and dialogues were written in poetry.

"Cuchulain" was one of the most well-known theatrics figures in W. B. Yeats's works. "Cuchulain's Fight with the Sea" was the third poem of the volume *The Rose* published in 1893. He was the "The Hound of Cullen," dramatized in the plays *On Baile's Strand* and *The Only Jealousy of Emer*, and his most characteristic gesture in W. B. Yeats's works was his fight with the sea. While "Cuchulain Comforted" was written in a very late time in W. B. Yeats's life and collected in his *Final Poems* from 1938 to 1939. This poem was W. B. Yeats's last word on his hero, man of action, anti-self Cuchulain wearing a mask. The same year, W. B. Yeats had completed his cycle of Cuchulain plays in ending with "The Death of Cuchulain". In contrast with previous poem's heroic fight, the hero was tied to a pillar, and killed by the cowardly Blind Man with six mortal wounds for a reward of ten pennies, leaving the sense of tragic and sublime Crucifixion resembling the sacrifice of Jesus Christ.

Here were the excerpts from "Cuchulain's Fight with the Sea":

*To Emer, raddling raimentin her dun.*

(Yeats 92)

"Emer" was Cuchulain's wife and the centre of the home. Detailed development of plot could be seen in W. B. Yeats's plays *On Baile's Strand* and *The Only Jealousy of Emer*. And only the analysis of the imagery will be listed here:

*Cuchulain stirred,  
Stared on the horses of the sea, and heard  
The cars of battle and his own name cried;  
And fought with the invulnerable tide.*  
(Yeats 91)

Cuchulain went into madness after accidentally killed his son, making him one of the tragic characters. Here the vivid and epic description of Cuchulain's vain fight with the invulnerable sea was a transformative expression of the intensive sorrow of great loss.

While in "Cuchulain Comforted," W. B. Yeats sentenced Cuchulain, to death. Death to a tortured man hero might be a mercy, comparing to the life-long endurance of pain and sorrow:

*A man that had six mortal wounds, a man  
Violent and famous, strode among the dead;*  
(Yeats 348)

The "six mortal wounds" here indicated the way Cuchulain was put to death, cruel and unworthy. In the end of the poem:

*Though all was done in common as before:  
They had changed their throats and had the throats of birds.*  
(Yeats 348)

Here "all...common" was a detail in a previous play *On Bailt's Strand*, where Cuchulain was portrayed as rather rebellious and untamed figure. The image of Cuchulain's downfall arose through his refusal to be bound by the laws of common men, the laws made for ordinariness instead of heroes and fighters, which adds more sense of tragedy in the death of the heroic figure, which is a metaphorical reference to his endeavours together with his comrades who were the vivid parts consisting of the Transformational nation.

## **2.2 The Emotional Focus on the Patriotic Self in W. B. Yeats's Realistic stage**

During W. B. Yeats's middle age, his poetic style had changed greatly. Especially in his volume *Responsibility* published in 1914. During this time, his acquaintance with Ezra Pound was a turning point for his "transformation" both in artistic ideas as well as in actual poem writing. All his life, W. B. Yeats had devoted himself in bringing back the indigenous culture of Ireland though he possessed barely any proficiency on Gaelic, Irish or other Celtic languages. It seems that in the life of W. B. Yeats there were only two things that was truly mattered in his life: one was poetry, the artistic creation he put so much love and labour that got him winning the Nobel Prize, and other was Nationalism, the social movement he also put so much into and finally contributed to the Independence of Ireland as a nation and a country. Poetry stands for his dream, magic and passion to mystery; while Nationalism was the harsh and haunting reality which could not be neglected though constantly disappointing.

### **2.2.1 Patriotic Self in Irish Aristocracy and Chivalry**

John O'Leary was W. B. Yeats's mentor and guide into nationalism and Maud Gonne was his muse for poetry as well as motivation for nationalism. It was well-known that, for W. B. Yeats, Maud Gonne was the love of his life. If so, there must be a more passionate feeling to describe his love for poetry and esotericism, even though Ms. Gonne rejected him several times, poetry will always manage to heal his melancholy and help him to sublime his agony using the images when writing poetry. The reason why his personal affection could be listed under the category of "Nationalism" was because the woman who possessed a unique position in his heart and soul was one of the very sources of motivation for him. That was to say, to the readers and scholars and even W. B. Yeats himself, this lifelong affection was never personal, it was always national and spiritual, serving as the image of his commitment towards Ireland.

### **2.2.2 Patriotic Self in Gyre of Time and History**

W. B. Yeats's intention to create his very own system of mythology finds its interpretation in his literary world. Where there was an aspect of chronological latitude, there will be an aspect of spatial longitude. So was W. B. Yeats's contribution to both Irish literature and world literature

will find a conclusive academic analysis in this chapter. Comparing to spatial diversity of cultural elements, chronological Style evolution was more personal.

W. B. Yeats's work *Michal Robartes and the Dancer* was published in the year when the Irish War of Independence was at its most intense, and when W. B. Yeats was completing *A Vision* with its apocalyptic view of history. This volume was full of contemporary significance, political and moral urgency. The placing of Reprisals, hitherto excluded from *Collected Poems* for political reasons, strengthens the sense of immediate violence and personal outrage that animates the war poems. These poems in turn give particularity to the larger visions of apocalypse expressed impersonally in "The Second Coming", with a more private anxiety in "A Prayer for My Daughter". The foundation was set in the last and more esoteric poems of *The Wild Swans at Coole*, where he was testing out his theory of "gyre system" in the world through the images and symbols, which was now consolidated and exploited in a poetic world view that was to reach its plateau in *The Tower* and the great volumes that follow it. W. B. Yeats's apocalyptic, prophet-like observation, meditation and comprehension of history and time were all embodied in his personal system of interpretation on History and future and the relation between the two. His book *A Vision*, though it was not a poem album, concerned with the chronological diversity in his horizon on philosophy. W. B. Yeats had casted the light belief through time in his very unique gyre system in poetry using tons of mystic images and symbols. According to the note on "gyre" in W. B. Yeats's *Collected Poem*, "...gyre pronounced with a hard 'g' was a key image in Yeats's later poetry,"(Yeats 483) and he also managed to develop the system as his own way of interpreting the history in reference to several remarkable historical events, which could find the trace in W. B. Yeats's series of poems such as "The Second Coming" "Sailing to Byzantium" and "The Gyres"\*.

"Demon and Beast" was the poem that mentioned the term "The Gyres" earlier than the poem entitled "The Gyres":

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\* The gyres can represent conditions of human personality on the one hand, phases of history on the other. Today, for instance, as the millennium approaches, the "primary gyre" was reaching its full extension with the triumph of systems-political, industrial, administrative-over individual creativity.

*For certain minutes at the least  
That crafty demon and that loud beast  
That plagues me day and night.*  
(Yeats 182)

In “Demon and Beast” the image was employed to dramatize the ebb and flow of inner, spiritual conflict. In Lausiac’s *History of Palladius*, the remark occurs: “Intelligence which was separated from the thought of God becomes either a Demon or a brute beast”(Yeats 489). And the following lines describe the relation between the “Gyre” and W. B. Yeats himself.

*Though I had long perned in the gyre,  
Between my hatred and desire,  
I saw my freedom won  
And all laugh in the sun.*  
(Yeats 182)

And the verb form of the “Gyre,”

*Now gyring down and perning there.*  
(Yeats 182)

A gyre was a spinning cone that expands as it perns - spins - outward from the apex, contracts as it perns inwards from the base. W. B. Yeats imagined two such cones interpenetrating each other; the apex of one bisecting the base of the other; one expanding as the other contracts. The base of one represents the dominance of objective, rational, “primary” values; the base of the other represents the dominance of subjective, imaginative, “antithetical” values.

*Yet I am certain as can be  
That every natural victory  
Belongs to beast or demon,  
That never yet had freeman*

*Right mastery of natural things.*

(Yeats 182)

It indicated the passive tone in W. B. Yeats's broken aspiration of bringing back the Irish political victory, nonetheless his word choice maintained the tone of gentleness and sublime. Just as the way Yeats thought of other people that he should look up to: the style of aristocracy from ancient time. Yeats' use of different images and allusions in Biblical writings is, on the one hand, to verify his emotional origin with well-known classics, and on the other hand, it is out of his pursuit of what people think are noble and sacred. Natural substance was always beyond human control and could only be the conquering submission of nonhuman and non-free creatures, a spirit of a freeman could not be the in slavery by slaving nature, for one will be controlled by what one control, which was the paradox presented in the poem as well.

“The Second Coming” was a poem collected in the same poems volume with “Beast and Demon”, and the term “Second Coming” refers to a Christian belief based on messianic prophecies found in the canonical gospels and was part of most Christian eschatology (“Second Coming.”). And it was combined with the “Gyre” theory which was apocalyptic statement about history and future:

*Turning and turning in the widening gyre”*

*“Surely some revelation was at hand;*

*Surely the Second Coming was at hand.*

*The Second Coming! Hardy were those words out*

*When a vast image out of Spiritus Mundi Troubles my sight...*

(Yeats 182)

W. B. Yeats adapted a revolutionary and radical Christian account of Christ's Second Coming from the *Holy Bible* in *Matthew XXIV* to foreshadow the religious advent of a new, brutal deity and dispensation as the primary gyre reaches its full extension and the second Christian millennium expires, and there will be a new era coming to replace the position vacancy onto the

Gyre, which was both apocalyptic and occult.

“Sailing to Byzantium” was a poem written in 1927, collected in his volume *The Tower* published on 1928, concerning travelling and adventure. In the process of creation, different poetic elements consist of flow which indicates that the whole process of making poetry was a journey:

*And therefore I have sailed the seas and come*

*To the holy city of Byzantium:*

(Yeats 199)

W. B. Yeats, in his historical system of “Gyre” saw the Byzantium Empire, one turn of the five-hundred-year gyre after the “primary” world of Christ, as one of the high civilizations:

*Come from the holy fire, perne in a gyre,*

*And be the singing-masters of my soul.*

(Yeats 199)

“Perne in a gyre” indicates the spinning self of the poet through time and Byzantium, dominated by antithetical values of beauty and imagination, experienced that unity of being which constituted high culture that embodied Yeats design for Ireland. He believed that in Byzantium, religious, aesthetic and practical life was one, architect and artificers-though not poets for language-had been the instrument of controversy and must grow to be more abstract and speak to the multitude as well as the few alike. And that was the ideal mode of regime Yeats aspired to construct in his poetry:

*Or set upon a golden bough to sing,*

*To lords and ladies of Byzantium*

*Of what was past, or passing, or to come.*

(Yeats 200)

W. B. Yeats wrote that in the Byzantium emperor’s palace there was “a tree made of gold and



silver, and artificial birds that sang” (Yeats 485). W. B. Yeats, escaping out of an age of “controversy”, wryly chooses the paradise-like sinecure of court poet, rehearsing the old poetic themes to a cultivated and indulgent audience, which was also the reference of his design for Ireland after the goal of Independence was accomplished.

“The Gyres” was the only poem entitled “Gyre”. The opening poems of the volume *The Tower* published on 1938 which has betokened a sense of existential urgency, an excited apprehension of his own death, and of some “measureless consummation” impending in the affairs of the world.

*The gyres! the gyres! Old Rocky Face, look forth;*

(Yeats 307)

“Old Rocky Face” here was a term with many meanings, some scholars referred it to variously glossed face of history, the face of Ben Bulbin from W. B. Yeats’s another poem “Under Ben Bulbin” or from Shelley’s old cave-dweller in *Hellas*, “Ahasuerus” who embodies various explanations. And in the end,

*...and all things run*

*On that unfashionable gyre again.*

(Yeats 307)

The “gyres” in the opening poem seems to be no longer a mere illustration of interpretation of the history but become part of the drama itself created by W. B. Yeats in his poem, as if the spinning cones were assuming an autonomous, palpable force. It was still an unsolved mystery whether humanity moves the gyres or struggles helplessly within their grip. The ferocious energy and sense of hypnotism of the poet’s self-assertion intensifies that drama as he beats upon the wall. And they will never miss one element from mythology and legend.

*Irrational streams of blood were staining earth;*

*Empedocles has thrown all things about;*

*Hector was dead and there’s a light in Troy;*

*We that look on but laugh in tragic joy.*

(Yeats 307)

“Empedocles” was a Greek philosopher from 496 B.C. to 435 B.C. who believed that the world was made up of alternating concord and strife (“Empedocles”). And “Hector” and “Troy” part refer to the death of the Trojan hero, Hector, preceded the sacking and burning of Troy. The “tragic joy” was the very expression of the moment when Yeats’ grief passes over “into pure contemplation” which was the key concept in comprehending W. B. Yeats’s thought of his Patriotic Self defined in his early literary works. There was indeed various way of interpreting the chronological contribution of W. B. Yeats, and surely “Gyre system” and his changing styles were just one of his many merits. And everything presented here was merely the tip of the iceberg, with a gigantic entity immersed under the water. W. B. Yeats’s works were like a treasure island where you can always find something that interests you.

### **2.3 The “Shift” of Emotional Focus in W. B. Yeats’s Realistic stage: Nation > Self**

The middle age for W. B. Yeats, comparing to the early and Romantic stage, was anything other than Romantic. He was getting serious and the reason why such change occurred was because the patriotic self in the Realistic stage managed to “override” the mysterious self in the Romantic stage. So, the emotional focus of W. B. Yeats’s poetry in this period would be: Nation as centre while Self was rather a neglected child stepping aside. And shift between the Transformational Nation and Patriotic Self would be: Transformational Nation called for the Patriotic Self and the latter responded to the former by various shifts and rearrangements, including drama dominating poetry writing in Yeats life by occupying both more time and more attention.

Profitable and provocative as his plays were, poetry was never left, and instead it was enhanced and well-polished in the dialogue with drama. This might be the reason why during this time, W. B. Yeats won the Nobel Prize for his poetry instead of drama, indicating a recognition. It was not only a national event but also an international one for him but also recognition for his literary career. Macrae comments that the lyrical poet’s life should be known and understood that

his poetry was no rootless flower but the speech of a man [that it was no little thing] to achieve anything in any art (McCormack 131–145). According to Alasdair Macrae, W. B. Yeats was always alone from time to time in his life and it was significant to go on a path no other man has gone before. For Yeats, long years of standing alone and pursuing the idealism for Ireland and himself took tolls on him and after trials and errors he finally realized the dominant authority of the world was not grasped in his hand but was behind someone else's ideology. And Nobel Prize was the reward, though it was never W. B. Yeats's aim. That might be the reason why Nobel Prize was presented with other significance for Yeats and Ireland rather than just honour: to construct a unique "Shift" as the legacy of vitality and dynamism for the offspring and future, preserve what was well-made for the cultivation of next generation and on and on. One more thing about the Patriotic Self, it represented everything connecting to Maud Gonne who will always be the love of his life in the past, the present and the future. Thus, it makes the dictions in his poems with the savour of a bitter-sorrow affection: it was a passion with certain cultural, historical or literary background rather simply a submissive personal introduction to his private life.

## Chapter Three

### The “Shift” of Emotional Focus in Yeats’s Poetry:

#### Framework · Implication · Motive

. Yeats, who acclaimed himself as one of the last Romanticist, was one of the representatives who were also the creators of the artistic and literary world for both themselves and their audience. The initial idea on “Shift” in William Butler Yeats’s Poetry was from the observation on the meditation when reading Yeats’s whole collection of poetry, the ecstasy, stream of consciousness and the psychological Flow was the very motivation for reader to savour ever sensation Yeats presented. All the defining terms turned out be incomprehensible for the deviance of language. For art sake, it was exactly the beauty of poetry, the “Shift” from Self to Nation: from Romantic to Realistic, from Mysterious to Patriotic, from Mythological to Transformational. Open-mindedness and heart of appreciation were the key. In his Shift, he could be the wondering “Aengus” searching for love and comfort; the seclusive “Fergus” seeking for truth and wisdom; the “Mad King Goll” or “Cuchulain” questing for the meaning of life while lost in the agony and insanity. From 1842 to 1922, it was the prosperous time for the development of independent national literature of Ireland. Series of historical events took place in Ireland, which cast tremendous influence on Irish world even to Celtic community including Scotland and Wales. The direct chain reaction would be the new awakening of nationalism and the circular response in Literary arena would be the poetry battlefield generated environing Young Ireland. W. B. Yeats, as the eminent representative as well as the leader of the Irish Celtic Literary Revival of late 19th Century, was also a poet who won the Nobel Prize for Poetry. His poems were the very kaleidoscopic demonstration of his personality and his ambition to create the mythology out of the nurture from Celtic-Irish literary history and richness of Gaelic language. In the origin of the inspiration for creative writing, W. B. Yeats chose the folklore and legendary as the source, the concept of Shift was a term to describe the achievement and he became more and more of a man in his own achievements: he built everything under the blueprint he had for his nation from his early dream; he wrote poems and other literary works intending to call back all the noble and

aristocratic mentality of his people; he resided in the tower which stood as the image of his vision for history and for life; his marriage, religion, family were all constructed under his influence. Yet there was indeed few things W. B. Yeats failed to do in spite of his marvellous resume in all the recognition: he failed to transplant his ideal version of Ireland to the reality to make it grow, combine, and thrive. He created the legend of his own and remade himself yet all were merely a reflection of his ideal, elite and aristocratic Self without rooting in actual, natural and original Irish culture. It was no doubt that W. B. Yeats's character was very unique, and he was one of very few tycoons in arts and literature who devoted their whole lives into the gradual perfection of poetry and art, and even forty-eight hours right before his passing-away, he was still editing and revising his unpublished poems for publication. What even more amazing was that the peak of his accomplished poetic works was not the moment when "Leda and Swan" won the Nobel Prize for Literature, for more and better works from his late period of writing career came which was a tendency of gradual ascendance of his poetry writing nonstop until the very last moment of his life, demonstrating a very rare and phenomenal vitality and productivity.

### **3.1 The Dynamic Framework in W. B. Yeats's "Shift" of Self and Nation in Yeats's Poetry**

Yeats's "Shift" between Self and Nation follows the construction of his inner world that was synchronizing with his outer experiences. In his poetic world, the transformation originated from the Shift of Self>Nation in Romantic stage and developed in the Shift of Nation>Self in Realistic stage, which had been through a winding Gyre as how Yeats put it. Within each independent section, there were interaction between once Mysterious then Patriotic Self and once Mythological then Transformational Nation. The interaction was just like the Gyre in the way that Self and Nation are intertwined dynamically and organically, which construct a dynamic framework of poetic network images.

In Yeats's Romantic Shift, the relationship between Mysterious Self and Mythological Nation was rather interacting and mutual supportive. The emotional focus of W. B. Yeats's poetry in this period manifests the characteristic of Self was centred while Nation was Peripheral. There was distinction between the Romantic Stage of W. B. Yeats Romantic Shift and the late one: the

former featuring the mythological perspective and the latter Mystical, which transformed along with the W. B. Yeats's transfiguring Self. When the poet was young, the idealism was the dominant part and everything was dwelling inside of his imaginative design and fondness of Pre-Raphaelite and aestheticism, and it was rather a delightful and melancholy feeling to read his lyrical poems from this time; while the Realistic stage was more powerful for years of experience and reflection on the time and the nation had helped to reshape the world perspective of W. B. Yeats's and release his mind leading him to see the larger map of the world with a more comprehensive and profound vision, as formidable and powerful as his tower escalating through the winding stairs. The relation between Mysterious Self and Mythological Nation were also the indispensable component of the two spheres of a unified entity: the Mysterious Self could be the source of inspiration of Mythological Nation and Mythological Nation could be the production of imagination from Mysterious Self, making Mysterious Self the generation of the energy. Seeing from another angle, the Mythological Nation was the very reservation of Mysterious Self in the most compatible and idealized way, which in the sanctuary of Mythological Nation, could Mysterious Self be nurtured, restored and reconstructed eventually ascending to higher level of personal realization with vast potential and possibility.

While the emotional focus of W. B. Yeats's poetry in "Shift" from being Romantic to Realistic would be: Nation as centre while Self was rather a neglected child stepping aside. And the relationship between the Transformational Nation and Patriotic Self would be a concord combination: Transformational Nation called for the Patriotic Self and the latter responded the former by various shift and rearrangement, including drama dominating poetry writing by occupying both more time and attention. Macrae's comment through his book might be bias in regard of the tone due to his personal preference of being opposed to W. B. Yeats's mysticism. However, he complimented W. B. Yeats's transparency fairly, for Macrae thought it was of necessity for poets to record their own lives as a preservation of accurate literary reference for further scholastic study.

W. B. Yeats was always alone in certain point and it was of great significance to go a path no other man has gone, to stand alone perhaps for years and years, to accept and comprehend one's

own thoughts when the mind of others has the authority of the world behind it for only a while certainly not permanently ... to give one's life as well as one's words which were so much nearer to one's soul to the criticism of the world. And Nobel Prize was the reward though it was never what W. B. Yeats's aim or life of purpose, which was the reason Nobel Prize present other meaning for W. B. Yeats and Ireland other than honour: to construct a unique Shift as the legacy for the offspring and future, preserve what was well-made for the cultivation of next generation and on and on. One more thing about the "Patriotic Self," it has everything to do with Maud Gonne who will always be the past, the present and future love of W. B. Yeats, which makes this bitter-sorrow affection and passion more of a cultural, historical and literary phenomenon rather simply private and submissive to personal introduction to life.

Finally, in his Transcendental Shift, the poetic structure would be another Gyre from the Chronological and Spatial perspectives. The Chronological unification demonstrated the gradual transfiguration of W. B. Yeats's aesthetic and poetic perspectives, which was comparatively a detailed expression in Chapter One and Three. The two periods were deliberately put together by using the similar headlines and structure aiming at making comparison and contrast. There was a process of "There and Back Again" in the macroscopic development of emotional focus in W. B. Yeats's poetry: in his early age and late, the structure in his poetry was Self as the centre while Nation as the periphery, which was not a passive and negative statement for personality.

Though share the same macro frame, the content within the structure would be slightly different: the Romantic Stage, W. B. Yeats's focus was on the Mythology and the Celtic tradition of literature; while in his Realistic stage, the tendency of integration began to revealed in various of his work, which was seemingly the trend of being realistic yet was ultimately transcendence of his early Romantic. During the middle age of W. B. Yeats, he did embrace the tendency of Realism and Realism under various influences as well as the drastically changing society, and so did his structure of "Shift": Self becomes the secondary concern while the Nation escalates to the centre issue of the time. In coincide with his nationalism awareness based on the actual process of Irish Independence Movement, he was no longer dwelling in solitude in his world of fantasy and imagination, but set foot on the territory of drama where an open stage dramatically influenced

his poetry writing: he paid more attention on the performative and emotional provocative aspect of Irishness which also featuring the Irish mythology and legendary, his poetry writing as the essence of his play reserved his feeling and patriotism in a more sublime and musical way. Still, one thing that captured his mind and soul was still his unrequited affection for Maud Gonne, which consisted most of his poetry concerning Self during this was period. The disappointment of reality and situation occurred to him that maybe it was time to return to the serenity and nurturing eternity.

### **3.2 The Emotional Motive behind W. B. Yeats's "Shift" of Self and Nation in Yeats's Poetry**

W. B. Yeats's affection towards Gonne might have something to do with her appealing physical charms, of course, but W. B. Yeats's passion was more profound than sexual desire for he: she shared and inspired him far more than his own relatives. Under the mutual understanding concerning many of his un-orthodox religious interests, he quickly began to regard her as the embodiment of his spiritual beliefs, i.e. soul mate. The politics view of Ms. Gonne was also presented W. B. Yeats's design for Ireland in his poetry. Though, often times Gonne's advocating on violence troubled him (Holdeman 13). Nevertheless, the combination of contradictory qualities embodied in Gonne indeed encouraged W. B. Yeats to regard her as a heroic image of an idealized Ireland.

*The Countess Kathleen and Various Legends and Lyrics* published in 1892, which became W. B. Yeats's first truly memorable dramatic work, was written for Gonne in hopes that she could star in its leading role. The poems in this album were in coherence with his preference ancient and chivalry way. He also expressed his partial wish to make Gonne into being the way he hoped for her: to be free from all the boundness from the orthodox, and the rest part of the wish was to encourage Gonne to stand out as the way she originally was. These wishes manifested the contradictory ideas inside of his personality. In his numerous poems, he depicted otherworldly heroes and legendary figures from Irish mythologies, and he mainly concentrated on the figures' resignation to the discontented attitude toward the supposedly masculine realm of muddy heroic quest. Thus, Yeats adopted images featuring women idols who sometimes were portrayed



uncommonly powerful such as Niamh who leads Oisín, and not the other way around.

“The Countess Cathleen in Paradise” was part of the book *The Rose* which was originally named *The Countess Kathleen and Various Legends and Lyrics* in 1892.

*Bathed in flaming founts of duty*

*She'll not ask a haughty dress;*

(Yeats 38)

In W. B. Yeats's verse play, *The Countess Cathleen*, the eponymous heroine Countess Cathleen bartered her soul for her tenants, which was the metaphorical image of “founts of duty,” and was saved at the end by divine intervention:

*'Mong the feet of angels seven*

*What a dancer glimmering!*

*All the heavens bow down to Heaven,*

*Flame to flame and wing to wing.*

(Yeats 39)

At the same time, W. B. Yeats's intention stressed Cathleen's dual allegiance to her Christian servant, Oona, and the pagan poet, Aleel, and it might be an implication that provoked controversy: one was the image for wisdom the other was love, which indicated that only by the unity could the great achievement be accomplished. It is also the manifestation of his internal torment when being a “Patriotist Self.”

Though Maud Gonne was the vital reason for W. B. Yeats to participate in the political arena and to be, or tried to be, a Patriotic Self, still he found the value embodied in this movement could provide a sense of fulfilment and identity recognition both politically and culturally. Besides, his nostalgia and melancholy are also the trigger to his being a Patriotic Self, and all these are just small parts of the peculiarities in Yeats's poetry. W. B. Yeats's affection to Gonne was not only the expression of a manly desire for intimacy but also an embodiment of his pursuit towards wholesome man with physical and spiritual world in his mind. Apart from the patriotic works of

his nationalism, there were quite a number of love poems from Yeats for Maud Gonne for Yeats regarded Ms. Gonne as the image of Ireland as a nation, thus his Patriotic Self was also an image he developed for himself when courting Gonne as the ancient Chivalry court for affection: well-brought up gentlemen presenting his sentiment toward his love.

Finally, “The Rose of the World” was the very first poem W. B. Yeats wrote for Maud Gonne when he first met her on January 1889.

*Who dreamed that beauty passes like a dream?*

*For these red lips, with all their mournful pride,*

(Yeats 32)

The “these red lips” was the reference to Maud Gonne whose beauty to him was regarded as of a heroic order that a stature so great that she seemed of a divine race.

### **3.3 The Cultural Implication for Yeats’s “Shift” of Self and Nation in Yeats’s Poetry**

The formation of both Yeats’s poetry as well as his “Shift” demonstrates the emotional development of Yeats himself. Poetry was his loyal company and soul mate from a micro aspect, and the kingdom of his regime acclaimed by his prime sovereignty from a macro aspect. The administration and distribution of resource and energy in his territory could not stand alone with the influences from the outside. As the king, as he constantly comparing himself to, he needed to see everything beyond present and past in order to look into the future, thus the transformation of the structure of his “Shift” was inevitable and indispensable. There were several reasons in consider of the change.

While Yeats was never stably residing in one place, he did numerous traveling and making journey not only his part of life but also part of poem. The journey was a common theme in Yeats poems, for it mirrors the life of Yeats, which not only reshaped his political view but also his personality. The journey in Romantic Stage of his life was about immigration. The journey of moving back and forth between Ireland and U.K. in Yeats’s early age cast a great influence on the later forming of his concept on nation, national movement as well as cultural perspective. His

beginning was no difference from any other new beginners: young, naïve and full of imagination. thought the constant immigration. This might explain why Yeats was always in dilemma in cultural identity for the position of “caught in the middle,” which could be a painful and torturing feelings, yet somehow become the motivation for Yeats to create instead of tearing him apart.

Mysticism was a life-long interest, which has already analysed in Chapter One. Here still. No more redundant detail will be given, yet one thing needs to be mentioned: his affection to Mysticism was always the theme in Yeats’s poem. Poetry was also his motivation and the access back to mysticism which would help him to feel the connection with something more powerful and transcendental. The reason why scholars and academic researchers always steer clear of this issue might be the fact that it should be more theoretical and rational tone in the way of presenting the research in order to gain more validity and credibility. For Yeats’s poetry, the emotional motive was mysticism: the beauty of mind in a lofty way, surpass the confinement of rational thinking and objective dissection of the literary hermeneutics just as what Susan Sontag asserted that critical analysis was the desecration of an art form. (Guerin 2) Mysticism might be the very “logical” point of in the structure of Yeats’s “Shift.”

The elements of family and comrades were rather traceable, which could also find reference in Chapter Two in this paper. Yeats’s early vision of arts and beauty was formed and reshaped under the influenced from his fathers and his father’s comrades such as O’Leary, William Morris, Standish, Oscar Wilde, and later Lady Gregory, and his elder soul mate Shelley, William Blake and a little bit William Shakespeare; then comrades in his own generation and the juniors: Maud Gonne, Olivia Shakespeare, Ezra Pound etc. Each of them just is like the collection of jewels in his vault of inspiration, or vice versa. Gonne was his love for life with the sorrow of never being able to attain, making her the “apple” of his eye and “rose” of his soul, which was rather a cultural phenomenon instead of just personal affection.

The non-personal reasons were also the influential and more general atmosphere, which was out of question and undeniable. Objective reasons were like an invisible hand manipulating the mood and mind, though seemingly gentle yet still strict. Who knows, the analytical process could be the result of this manipulation. Yeats’s “Shift” was not only constructed under his own

command but also absorbed the essence of his time. Chaotic as his time was, it was still a very fertile soil for diversity and various possibilities. Revolutions were always in companion with the application of Romanticism in people's mind with infinite enthusiasm to build a world with better place. Ireland was in the process of fighting for independence from UK and the "Great Famine" and what was upmost intolerable was the slander and vilification of Irish culture, which was one of the reasons why Yeats and many of his mentors carried the ideas of reviving Irish culture and making the wronged images of Irish people right.

## Conclusion

W. B. Yeats was not only the representative of patriotic poet but also the prominent figure for the rejuvenation of Irish national culture and tradition. And his idealistic thoughts were fascinating, for it was in constant reforming; as for the poetics, philosophy as well as his idea and the style were diverse, which was unique in his own way, which might have become the very valuable and enlightening model for future scholars, creative writers as well as the literature lovers to study. As for the literary criticism, the theoretical study will contribute to the further inspiration of the future poetics creations and practice. “Shift” was an infinite concept, and this was the reason why one paper would merely be enough to contain the small part of the poetic system in W. B. Yeats’s Shift. For literature links to the mental and emotional energy which sometime demonstrated eminent power than rationality. For W. B. Yeats, it was his mission, conscious or unconscious, to restore the connection with the ancient civilization both home and abroad leaving a fertile land of fantasy, mythologies, legendary and fairy tales to inspire people generation after generation.

As for making the judgmental statement about Yeats’ works, the critical studies on his works and the scholastic conclusion of Yeats, it seemed to be quite aimless to do so without intensive textual analysis together with the abundant biblical references to various background information concerning historical setting, cultural trends, socio-political reform and internationals and global relations. Such as his revolutionary idea about how the Irish society and government should be established, and how all these factors combined influenced W. B. Yeats’s thinking and composition of the literature works. W. B. Yeats’s poetics was embodied as well as demonstrated in his poetry and his nationalism, so were his Humanity and World. The Shift of W. B. Yeats’ emotional focus was just like a treasure island full of surprise and ecstasy for the mind of discovering and exploring. His fantasy and imagination derived out of the fine arts and essence of ancient literature of human civilization from Oriental and Occidental Worlds. In his “Shift” you see the kaleidoscopic transcend time and space. He was and still genius and the very creator of his own. There was a distinction between the Romantic Stage of W. B. Yeats “Shift” and the

Realistic middle stage: the Romantic stage of the “Shift” featuring the Mysterious Self and Mythological Nation, which transformed in coincide with the W. B. Yeats’s image transfiguring from Self to Nation. When Yeats was young, the idealism and romanticism was the dominant part, and everything was dwelling inside of his imaginative design. And his fondness of Pre-Raphaelite and aestheticism was rather a mixture of delightful and melancholy feeling, which is the typical impression when you read his lyrical poems from this time. While the Realistic stage featuring the Patriotic Self and Transformational Nation, comparing to Romantic stage, is more powerful and realistic. For years of experiences and reflections on the history and the nation, Yeats had grown mature physically and mentally. Thus, all these had reshaped his idea of the world: the real Transformational Nation and Patriotic Self released his mind and led him to see the larger picture of the world with a more comprehensive and profound vision, just as his image of formidable and powerful tower escalating through the winding stairs. W. B. Yeats and his peers called them “the Last Romanticists” with Lady Gregory leading the Celtic Literary Revival and National Movement for Independence, for it was the call from times and history. The later generation was more of Realism which was an isolation and decrease of mysticism and romanticism, which was also the trend. But above all, his source was generated by his dedication to what he believed to be the most glorious existence of eternity: love for Ms. Gonne, passion for the rejuvenation of his nation, as well as the zeal for the treasure of wisdom offered by the time. All were revealed in his poem “The Coming of Wisdom with Time,”

*Though leaves were many, the root was one;*

*Through all the lying days of my youth*

*I swayed my leaves and flowers in the sun;*

*Now I may wither into the truth.*

(Yeats 27)

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## Appendix

The reason why I finally chose to add the appendix with my slide was because Prof. Timothy Miller had made the initiative suggestion on the oral defence\* and other defence committee thought it would be a great idea so that it makes the thesis easy to understand, which is good for both the readers and the author. Thus, please check the link here below for the preview of the Prezi slides: <https://prezi.com/view/Axkr9ZKHdUAffJWSDPYM/> . And the Frontpage of the slides is like down below:



The oral defence was on December 7th, 2020 6:00 pm EDT conducted through the ZOOM platform and as the record, the detail information is listed as following:

Emily Baldys is inviting you to a scheduled Zoom meeting.

Topic: Xia Shen Thesis Defence

Time: Dec 7, 2020 06:00 PM Eastern Time (US and Canada) Dec 8, 2020 07:00 AM Beijing Time

Join Zoom Meeting <https://millersville.zoom.us/j/96026444299>

Meeting ID: 960 2644 4299 <https://millersville.zoom.us/j/96026444299>

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\* The oral defence was on December 7th, 2020 6:00 pm EDT conducted through the ZOOM platform.