

**THE COLLECTED WORKS OF
W. B. YEATS
VOLUME VI**

Prefaces and Introductions

Edited by William H. O'Donnell

Macmillan Publishing Company
New York

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THE COLLECTED WORKS OF W. B. YEATS
Richard J. Finneran and George Mills Harper
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THE COLLECTED WORKS OF W. B. YEATS

UNCOLLECTED PREFACES AND
INTRODUCTIONS BY YEATS
TO WORKS BY OTHER AUTHORS
AND TO ANTHOLOGIES
EDITED BY YEATS

EDITED BY

Macmillan Publishing Company

NEW YORK

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'AE' (1898; rev. 1900), in *A Treasury of Irish Poetry in the English Tongue*, ed. Stopford A. Brooke and T. W. Rolleston (1900)

'Nora Hopper' (1898; rev. 1900), in *A Treasury of Irish Poetry in the English Tongue*, ed. Stopford A. Brooke and T. W. Rolleston (1900)

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Introduction to Oscar Wilde, *The Happy Prince and Other Fairy Tales* (1923)

Preface to John Butler Yeats, *Early Memories: Some Chapters of Autobiography* (1923)

Preface (1923) to Oliver St John Gogarty, *An Offering of Swans and Other Poems* (1924)

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Introduction to *The Midnight Court*, from Brian Merriman and Donagh Rua Macnamara, *The Midnight Court and The Adventures of a Luckless Fellow*, tr. Percy Arland Ussher (1926)

Prefatory letter to the Medici Society, in William Blake, *Songs of Innocence*, illus. Jacyn Parsons (1927)

Introduction to *The Coinage of Saorstát Éireann* (1928)

Preface (1929) to Oliver St John Gogarty, *Wild Apples* (1930)

'Anglo-Irish Ballads', by F. R. Higgins and W. B. Yeats, in *Broadsides: A Collection of Old and New Songs* (1935)

Introduction (1935) to *Selections from the Poems of Dorothy Wellesley* (1936)

Introduction (1936) to Margot Ruddock, *The Lemon Tree* (1937)

'Music and Poetry', by W. B. Yeats and Dorothy Wellesley, in *Broadsides: A Collection of New*

- 1 Notes by Yeats (and/or Douglas Hyde) to items other than Yeats's introductions and headnotes in *Fairy and Folk Tales of the Irish Peasantry*, ed. W. B. Yeats (1888)
- 2 Notes by Yeats to items other than his introduction and headnotes, in *Representative Irish Tales*, ed. W. B. Yeats (1891)
- 3 Notes by Yeats (or of untraced origin) to items other than his introduction, in *Irish Fairy Tales*, ed. W. B. Yeats (1892)
- 4 Acknowledgements, in *Poems of William Blake*, ed. W. B. Yeats, 2nd edn (1905)
- 5 Notes, in *Poems of William Blake*, ed. W. B. Yeats, 2nd edn (1905)
- 6 First edition version of a passage on contemporary Irish poets, in Introduction (1894), *A Book of Irish Verse Selected from Modern Writers*, ed. W. B. Yeats (1895)
- 7 Notes, *A Book of Irish Verse Selected from Modern Writers*, ed. W. B. Yeats (1895)
- 8 Preface (1899) to *A Book of Irish Verse Selected from Modern Writers*, ed. W. B. Yeats, 2nd edn (1900)
- 9 Excerpt from acknowledgements, in *A Book of Irish Verse Selected from Modern Writers*, ed. W. B. Yeats, 2nd edn (1900)
- 10 Sections I and II of 'Lady Gregory's *Cuchulain of Muirthemne*', in *Discoveries. Edmund Spenser. Poetry and Tradition; and Other Essays*, vol. VIII of *The Collected Works in Verse and Prose of William Butler Yeats* (1908)
- 11 Endnote, titled 'Note by W. B. Yeats on the Conversation of Cuchulain and Emer (Page 23) to page 23 ('The Courting of Emer: Cuchulain's Riddles'), in Lady Gregory, *Cuchulain Muirthemne* (1902)
- 12 Section VIII of 'What We Did or Tried to Do', in *Coinage of Saorstát Éireann* (1928)
- 13 Prefatory paragraph to the introduction to *Selections from the Poems of Dorothy Wellesley* (1936)
- 14 Anonymous headnote to the introduction to Dorothy Wellesley, *The Poets and Other Poems* (1943)
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EDITOR'S PREFACE

The prefaces and introductions that Yeats wrote for works by other writers and for anthologies that he edited have special interest because they reflect a broad range of his literary and cultural interests during nearly the full length of his career. Other volumes in *The Collected Edition of the Works of W. B. Yeats* give the prefaces and introductions that Yeats chose finally to include in collections of his essays; *Prefaces and Introductions* makes available the other thirty-two prefaces and introductions that were published in separate books.

The contents of *Preface and Introductions* are arranged according to dates of first publication. For each introduction the copy-text is the last version that Yeats revised; in three instances the copy-texts are typescripts that he submitted in 1937 to Charles Scribner's Sons, New York, for the never-published 'Dublin' collected edition. The textual history of each introduction and the evidence for the selection of each copy-text are discussed in the individual textual introductions, which are printed near the end of the volume.

I have examined the manuscripts, typescripts and printed versions of each text. Because of Yeats's acknowledged willingness to accept the editorial decisions of Mrs Yeats and of Thomas Mark of Macmillan, London, I have also studied the revisions made for Macmillan editions after his death. Documentary evidence of Yeats's regard for their judgement is available in two signed replies by him to the editor's queries on Macmillan proofs, date-stamped 30 September 1931, for a prose volume in the never-published collected 'Edition de Luxe'. When asked whether to regularise the format for quoted passages, Yeats answered, 'I leave this to Macmillan's reader. I have accepted his suggestions wherever he has made the correction but I am a babe in such things' (corrected page proofs of *Mythologies*, vol. II of the 'Edition de Luxe', volume half-title page, NLI MS. 30,030; SUNY-SB 12.9.246). And a few pages later in the same set of proofs, when the editor asked whether to change 'Knock-na-gur', in *The Celtic Twilight*, to one word without hyphens, 'like Knocknarea [and Knockfein in Vol. I]', Yeats replied,

Yes. W. B. Y. It is difficult to decide on a uniform usage. The familiar words above are always written without hyphens. On the other hand the names of woods in Vol I 167 seem to require hyphens to help pronunciation and to mark the words they are compounded from. I would be glad if Macmillan's reader would decide for me. W. B. Y. (p. 8 [NLI MS. 30,030; SUNY-SB 12.9.251]; for 'Knocknagur' see *Myth* 9; for 'Knocknarea' and 'Knockfein', see *P* 22, 55, 81, 280, 384)

In 1939, a few months after Yeats's death, the introductions to *The Midnight Court* (1926), to *Coinage of Saorstát Éireann* (1928) and to *Selections from the Poems of Dorothy Wellesley* (1936) were typescripted for Macmillan's never-published collected 'Edition de Luxe'/'Coole Edition', volume XI, to be titled *Essays and Introductions*. Mrs Yeats corrected the page proofs, date-stamped 19 July 1939, of the introduction to *Coinage of Saorstát Éireann* (BL Add. MS. 55895), but the extant proofs lack a group of pages (pp. 305-20) that contained the introductions to *The Midnight Court* and *Selections from the Poems of Dorothy Wellesley*. A copy-edited typescript of the latter is extant (BL Add. MS. 55895). In 1962 the introductions to *Cuchulain of Muirthemne* and *Gods and Fighting Men* and to *The Midnight Court* were reprinted, with extensive copy-editing, in *Explorations*. That Macmillan volume was prepared largely by Thomas Mark, despite the title-page's statement that the works were selected by Mrs Yeats. I have described those changes, in the individual textual introductions, even though the posthumous copy-editing made to the introductions to *Coinage of Saorstát Éireann* and *The Midnight Court* has, at best, only problematical authority. Whenever I have made an emendation the

follows one of those posthumous copy-editing emendations I have mentioned it as a supplementary authority, within square brackets. I have disregarded the *Explorations* version of the combined introduction to *Cuchulain of Muirthemne* and *Gods and Fighting Men* because it mistakenly overlooked the extensive revisions that Yeats had made in 1908, and therefore lacks textual authority.

Yeats's own notes to his introductions are printed among the explanatory annotation, prefixed with the notation '[Yeats'snote:]'. His notes outside his introductions, to works that he anthologised, are given in textual appendixes. I have included any notes whose authorship is uncertain, but I have excluded any notes, not written by him, that were already in the texts that he anthologised. See pp. 318-19, 320 and 321 for listings of additional exclusions of notes to material that was not written by Yeats.

Other textual appendixes give any sections that had once been published in an introduction but that Yeats later dropped from the copy-text version. For example, a textual appendix to 'Thoughts on Lao Gregory's Translations' (1902) gives the opening two sections of his introduction to *Cuchulain of Muirthemne* that Yeats retained in his collected works in December 1908, but which he excluded in 1912 from the copy-text version.

Explanatory annotation is provided for all quotations, direct references and allusions that occur in the introductions, in Yeats's notes to the introductions, or in the textual appendixes. However, Yeats's notes to material other than his introductions have explanatory annotation only when needed to identify the work to which a note refers. Explanatory notes are marked in the text by superscripted numerals and are printed towards the end of the volume, following the textual appendixes. The numbering of notes restarts in a new series for each preface or introduction or appendix. Notes included in the numbered explanatory notes are signalled by the number of the note plus a letter (e.g. 35a) and are printed immediately following the note to which they relate.

Emendations to the copy-texts are marked with a dagger (†), which refers to a list of emendations at the end of the volume. That list gives the page and line number of the emendation, its copy-text reading, and any specific authority for the emendation. For emendations of spelling or capitalisation the list of emendations gives the copy-text word without appended punctuation, if any. (In those cases the dagger immediately follows the emended word and precedes any appended punctuation.) The dagger notations are provided even for emendation of word-division or hyphenation and for standardisation of the spelling of proper names.

The emendation principles and their carefully limited extent can be illustrated with the following examples. The two largest emendations in the volume consist, respectively, of the substitution of a comma for 'and', and then, two paragraphs later, of 'and' for a comma. Where the copy-text of *Representative Irish Tales* confusingly conflates the titles of two novels, *Frank* and *Rosamond*, in the midst of a series of titles, as '*Frank and Rosamond*', I have emended to '*Frank,† Rosamond*' (p. 31.1.37); and later I have joined the wrongly separated parts of another novel's title as '*Harry and Lucy*' (p. 40, 1.8).

The copy-text of *Representative Irish Tales* once misnames the *Dublin University Magazine* as the *Dublin University Review* (p. 55, 1.21), but then, only a few lines later, twice uses the correct name of the journal; all nine other instances of the name, in two other introductions, are also correct. I have emended the single instance of '*Dublin University Review*' to '*Dublin University Magazine†*'.

In the case of an introduction that had first been published in 1898 and then, when it was collected in 1908, was incorrectly dated '1899', I have supplied the correct date, with a dagger: '1898†' (p. 11.1.35). Yeats's factual errors that might simply be his poor spelling or a printer's misreading of Yeats's handwriting are emended and marked with a dagger. Examples are Yeats's statements that Mari

Edgeworth was born at 'Hare Hack' (p. 37, 1.31) rather than 'Hare Hatch', and that William Allingham lived at 'Whitby' (p. 69, 1.18) rather than 'Witley'.

Spelling emendation has been avoided except for proper names and the titles of works. Thus, in the introduction to *Fairy and Folk Tales of the Irish Peasantry* I have retained the copy-text's random mixture of six instances of 'among' and five instances of 'amongst'. In the introduction to *Representative Irish Tales* I have retained the copy-text's American spellings, such as 'gayety' and 'neighborhood'. Similarly, I have retained minor eccentricities of capitalisation. Hyphens and ellipses in the text are authorial. The spelling of Tír-na-nÓg has been standardised, and is marked with a dagger when the copy-text has been emended; however, in *Fairy and Folk Tales of the Irish Peasantry* I have retained the widely differing spellings that Yeats adopted from his several authorities: one of Yeats' notes has one instance each of three spellings (Thierna-na-noge, Tír-na-hóige, Tir-na-n-óg), and his copy-text has two instances each of two other spellings (Tír-na-n-Og, T'yeer-na-n-Oge).

The following typographical and format conventions are silently adopted in each prose volume of *The Collected Edition of the Works of W. B. Yeats*:

1. The presentation of headings is standardised. In this volume, the main headings are set in full capitals (capitals and small capitals for subtitles), and include brief details of date and source (for fuller information see the textual introductions and list of copy-texts). Where the item includes several pieces, the main heading names each in turn or gives a general description where there are several pieces of the same type (e.g. 'headnotes'). In all such composite items, the text of the first piece follows the main heading, without a separate heading of its own, if entitled simply 'Introduction' or 'Preface' otherwise, each piece is headed by its title in full capitals (capitals and small capitals for subtitles). Section numbers are in roman capitals. All headings are centred and have no concluding full point.
2. The opening line of each paragraph is indented, except following a displayed heading or section break.
3. All sentences open with a capital letter followed by lower-case letters.
4. British single quotation mark conventions are used.
5. A colon that introduces a quotation does not have a dash following the colon.
6. Quotations that are set off from the text and indented are not placed within quotation marks.
7. Except in headings, the titles of stories and poems are placed within quotation marks; titles of books, plays, long poems, periodicals, operas, paintings, statues and drawings are set in italics.
8. Contractions (abbreviations, such as 'Mr', 'Mrs', 'Messrs' and 'St', that end with the last letter of the word abbreviated), are not followed by a full point.
9. Abbreviations such as 'i.e.' are set in roman type.
10. A dash—regardless of its length in the copy-text—is set as a spaced en rule when used as punctuation. When a dash indicates an omission, as in 'the village of B-----', a two-em rule is used.
11. Ampersands are expanded to 'and'.
12. Each signature of the author is indented from the left margin, set in upper- and lower-case letters, and ends without punctuation; when present, the place and date are indented from the left margin, set in italics in upper and lower-case letters, and end without punctuation.

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Memphis, Tennessee

W.H.O.

LIST OF ABBREVIATIONS

The following abbreviations are used in the editorial apparatus; additional abbreviations that are confined to the list of emendations to the copy-texts are explained at the head of that list.

PUBLISHED WORKS

- Au* W. B. Yeats, *Autobiographies* (London: Macmillan, 1955)
A Book of Irish Verse Selected from Modern Writers, ed. W. B. Yeats
BIV (London: Methuen, 1895; 2nd edn London: Methuen, 1900). [When the reference is to only one of the editions the date of that edition is mentioned]
The Collected Letters of W. B. Yeats, vol. 1, ed. John Kelly, associate ed.
CL1 Eric Domville (Oxford: Clarendon Press; New York: Oxford University Press, 1986)
E&I W. B. Yeats, *Essays and Introductions* (London and New York: Macmillan, 1961)
Ex W. B. Yeats, *Explorations*, sel. Mrs W. B. Yeats (London: Macmillan, 1962; New York: Macmillan, 1963)
FFT *Fairy and Folk Tales of the Irish Peasantry*, ed. W. B. Yeats, Camelot Classics series, no. 32 (London: Scott, 1888)
L *The Letters of W. B. Yeats*, ed. Allan Wade (London: Hart-Davis, 1954; New York: Macmillan, 1955)
LMR *Ah, Sweet Dancer: W. B. Yeats- Margot Ruddock, A Correspondence*, ed. Roger McHugh (London and New York: Macmillan, 1970)
Letters to W. B. Yeats, ed. Richard J. Finneran, George Mills Harper and
LTWBY William M. Murphy (London: Macmillan; New York: Columbia University Press, 1977)
Mem W. B. Yeats, *Memoirs*, ed. Denis Donoghue (London: Macmillan, 1972; New York: Macmillan, 1973)
Myth W. B. Yeats, *Mythologies* (London and New York: Macmillan, 1959)
OBMV *The Oxford Book of Modern Verse, 1892-1935*, chosen by W. B. Yeats (Oxford: Clarendon Press, 1936)
P W. B. Yeats, *The Poems, a New Edition*, ed. Richard J. Finneran (New York: Macmillan, 1983; London: Macmillan, 1984)
PWB *Poems of William Blake*, ed. W. B. Yeats, The Muses' Library, 2nd edn (London: Routledge; New York: Button, 1905)
PWB *The Poems of William Blake*, ed. W. B. Yeats, The Muses' Library (1893) (London: Lawrence and Bullen; New York: Scribner's, 1893)
SB W. B. Yeats, *The Speckled Bird, with Variant Versions*, ed. William H. O'Donnell (Toronto: McClelland and Stewart, 1977)
The Secret Rose, Stories by W. B. Yeats: A Variorum Edition, ed. Phillip

- SR L. Marcus, Warwick Gould and Michael J. Sidnell (Ithaca, NY, and New York: Cornell University Press, 1981)
-
- SS *The Senate Speeches of W. B. Yeats*, ed. Donald R. Pearce (Bloomington: Indiana University Press, 1960; London: Faber, 1961)
- TB *Theatre Business: The Correspondence of the First Abbey Theatre Directors: William Butler Yeats, Lady Gregory, and J. M. Synge*, ed. Ann Saddlemyer (Gerrards Cross, Bucks: Smythe; University Park: Pennsylvania State University Press, 1982)
- UP1 *Uncollected Prose by W. B. Yeats*, vol. 1, ed. John P. Frayne (New York: Columbia University Press; London: Macmillan, 1970)
- UP2 *Uncollected Prose by W. B. Yeats*, vol. 2, ed. John P. Frayne and Colton Johnson (London: Macmillan, 1975; New York: Columbia University Press, 1976)
- V(A) W. B. Yeats, *A Vision* (London: Werner Laurie, 1925 [Jan 1926])
- V(B) W. B. Yeats, *A Vision*, 2nd edn (London: Macmillan, 1937)
- VP *The Variorum Edition of the Poems of W. B. Yeats*, ed. Peter Allt and Russell K. Alspach (New York: Macmillan, 1957). [Cited from the corrected third printing (1966) or laterprintings]
- VP1 *The Variorum Edition of the Plays of W. B. Yeats*, ed. Russell K. Alspach (London and New York: Macmillan, 1966). [Cited from the corrected second printing (1966) or laterprintings]
- Wade Allan Wade, *A Bibliography of the Writings of W. B. Yeats*, 3rd edn, rev. Russell K. Alspach (London: Hart-Davis, 1968)
- WWB *The Works of William Blake: Poetic, Symbolic, and Critical*, ed. Edwin J. Ellis and W. B. Yeats, 3 vols (London: Quaritch, 1893)

OTHER SOURCES

- Berg, NYPL Henry W. and Albert A. Berg Collection, New York Public Library
- BL British Library
- HRC Harry Ransom Humanities Research Center, University of Texas at Austin
- NLI National Library of Ireland
- SUNY-SB Yeats Archive, Frank Melville, Jr, Memorial Library, State University of New York at Stony Brook. [References are to material on microfilm, identified by reel, volume and page numbers]

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1. Jacynth Parsons, 'The Little Black Boy', water-colour illustration (1926) to William Blake poem. See pp. 165 and 295, n.5. Source: William Blake, *Songs of Innocence*, illus. Jacynth Parsons (London: Medici Society, 1927), facing p. 10.
2. Some of the photographs supplied to the artists by the Committee on Coinage Design. See pp. 166 and 296, n.1. Source: *Coinage of Saorstát Éireann 1928* (Dublin: Stationery Office, 1928), plate XI.
3. Coin designs by Carl Milles. See pp. 168-70; 297, n.7; and 298, n.17. Source: *Coinage of Saorstát Éireann 1928*, plate v.
4. Coin design by Ivan Meštrović. See pp. 168 and 297, nn.7 and 10. Source: *Coinage of Saorstát Éireann 1928*, plate ix.
5. Coin designs by Percy Metcalfe (as submitted by the artist). See pp. 169-71 and 298, nn.15 and 22. Source: *Coinage of Saorstát Éireann 1928*, plate iv.
6. Coin designs by Percy Metcalfe (revised, as minted). See pp. 170-1 and 298, n.22. Source: *Coinage of Saorstát Éireann 1928*, plate i.

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