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## RAPALLO NOTEBOOKS A AND B

Neil Mann

### THE RAPALLO NOTEBOOKS

This is the first of a series of essays in *IYS* covering the five notebooks that W. B. Yeats kept between 1928 and 1931, referred to as “Rapallo Notebooks,” which are now held by the National Library of Ireland as MSS 13,578–13,582. As well as the Italian town of Rapallo, the notebooks bear traces from other places, including Dublin, Coole, and London, as Yeats tended to use bound notebooks as a portable means of keeping his work together when traveling, preferring loose-leaf notebooks when at home. However, the name is apt, as W. B. and George Yeats returned to Rapallo for three successive winters for Yeats’s health,<sup>1</sup> and it is also likely that the notebooks were purchased in Italy.<sup>2</sup> They were not the only notebooks used when the Yeatses were in Rapallo, and others overlap with them, including, for instance, the diary that Yeats kept in 1930, but these five have a uniformity of dimensions and paper,<sup>3</sup> and were early on treated as a group, now labeled A, B, C, D, and E.<sup>4</sup> Notebooks A, B, and E are identical, with a yellow cover decorated with vertical lines made of lozenge shapes, while C and D have a cover design in olive green, blue, and white, with small flowers.

A detailed overview of the five notebooks, “Yeats’s Rapallo Notebooks,” appears in the forthcoming *Yeats Annual* issue dedicated to manuscript materials.<sup>5</sup> As that essay indicates, it is in fact likely that Rapallo Notebooks A, B, and E were all started in 1928, with B being the first, while E had all the early material removed.<sup>6</sup> Because of particular overlap of time and material between Rapallo Notebooks A and B, they are presented together in this issue, though treated separately for the sake of clarity. And, although Rapallo Notebook B precedes Rapallo Notebook A in terms of starting date and, to a large extent, of use, they are examined in the order of their labeling. Subsequent essays by Wayne Chapman, Margaret Mills Harper, and Warwick Gould will deal with the other notebooks singly.

If there is a common thread to the notebooks, it is in the drafts and notes where Yeats was struggling with a new exposition of the system of *A Vision*. After publication of the first version of *A Vision* in 1925,<sup>7</sup> he had immediately started to revise his thinking about important elements, to read more widely in philosophical literature, and to rewrite sections of the book. By 1928 he was seriously drafting for a new edition, and all five Rapallo notebooks contain *Vision* material—though Rapallo Notebook D has relatively little, while Rapallo

Notebook B is almost exclusively dedicated to such drafts. Some of the material is completely new, but much could be termed “intermediate” between the formulations of *A Vision A* and those of *A Vision B*. For students of *A Vision*, therefore, they often reveal how the thought itself was developing, so that what is expressed concisely and sometimes too laconically in *A Vision B* (1937) may be explained a little more fully or tentatively here, or even in completely different ways. In fact, relatively little of the material contained in the notebooks’ drafts appears in the 1937 edition without significant transformation, with the exception of material for *A Packet for Ezra Pound* and some of what became “The Great Year of the Ancients.”

The notebooks also bear witness to the poetic creativity of the late 1920s, including poems that would appear in the Cuala Press’s *Words for Music Perhaps* (1932) and Macmillan’s edition of *The Winding Stair and Other Poems* (1933), drafts for *The Words upon the Window-pane* (first staged in 1930) and *The Resurrection* (the revised version of 1931). There are also minor emendations for *The Player Queen*, material associated with *The Cat and the Moon*, drafts for essays, prefaces, letters to the press, and unpublished material, both poetry and prose, including ideas for poems that were probably never written. Mixed in with these are diary entries and analyses of friends, reading lists, notes from Yeats’s reading and researches, a week’s appointments, calculations, and a record of payments.

Because of their binding, the notebooks preserve a fuller record of the genesis of poetry and drama than Yeats’s preferred format of loose leaf, though all of the notebooks show signs of pages having been torn out or removed with a blade. Above all, it is the heterogeneity and the miscellaneous quality of the material in the notebooks that makes them a singular and very immediate record of Yeats’s mind and concerns at a crucial stage of his career. The poet may not be “the bundle of accident and incoherence that sits down to breakfast,” but rather someone who “has been reborn as an idea, something intended, complete” (*E&I* 509, *CW5* 204), yet both poet and bundle of accident are present in the notebooks’ ferment of the esoteric, the poetic, and the day-to-day. Indeed, just as some alchemists claimed that the raw material for the Philosophers’ Stone was to be found on the common dungheap,<sup>8</sup> Yeats acknowledged that the poet’s “masterful images” began in “A mound of refuse or the sweepings of a street” (*VP* 630, *CW1* 355), and, though it would be unnecessarily disparaging to describe the notebooks as such sweepings, they do show the jostle of disparate elements.

This disparateness is lost when drafts are removed from their context. Most of the poetry and drama is now readily available in facsimile in the Cornell manuscripts series, but in extracted form, presented page by page and often reordered, as Yeats tended to use the right-hand side of a spread first, with the left-hand side for later revisions.<sup>9</sup> The Cornell series’s presentation, of course, serves

well the purpose of showing how the works evolve and brings together drafts from a variety of places, but it risks creating a false sense of teleology or smoothing over the cross-fertilization of other interests.<sup>10</sup> These notebooks may contain multiple drafts of a single poem, just one, or even just a few lines adumbrating something filled out elsewhere, but this version is placed not with any preceding states nor with later typescripts and more final versions, but rather with the mix of other writings and concerns.<sup>11</sup> The tables presented in the Appendix make it possible to map how this material appears in the notebooks, at least partially, and they also indicate some other places that offer relevant transcriptions.<sup>12</sup>

Because almost none of the material in Rapallo Notebooks A and B has been transcribed or reproduced before, I have erred on the side of fullness when presenting transcriptions in the following essay. This has made the article significantly longer than originally projected, but I trust that there is enough of interest to students of Yeats to justify the length and the detailed—though far from exhaustive—treatment of the material.

#### NOTE ON TRANSCRIPTION PRINCIPLES, CONVENTIONS, AND SYMBOLS

The transcriptions in this examination seek to illustrate the wealth of material contained in the notebooks, most of it not published before.

In general, readability is paramount. Cancelled text is not included in the transcription, unless a cancelled word makes the syntax more comprehensible. Where the line striking content through does not reach a word that is evidently no longer intended, that word is omitted as if it had been struck through. However, in examples where the process of composition is a point of consideration, the cancellations are, of course, included, to show how Yeats rethought and refined his expression. In cases of multiple levels of cancellation, I have tried to indicate these as far as possible with standard typography, with single strikethrough, double strikethrough, and lines drawn in.

Similarly, in text for reading, insertions are usually included silently, but when the process of writing is important, they are indicated by placing the text in <pointed brackets>, omitting any caret mark or lines. Material inserted from the opposite verso is placed in {curly brackets}.

Punctuation is only added in [brackets] when the reader might otherwise stumble over the construction, so the text is usually left with Yeats's very light and slightly wayward punctuation. Uncertain readings show the word(s) [?queried in brackets]. Supplied words and clarifications are in *[italics in brackets]*, as is the occasional *[sic]* where the reader might suspect a misprint, although most misspellings and repetitions are given as they appear without comment. As Yeats occasionally uses his own ellipses, my ellipses signifying omitted text are also placed in brackets, with three [. . .] or four points [. . . .] according

to standard convention of whether or not at least one period is omitted. In transcriptions where cancelled text is being shown, repetitious material that is cancelled is sometimes omitted and shown as [····].

Yeats's spelling was never conventionally strong and, while his handwriting is seldom easy, in these personal notebooks it is sometimes little more than gestural shorthand: paradoxically, therefore, words with clearer lettering appear with Yeats's (mis)spelling, while those with outlines that are understandable only in context appear more conventionally.

The illustrations of the pages from the notebooks are intended to give some instances of how the transcriptions relate to the real material, in particular the appearance of the pages, and to show readers some words that have remained impossible for me to transcribe with confidence.

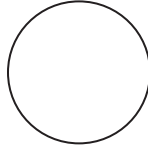
### THE SEQUENCE OF RAPALLO A AND B

Both Rapallo A and B are dominated by material associated with *A Vision*, Rapallo A significantly, and Rapallo B almost exclusively. From internal dating, it appears that Rapallo B was started in March 1928, while it is likely that Rapallo Notebook A was started in July 1928. The two notebooks ran in parallel during the summer and early fall of 1928; Rapallo Notebook B was finished in October and Notebook A a month later in November 1928, only for a blank page to be used two years later to extend an entry from the 1930 diary.

The sequence and relationship of the notebooks can be illustrated by one section from the Rapallo Notebooks' immediate predecessor, and the versions that developed in the two notebooks themselves. Prior to the Yeatses' arrival in Rapallo, W. B. Yeats had been using a leather notebook, which he had probably brought along with him when his health problems led the couple to sail for the south in November 1927.<sup>13</sup> It contains drafts of poems that would go into *The Winding Stair* (1929), some of which appear to be in relatively fair form while others are still very much in progress.<sup>14</sup> At the end of these poems Yeats gives a date of "Dec 1927"; they are followed by notes relating to the system of *A Vision* and records of "Sleeps" in Cannes, where the Yeatses stayed from the end of November 1927 until the middle of February 1928. The last date in this book (though not the last entry) is "Sleep March Rapallo."<sup>15</sup>

One of the more extended notes in this volume is titled "suggested first paragraph of system," two pages after the date of "Dec 11" 1927. In this projected opening for the new edition of *A Vision*, Yeats starts with the *Daimon*. Realizing that he had not stated the subject of the paragraph clearly, Yeats indicated the insertion of an introductory sentence stating, "all that can <need> be said of the daimon in this place can [*be*] put into a few sentences."<sup>16</sup> This prefaces the following presentation:

It is a self creating power none is like another, for what in a man personally is unique is from the daimon and this daimon seeks to unite itself now with one now with another daimon but can only do so through the human mind it has neither reflection nor memory. We represent it thus

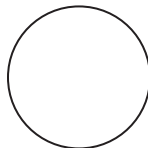


because it does not perceive, as does the linear mind of man, object following object in a narrow stream, but all at once & because it perceives objects arranged about as it were in order of their kinship with itself, those most akin the nearest & not as they are in time & space.<sup>17</sup>

The treatment goes on to consider the relation between human and daimon in some depth, with many cancellations and second thoughts.

The next draft in Rapallo B, titled “First things” and dated March 1928 at the end, shows more confidence, though Yeats decided to insert yet another introductory paragraph in front of the text, indicating its insertion from the opposite verso.<sup>18</sup> The few sentences about the *Daimon* are introduced by the disclaimer, “I begin with the daimon & of the daimon I know little,” a lack of knowledge that is brushed aside in characteristically Yeatsian style by piling up quotations from an an proto-Christian heretic, the Upanishads, and a Zen koan (see the section on Rapallo B below). He then recounts an argument with the instructor, in fact very recent as it was one of the last entries in the previous, leather-bound notebook, “Sleep March Rapallo.” Yeats recounts that the instructor was “cross because I did not realize that the daimon was perfect” and had explained to him how *Daimons* could be both unique and perfect.<sup>19</sup> Yeats records in Rapallo B:

I did not dare to ask why, if the daimon is perfect, ~~it was necessary to create man~~ <man comes into existence>; I did not want another scene & besides one cannot know everything. I accept his thought & say that nothing can be taken from or added to the daimon & being a symbolist & no philosopher I declare that this is its shape<sup>20</sup>

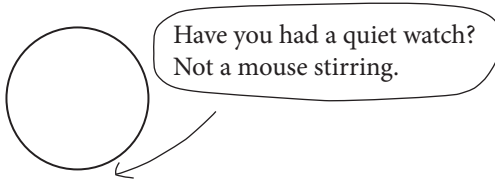


This comes at the bottom of a page and the following page was torn out, but Yeats appears to remove the explanation of why the *Daimon* is symbolized by the circle; further explanation is separated into the following section and

consideration of how the *daimonic* mind connects to and differs from the human mind is briefer. This whole page was later completely cancelled.

In Rapallo A, the list of contents on the book's first verso notes that the section titled "First Things" has the "first page lacking."<sup>21</sup> Because of this, the notebook does not show how the opening section developed, but the text of its section II echoes Rapallo B:<sup>22</sup>

I did not dare to ask why if each be perfect man should come into existence; I did not want another scene & besides one cannot know everything. I accept his thought & say <to introduce the chief person of my play drama> that nothing can be taken from or added to the Daimon & being a symbolist <dramatist> & ~~know~~ no philosopher <logician> <not a dialectician> declare that this is its shape<sup>23</sup>



What were additions and corrections to the text of Rapallo B are incorporated into the text of Rapallo A, with slight changes, generally in the direction of more formal language, so that "why if the daimon is perfect man comes" is amended to "why if each be perfect man should come." Further elaborations are added, so that Yeats declares the *Daimon* "the chief person of my drama," and refines his thinking, deciding, for instance, not to disqualify himself as a philosopher but to admit that he is no dialectician. The miswriting of "know" for "no" may indicate that the text was being dictated directly from its source, whether Rapallo B or the associated typescript. He also adds a gnomic quotation from *Hamlet*, alluding to the presence of a spirit, which persists through a series of drafts.<sup>24</sup>

These three extracts show the relatively straightforward development of a single concept,<sup>25</sup> and also indicate the order of the Rapallo Notebooks, which is also indicated by the first bloc of material in Rapallo A being listed as "Great Year (final version),"<sup>26</sup> while the fourth bloc of material in Rapallo B is listed as "Great Year (early version)," with the text in Rapallo A adopting the later versions of Rapallo B's drafts, though there are relatively few points of direct contact between the two.<sup>27</sup> The "Great Year" section in Rapallo B follows a bloc dated "May 1928" (after a few intervening notes),<sup>28</sup> and takes up more than twenty-four leaves, so it is unlikely that "The Great Year" that opens Rapallo A was started before June of that year, and July seems more probable.

The following tabulation sets out the approximate periods during which the three notebooks examined above were in use.

Table 1. Approximate dates and places of use of Yeats's notebooks NLI 30,359, Rapallo A, and Rapallo B.

year	month	main places	Leather NB NLI 30,359	Rapallo A NLI 13,578	Rapallo B NLI 13,579
1927	Dec				
1928	Jan	Cannes			
	Feb				
	Mar	Rapallo			
	Apr	Rapallo / Dublin			
	May	Dublin			
	Jun	London			
	Jul	Dublin			
	Aug	Coole			
	Sep	Dublin			
	Oct				
	Nov	Rapallo			
	Dec	Rome / Rapallo			
1929					
1930					
	Nov	London / Dublin			

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### RAPALLO NOTEBOOK A

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Rapallo Notebook A is, therefore, probably the second of the Rapallo Notebooks Yeats started, and its main period of use was from before August 1928 until later that year, when Yeats put one of the notebook's two explicit dates at the end of a long draft of material related to the Great Year for *A Vision*, "Nov 1928."<sup>29</sup> The other date contained in the notebook actually comes from 1930 and relates to an isolated late item dated "Oct 20," continuing an entry from the 1930 diary. However, much of the other material in Rapallo A is clearly datable by external factors including letters and periodical publication.

The November date for the *Vision* material is squeezed vertically into a lower corner and evidently relates to revision and possible addition, as it is followed by material from before that date: drafts for articles on censorship published in September 1928;<sup>30</sup> early drafts for his essay on the Irish coinage



(the final draft finished, according to a letter, by August 28, [1928], *CL InteLex* 5150); and a draft letter responding to Annie Horniman's carping criticism in the *Irish Statesman* on 6 October 1928 (Yeats's letter was published 13 October 1928, *CL InteLex* 5176).<sup>31</sup> The notebook also contains revisions to *The Player Queen* for upcoming performances at the Abbey in September 1928, as well as notes from reading Stephen MacKenna's translation of Plotinus and on the long ages of Indian tradition. It appears to have been treated as finished and put aside at the end of 1928, but it was taken up two years later to take advantage of the plentiful blank space at the end of the notebook to add to the diary of 1930,<sup>32</sup> which had been filled up; Yeats extended the diary entry dated "October 20" and also added a coda to a later undated entry. As the diary was finished in November 1930—its final entry is dated "Nov 18"—it is likely that the extension was actually added after that date.

#### CONTENTS: OVERVIEW

Over half of the notebook is taken up with revisions for *A Vision*, focused on two areas that changed significantly: the vastly expanded treatment of the "Great Year" and Yeats's continuing struggle with how best to start his presentation of the system.<sup>33</sup> The main treatment of the Great Year in *A Vision A* (1925) had been a lengthy exploration in Book II, section "X | The Great Year in Classical Antiquity," which is supplementary to the system as such, illustrating how Yeats's idea relates to its many precedents (*AVA* 149–58, *CW13* 121–28). The drafts in Rapallo A and B build on this material but contain further research on ancient cosmology, furnished by wider reading, although Yeats had yet to be introduced to some of the illustrations he would use, such as the work of Leo Frobenius that was Ezra Pound's enthusiastic recommendation.<sup>34</sup> Many pages of the drafts also relate the Great Year to more technical aspects of the system, but little of this material reached the published version. Like its slighter predecessor in *A Vision A*, therefore, much of "Book IV: The Great Year of the Ancients" as published in *A Vision B* (1937) is not particularly connected to the esoteric system. Rather, it is mainly concerned with drawing parallels between the long periods of *A Vision's* historical cycles and various schemes of antiquity—whether the return of all the planets to the same positions or the precession of the equinoxes—as well as more modern anthropological research and discussion of writers such as Oswald Spengler and Henry Adams.

As alluded to in the earlier examination of the notebooks' order, Rapallo A's section on "First Things" redrafts the material of Rapallo B, intended for the new edition of *A Vision*. It opens with the *Daimon* before moving to the intersecting cones and the presentation of the gyres—drawing on Plotinus, Heraclitus, Proclus, and Cavalcanti—to explain the underlying foundations

that Yeats felt he had avoided in *A Vision A*. Convinced of the *Principles*' more fundamental importance, Yeats also decides to explain the gyres in terms of the *Principles* rather than the *Faculties*, describing the movements of *Husk* and *Passionate Body* instead of *Will* and *Mask*, along with *Spirit* and *Celestial Body* instead of *Creative Mind* and *Body of Fate*. This treatment breaks off in a tortuous swirl of cancellation and correction as Yeats struggles to work in the opposition of Christ and St. John in the Christian year, already included in *A Vision A* (cf. AVA 164, CW13 133; AVB 212, CW14 156), and pages have evidently been removed.

Interjected between these two drafts comes the first of two essays relating to the Censorship Bill that was going through the Dáil, which had had its first reading the day after Yeats last spoke in the Senate in July 1928.<sup>35</sup> The two articles appeared in September 1928, and the drafts here probably date from late July or August (there are later, fuller typescripts).<sup>36</sup> They show Yeats's continued interest and activism in national politics, despite his physical infirmity and frustrations with the state of affairs. The notebook also contains a draft of a letter connected to the first article: Yeats mentions Wagner's inspiration by the Palatine Chapel in Palermo, which prompted a letter to the editor from Annie Horniman—and this subsequent rejoinder.<sup>37</sup> There are also pages drafting parts of the "Editorial" or introduction to *The Coinage of Saorstát Éireann*, giving an account of the process involved in deciding on the designs for the new Irish coins, another aspect of his engagement in the public life of the Free State.<sup>38</sup>

The only direct reference to any poetic or dramatic work comes in some revisions to *The Player Queen* so that "no dancer has to speak" (to George Yeats, August 17, 1928, *CL IntelLex* 5145; YGYL 194). These changes appear to have been undertaken in preparation for the Abbey's production of the play in September 1928 alongside dance programs given by Ninette de Valois' company.<sup>39</sup>

Other pages of the notebook are taken up with stray notes on his reading, and there are many blank pages. The only real date in the notebook comes after Yeats apparently returned to revise and probably add to his drafts on the Great Year, and this is followed by three completely blank leaves, so Yeats had clearly left empty pages available for finishing off this section, possibly recognizing the need to start drafting something on censorship. There is a similar gap after the article on censorship and Aquinas,<sup>40</sup> probably showing Yeats again starting a new project while still expecting to add to the preceding material. As there are no obvious changes in handwriting or ink, it is impossible to say how many pages he originally left and subsequently used, but they do show the need to move from one area of interest to another, while knowing that there was still work to do. Indeed, the date of "Nov 1928" at the end of the notebook's first large bloc, "The Great Year," may well indicate that revising and adding to this section was the last sustained work in the notebook. However, as mentioned earlier, in the

plentiful space towards the end of the book,<sup>41</sup> a single blank page was convenient when Yeats wanted to expand on one of the entries toward the end of the diary he kept during 1930, thus briefly bringing the notebook back into service.

Rapallo Notebooks A and B contain no poetry. Yeats had told Olivia Shakespear in October 1927 that he had undertaken to provide “sixteen or so pages of verse” for a New York publisher for £300, adding later that “These new poems interrupted my re-writing of ‘A Vision’” (*CL InteLex* 5034; cf. *L* 730). Having contended with ill health over the winter and having fulfilled his poetic commitment when the typescript of the poems went off to the press on March 13, 1928,<sup>42</sup> Yeats appears to have restarted work on *A Vision* in Rapallo B with redoubled focus, and in July he was telling Lady Gregory that he had “snatched every moment to finish ‘A Vision’ & put off till tomorrow everything else” (July 30, [1928], *CLInteLex* 5137; cf. *L* 745).

Despite this focus, timeliness was obviously crucial for his contributions to the censorship debate, and other commitments such as the report on the currency had some urgency too, as did rehearsals for the Abbey’s new season, so that these intruded into the notebook he began slightly later, Rapallo A, but only insofar as they were pressing. Rapallo A is thus largely confined to the prosaic, albeit essential aspects of Yeats’s life in the 1920s, both the private esoterica of *A Vision* and public politics, represented here by censorship and coinage. The only aspects of the poet or dramatist glimpsed are those of the practical man of the theater adapting a play for particular upcoming circumstances and perhaps the lyrical prose of “Rapallo in Spring” that opens Rapallo B. However, the following year, when, “in the spring of 1929 life returned to me as an impression of the uncontrollable energy and daring of the great creators,” as Yeats recalled in the introduction to the *Winding Stair and Other Poems* (1933, *VP* 831), renewed inspiration would fill subsequent notebooks with poetry.

#### IN GREATER DETAIL

##### [Cover]<sup>43</sup>

This notebook has a large letter “D” on the cover, the relic of a previous labeling system that was certainly in operation in late 1930: at the end of the entry for October 20 in the 1930 diary, Yeats indicated where to locate the continuation: “see book D.”<sup>44</sup> The only other notebook to have a letter written on the front cover is Rapallo E,<sup>45</sup> and indeed these two could well have been “neighboring” volumes in a different sequence of notebooks. It is very probable that Rapallo E was started before the current Notebooks C and D, and contained the *Vision* material that is indicated in the cancelled list written on the cover above the letter “E.” Though the three lines have been scratched through to the point of illegibility, they appear to read “Principle [sic] symbols | hourglass &

diamond | To [illegible] Great Wheel.” This content does not appear in Rapallo E as it now is, but a significant number of pages have been removed from the beginning of the notebook.<sup>46</sup> The relabeling of notebook “D” as “A” appears to have been done by the Yeatses, with “A” and “B” appearing on the first rectos of these notebooks, even though this ordering is out of chronological sequence.<sup>47</sup>

[1r–3r]

The rebinding of the notebook has added two leaves at the front of the notebook, but the first page proper bears a large letter “A” on the recto, while the verso gives a list in W. B. Yeats’s hand of the book’s “Contents”:

Great Year (final version) 20 pages  
 Censorship & Thomas Aquinas  
 First Things 12 pages (first page lacking)  
 Player Queen (corrections) 6 pages  
 Essay on Coinage 3 pages  
 Censorship 10 pages  
 letter in Reply to Miss H 1 page

This table of contents reflects fairly accurately the notebook’s main material, and the list was evidently drawn up after the book was finished, probably in 1928 and before the addition of the 1930 diary entry. The pages were counted and it was possibly at this stage that Yeats numbered or renumbered the pages of each section, usually restarting at “1” for each new stretch and occasionally skipping numbering for pages with rejected material or moving out of sequence to reflect changes in order (in Rapallo B).<sup>48</sup>

The brief chain of notes below these contents shows, however, part of the provocative juxtaposition that comes in Yeats’s bound volumes: he links with vertical lines “One absolute,” “manifold one. Int Prin,” “Each one among many. soul (individuals),” jottings that evidently relate to his notes on Plotinus on the facing page [2r]. Brief though they are, Yeats was looking for them in August 1928, writing to George from Coole:

I am so sorry but I have found those notes you have been searching for in one of those Italian MSS books. They were not in the leather bound book I put you looking for. I am ashamed of myself. Next time you are in Dublin send me the fourth Plotinus volume for it is to that they refer. ([August 17, 1928], *CL InteLex* 5145; cf. *YGYL* 194)

This letter indicates that Yeats must certainly have started the notebook before he arrived at Coole on August 14, 1928, and if the volume of Plotinus was located in Dublin, Yeats had probably made the notes while there—he and George had

arrived in April 1928 and he spent much of his time there.<sup>49</sup> The notes refer to MacKenna's *Plotinus: The Divine Mind, Being the Treatises of the Fifth Ennead*, noting the symbolism of "intellecion symbolized by [circle] | sensation by line" and locating such connections as "p12 par[agraph] 3 | sphere," which gives an account of Parmenides, comparing his unity "to a huge sphere in that it holds and envelops all existence."<sup>50</sup> Such notes show Yeats writing only for himself and a full blank leaf left before the following item, [3r/3v], may indicate that he contemplated more notes on Plotinus or other reading.

#### [4r–26r] "Great Year (final version) 20 pages"

The leaf that follows [4r] starts a formal draft of "The Great Year" for *A Vision* and, after rejecting at least two openings, begins with what would be the second paragraph of "Book IV: The Great Year of the Ancients" in *A Vision B*—"To the time when Marius sat at home planning a sedition that began the Roman civil wars, popular imagination attributed many prodigies" (AVB 243, CW14 177)—but there is much correction, cancellation, and insertion. The general shape and text are relatively close to the published version for the first five pages (two sections), while also including ideas that were incorporated into the introduction for *The Resurrection in Wheels and Butterflies* (1934), such as the comment on the Great Year, that "To measure it according to Proclus we should know the life period of all living things gods, whales & gudgeons for when it ends all must end[,] when it begins all begin."<sup>51</sup>

Section III, however, starts on a provocative tack that was not included in *A Vision B*, and the implications, though characteristic of Yeats's thinking, are slightly confused and confusing, albeit clearer than the version outlined in Rapallo B:

I delight in a symbolism that can thrust Christianity back into the crises where it arose & then display it not as an abstract ideal but united to its opposite, & thrust it forward in crissis after criss crisis, where the actors must change roles, & the defeated Tincture triumph in its turn. An ideal separated from its opposite is lyrical & its fantastic immobility ~~appals us~~ palls upon us but an ideal united to its opposite is tragic & stays always like the poetry of Dante. I am tired of Shellean Christianity—I prefer to any song in the air a Phoenix, that rises twelve times form a body twelve times consumed to ashes.<sup>52</sup>

The opposition of lyrical and tragic—the two forms most characteristic of Yeats's own poetry and drama—is slightly strange, as it seems to disparage his lyric mode, though there is evidently some of the bravura provocation that would later inform *On the Boiler*. Though this formulation went through drafts in Rapallo B and then A, this approach and tone were not used in *A Vision*. In general, the drafting here shows signs of hurry in the handwriting, which is often illegible or

intelligible only from context, sentences that are ungrammatical as they change course with deletion and substitution, and thinking that is exploratory, even muddled. Yeats is possibly, as Jon Stallworthy suggests, “*thinking on paper*,” projecting ideas provisionally in an act of discovery rather than statement.<sup>53</sup>

Yeats also shows uncertainty about how to relate various elements of *A Vision's* scheme of historical gyres and the phases of the moon to the solar year, with tables presenting significantly different alignments of various cycles within the system, as his examination passes into more technical aspects of the symbolic year. Several schemes that place the phases and zodiac signs in correspondence with the 2,200-year months of the Great Year are all rejected, as Yeats abandons all but the simplest arrangement. The draft proceeds to an exposition of the *Principles* showing “the different phases of the wheel of month or year” in the geometrical arrangement of the cones,<sup>54</sup> before differentiating the historical Great Year from “the great wheel of incarnations.”<sup>55</sup> The treatment then provides an explanation for the special arrangement of the diagram prefacing “Dove or Swan” which survives into the version published in 1937, discussing how “My instructors have adopted this arrangement of the cones & gyres . . . because it enables them in figure [gap for number] to stretch out in a line four periods which are in Spengler’s sense ‘contemporaneous,’” noting that the instructors “scrawled it once or twice on the margins of a manuscript, while writing something else & left me to discover its meaning. They seem to play with their abstractions as we do with words” (cf. AVB 256, CW14 187).<sup>56</sup>

The following section expands on the concept of the Phoenix mentioned earlier, comparable to the divine avatars of Hinduism:

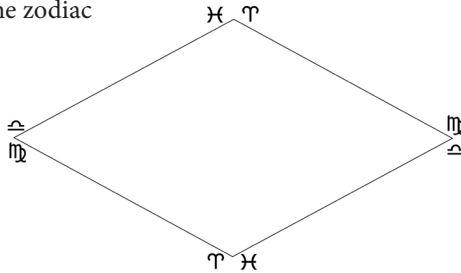
#### VIII.

The Twelve beings who start the twelve months of my year are called incarnations of Buddha in the east but as we have [no] name for them I shall call them the twelve Phoenixs because a Phoenix rises from its predecessors ashes. Each must create itself, so fully that all the past is taken up into its nature, & upon completeness of this act not upon any reality beyond the mind depends the stability of civilization, & only through this act which leaves nothing beyond itself can the will of man be free. We approach a multiform Phoenix because antithetical revelation though its Master may show certain dominant types can never be the same for any two personalities. Its God is immanent, Shelleys Demigorgan rising from the earth as from the daimonic sphere to overturn quantitative nature, transcendent law, his serpent struggling with an eagle.<sup>57</sup>

The next pages return to diagrammatic representations of the Great Year mapped to the zodiac, the possibility of spiritual release from the wheel of incarnation, and Plotinus’s “Three Authentic Existents” (Yeats’s very partial reading of MacKenna’s translation of *The Enneads*).<sup>58</sup>

## IX

The diagrams frequently make each of these months a half month, a bright or dark fortnight, that they may turn the 26 000 years we have thought of as the great year into the first half of a year of 52 000. When they do this they still enumerate the zodiac twice over. The *Spirit* of the year of 52 000 years moves twice through the zodiac



before it completes its circle.<sup>[59]</sup> The object is to get the second half of the greater, a new zodiac a new series of twelve cycles, which may contrast with the first as primary with antithetical but — being preceded by a kind of death p[*hase*] 22 — may[, ] should the soul have earned its freedom, be a spiritual existence. If a spiritual existence they are no longer twelve [?then/?there], no longer gyres but spheres one within an other. The Three Authentic existants of Plotinus & from the first of these — called the thirteen cycle [—] the Antithetical Tincture is reflected, from the second the Primary[, ] while in the third is the union of the first two. It is from this 3 fold world that the greater spirits descend. It will be present[*ly*] seen that ~~they are~~ being related to those in the first twelve cycles as the principles are to the faculties and come without intermediary not being means to an end.<sup>60</sup>

This treatment, which continues onto the next page, shows Yeats still thinking in terms of the stages beyond incarnation as three “cycles” or spheres (cf. AVA 176, 236; CW13 143, 194), a formulation that was in the process of being assimilated into a single *Thirteenth Cone* or *Sphere*. He writes of the Great Year as containing all the lesser cycles within it (see Figure 1), stating that:

Sometimes my instructors have compared the great year to a whole number, & the months or days of the other wheels, where all wheels finish at the same moment to integers that multiply into the whole number, as 1, 2 & 3 multiply into 6, to a work of art where every thing is a part of everything, flows back as it were into the whole, & the days & months of those wheels where the wheels do not coincide to numbers, where the integers do not multiply into the whole number but pass as it were beyond [?indefinitely], & to all kinds of practical & scientific work that is a means to something else, information as distinguished from knowledge. Indeed their whole morality, when they speak of the soul liberating itself, they mean that ~~it can at last enter~~ the sphere, escapes from the gyre into the sphere because it has so lived that the clocks chime midnight at the same instant.<sup>61</sup>







This image is magnified even further in *A Vision B*, to embrace “innumerable dials” all completing “their circles when Big Ben struck twelve upon the last night of the century,” while he also offers “a symbol of the lesser unities that combine into a work of art and leave no remainder” (AVB 248, *CW14* 181), but, with the removal of the spiritual meaning for the individual soul, the import of these Platonic numbers is harder to appreciate in *A Vision*. Even if Yeats decided to reject the concept of the soul’s liberation as an aesthetic act determined by Pythagorean integers, this vision of mathematical congruence provides a missing context—or the memory of one—that helps to explain a rather cryptic section of the published book.

Yeats consistently prefers mystical mathematics, where integers multiply into perfect numbers, to the messy fractional values of scientific reality. In terms of the harmony of cycles, he also makes the useful clarifying comment (see the last four lines of Figure 1):

There are many clocks great & small, & nations, movements of thought & emotion of all kinds are all beings that incarnate, each incarnates a moment, a year, a myriad of years, & their clocks are [?innacurate /innarnate] time keepers.<sup>[62]</sup> Christendom is now passing from phase 22 to phase 23, but a nation or individual or movement may be at any phase, though that phase must always work within the general phase &[,] even if opposing[,] express that phase.<sup>63</sup>

A consideration of the Great Year’s relation to the precession of the equinoxes leads to observations about when the Great Year, and therefore the current *primary* dispensation, began. Hipparchus discovered equinoctial precession in the second century BCE (cf. AVB 252, *CW14* 184) and Yeats appears to see this as falling in some fated way at the opening of the eras:<sup>64</sup>

#### XI

My instructors have told me repeatedly without explaining it the Great Year began not at the birth of Christ when these diagrams seem to begin it. I think it probable, they hold that Hipparcus chose the Equinox place of the sun during his own life time as our 0 of ♈ [=0° of Aries], not because it was during his life time but for a more profound reason. The Alexandrian Greeks who founded Astrology as it has come down to us must have considered that the great year began during his life time, for their successors judged the positions of the stars not in relation to the constellations but to 0 of ♈ long after 0 of ♈ had ceased to coincide with the begging [=beginning] of the constellation Ares [=Aries]. They considered 0 of ♈ as the ascent [=ascendant] in the horoscope of the epoch

{ a point that remains fixed like the ascend of the individual horoscope }

& related all their calculations to it. Astrology does not rely as is generally supposed upon the ~~influence~~\* [?devine] influence of stars but upon that of certain mathematic relation between stars & a point mathematically ascertained. My instructors spoke of ten generations from the start of the Great Year to Christ, & if I count 15 years for a generation that being the length according to Heraclitus one gets a date during the life time of Hipparcus.

Footnote

\* Each astrologic aspect is the distance between two angles [=angles] of one of the regular polygons, & their polygon must have some relation to those described in the Timeus, though the angles of those in the Timeus [?lie] within a sphere not within a circle.

Plutarc thought so for he confused the twelve sided figure in the Timeus with the zodiac. Astrology had its theoretic foundation in some part of great mathematic philosophy that has been lost, but now

{ that Mr Wyndham Lewis can acuse Mr Bertram Russell of substituting Mr 4.30 in the afternoon for Mr Smith we may recover it. }<sup>65</sup>

This is a first draft toward *A Vision B's* Book IV, section VIII, which endorses “the conviction of Plotinus that the stars did not themselves affect human destiny but were pointers which enabled us to calculate the condition of the universe at any particular moment and therefore its effect on the individual life” (see *AVB* 253; *CW14* 184).<sup>66</sup> Yet almost the only element of the draft that survived intact into *A Vision B* itself is Yeats’s strange interpretation of *Time and Western Man* as presaging a return to an astrological sense of timing: “has not Mr. Wyndham Lewis accused Mr. Bertrand Russell of turning Mr. Smith into Mr. Four-thirty-in-the-afternoon by his exposition of space-time,” giving the idea a cast that neither Lewis nor Russell—nor Bergson, who was actually the more immediate target in this excerpt—would have recognized (*AVB* 253n; *CW14* 184n).<sup>67</sup>

The final two pages of this section deal with the difference between *primary* and *antithetical* revelation, though in different terms from those used in *A Vision*, using Gautama Buddha as an *antithetical* contrast to Christ.<sup>68</sup> Through many reformulations, Yeats struggles with the expression of a distinction between *primary* and *antithetical* by considering representations of Buddha, the landscape art of China, and the sainted scholar-artist-official-engineer, Kōbō-Daishi, founder of Shingon Buddhism in Japan.<sup>69</sup>

As explained in the note on “Transcription Principles,” I have omitted cancelled text in most previous quotations for the sake of readability; here, however, I include the cancellations (even though some readings are uncertain) in order to give an idea of the drafting process as seen in the notebook, with rephrasing, false starts, repetitions, and Yeats’s clarifications of his own handwriting (Figure 2 shows the second page transcribed here). It may be difficult to follow (for a

reading text, see note 71), but shows the mind turning over an idea and seeking its best expression, only for most of it to be rejected later on.<sup>70</sup>

(19)

## XII

They tell me that the primary revelation comes soon after the opening of the year, & the antithetical considerably before its close & that East & West are a Primary & Antithetical respectively, two & that they <each> one dying the others life living the others death. I do not know [*why*] the Primary revelation should not begin its year but image that the antithetical comes before its close, though it is the inspiration of the its successor because out of human intellect & not from beyond it & so needs a mature tradition. As antithetical Europe at the end of an antithetical year [*?approached*] primary revelation, primary Asia, at the end of a primary year brought forth antithetical revelation in Buddha. Christ speaks to & is born of the primary masses, but Buddha is a kings son & speaks to kings, & Buddhism grows by its effect upon kings courts. ~~Its appeal~~ It offers nothing but long & audacious intellect no consoling god <the world is the separation> that all immortal souls each but a if the world [*?use*] comes from the separation of the knower & the known, if this can be united birth itself being born is the supreme crime, but after many incarnations or after one life of incredible self denial – we may escape into nothing, or into a something that the most [*?po*] to the common man No god no consoling heaven, nothing for the common man, no [*?on*] & to even the most audacious intellect something that seems so little common man can understand that generations dispute whether its supreme reward is being or not being as to whether has promised anything

Nothing for the common man, no god no consoling heaven. Generations must dispute before men are certain that its rewards for may [*?reward*] men dispute as to whether it [*?gnows*] of any punishment but life any reward but extinction. It took <take> <Having taken> from the sculptor of Alexander the high bred faces & face of a god & it moulded it not that of <express> the contemplative Buddha from it a face the symbol of a solitude more terrible than that of Oedipus.

(20)

Then it sings [=sinks] into the primary soul of Asia When Christianity was taken up into the Antithetical European soul <lost its first character>, when a when ecclesiastic became princes, but Buddhism sa as Buddha sank down <in Primary Asia, thus India, the see sculpture faced became grew vague, & the bodies many armed into Primary Asia, the see the Indian sculptors gave their gods the abstraction of the Vedas, that something that seems to dissolve all form away coarsed into India sculpt sculpture, gave it vague pleasant faces & a multitude of arms. Only in <in China> In Japan <& China alone> could it <Buddhism> prolong its Antithetical nobility, for

for there <it was> its constant St Augustine its Sankara no abstract philosophy  
 <commissioner & saint>, no primary Sankara no abstract philosopher, but? ..  
 — Daishi, painter & saint philosopher, who was a great artist & commissioner  
 <& saint>, united it to the common faith by making it thought centred, the  
 inspiration & defe  
 with thought <joined it> to the common belief by great artist & commissar,  
 who made the inspiration by great works of art yet even there & created an  
 art where one can study the antithetical the primary <primary> soul in its  
 antithetical moment. The Their style defines <defining> a subject matter  
 theme rather than a personality & it passes from generation to generation in  
 on, in the same family from generation to generation, or will be is taken up or  
 laid down when the narrative selects a new subj subject theme, & it is primary  
 <above all> an art in of landscape, mountains & cloud great mountains  
 without names, the mountains, th & cataract <mountains that have no  
 names, cataracts that plunge into holy descend from clouds> that stream of  
 mist <great sheets of mist> that old saint by the road side, wrought its  
 { great namely <nameless> mountains, cactacts <catarracts> falling through  
 cloud into cloud an old saint climbing to some mountain shrine, & all}  
 & all caught up <into> a rhythm powerful <rhythm>, that unlike the rythms of  
 European art, carries <us> beyond the work <its scene> that we may share  
 Buddha <the> contemplation of Buddha.

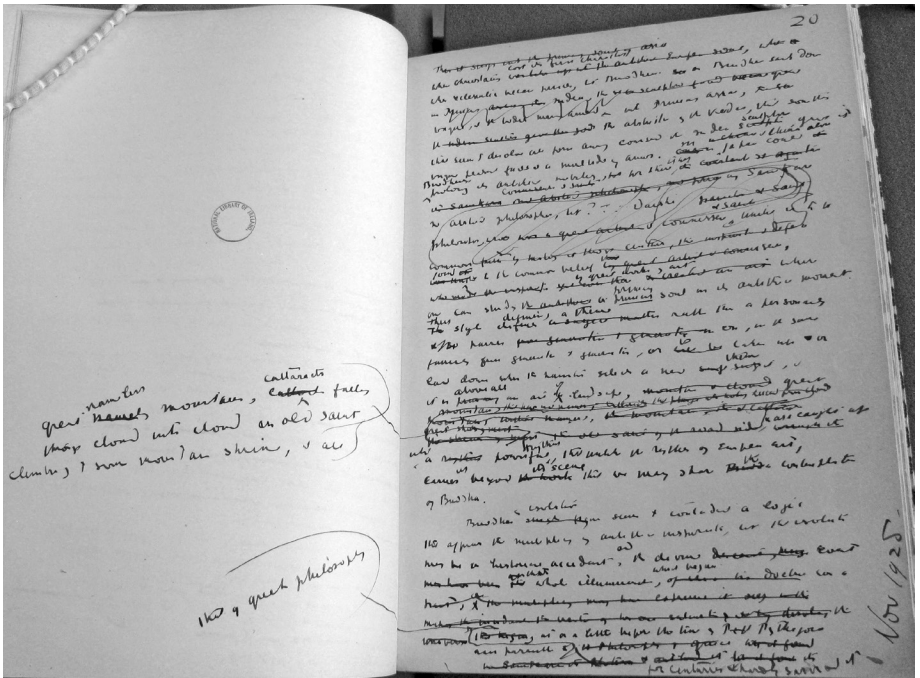


Figure 2. Rapallo Notebook A, NLI 13,578, [24v–25r], page numbered 20. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

Buddha ~~single figure~~ <in isolation> seems to contradict a logic that affirms the multiplicity of antithetical inspiration, but that isolation may be a historical accident, <and> the divine ~~descent, may event may have been that~~ all that whole illumination <which began> of which his doctrine was a part, & <or> the multiplicity may have expressed it self in the making the individual that vents of his own salvation of it by ~~desolving the universe, that beging at~~ or a little before the time of ~~Pith~~ Pythagoras ran parallell to  
 { that of Greek philosophy }  
 the philosophy of Greece till it found in Sankara its Plotinus & outlived it  
 [?but] it found its for centuries & hardly survived it.

[*vertically*] Nov 1928<sup>71</sup>

The exact thread of argument is difficult to follow. Indeed, even if there were less revision, the thinking would probably be rather incoherent, yet the gist is clear, as is the relation to the system. An inchoate mix of ideas, it was never intended for another reader, and, though very little is present in *A Vision*, elements adumbrate themes that appear later in the poetry—the old Chinese saint climbing to the mountain shrine in “Lapis Lazuli” (1936), the solitary meditator dissolving the universe in “Meru” (1934), and the *antithetical* proportions and sculpture of Greece related to the *primary* Asian sculpture of Buddha in “The Statues” (1938)—showing that these ideas remained with Yeats and ripened with time.

Much of the treatment seems to draw on Laurence Binyon’s writings on Asian art, particularly “Some Phases of Religious Art in Eastern Asia,” published in G. R. S. Mead’s *Quest*. Elements, and even phrases, that Yeats seems to have borrowed include Binyon’s focus on Alexander and Hellenistic influence on “the type of the Buddha which Gandhara sculpture evolved,” “the Chinese genius for rhythm,” “the effort to concentrate in figures, usually isolated, all that the self-liberated soul of man can conceive of loftiness and intellectual peace,” and “paintings of mists and mountains.”<sup>72</sup> One of Yeats’s reasons for rejecting this material may have been doubts about whether Buddha, a figure of the fourth or fifth century BCE, or the Buddhism of China and Japan effectively bore out *A Vision*’s pattern of history.<sup>73</sup>

While the date “Nov 1928” is fitted into the bottom right-hand corner, there are three cancelled lines on the next recto, isolated in an otherwise blank spread. The fragments on [26r] appear to follow on from “that whole illumination which began at or a little before the time of Pythagoras ran parallel to the philosophy of Greece till it found,” continuing: “~~Plotinus in Sankara, but a Plotinus | in Sankara its Plotinus | for so many <a few many> centuries & survived hardly survived it.~~”<sup>74</sup> It seems likely that, realizing this line of thought did not go any further, Yeats decided to squeeze the concluding phrases into the space at the bottom of the previous page—“~~in Sankara its Plotinus &~~

outlived it but it found its for centuries and hardly survived it,” before rejecting the connection between Plotinus and Sankara.

It also seems more probable that this material was added during the later revision, when Yeats knew that this was the end of the section, and so put his customary finishing date there in November 1928. After leaf [26] with the fragments on it, there are a further three blank leaves [27–29]. As the material that comes after this is from August, September, and October, Yeats evidently left a number of blank pages in the knowledge that he would be returning to revise and add to the *Vision* material, though in the end he did not need all of them.<sup>75</sup>

### [30v–33r] “Censorship & Thomas Aquinas”

The next draft is the first of two articles in response to “The Censorship of Publications Bill,” continuing Yeats’s involvement in Senate business even though he had made his “last Senate appearance” on July 18, 1928, “A little speech of three sentences, [which] was followed by a minute of great pain,” as he wrote to Lady Gregory on July 30 (*CL InteLex* 5137).<sup>76</sup> The following day James Fitzgerald-Kenney, the Minister for Justice, introduced the Censorship Bill to the Dáil, and it was read for the first time.<sup>77</sup> Yeats told Lady Gregory that he had “arranged two interviews & other things to fight the censorship so I am still in public life & shall be till I get to Rapallo” (*CL InteLex* 5137).<sup>78</sup> His opposition to the proposed bill was based on a mixture of reasons, and he was particularly suspicious of any attempts at legal definitions or criteria, which he addressed in the article, “The Censorship and St. Thomas Aquinas,” which appeared on September 22, 1928 in the *Irish Statesman*, under the editorship of George Russell (AE).<sup>79</sup> Characteristically, Yeats contrasts “Byzantium & Platonic Theology,”<sup>80</sup> which separate and isolate the soul from the body, with the Thomist view that “the soul is wholly present in the whole body and in all its parts,”<sup>81</sup> and he sees Thomism as lying behind the emergence of Renaissance art and “that art of the body, that is an especial glory of the Catholic Church.”<sup>82</sup> Though very much a first draft, with cancellations and insertions throughout, and gaps left to be filled later, it is almost complete and close to the final text used, showing Yeats honing his expression and adding focus to this short essay.

The article’s final section gives a good example of the process involved in the drafting, which I try to reflect in the transcription here, though the accumulation of cancellations and insertions cannot be properly conveyed in print (see Figure 3).



III [=IV]

There is such a thing as immoral art <painting> & immoral literature, & a criticism <an historical> <critical> <method> <a criticism> <& a criticism always growing more profound> <establishes> [?shaped] by [?shaped] by the cen as ex evolved through centuries established that is as exact as a science has established that it <they> is bad art painting & bad literature but it cannot be defined in a senten.

{ but unless one say that does not some [?sense ?gave] the but though one can say of it, that

but apart from though it may be said of it <them that they> does<do sin in some way> always some how seem <in some way> gainst “in toto corpore”, it <they> cannot be defined in a sentence }

If you find <think> it neccary to exclude certain books or pictures, leave <it> the church exclusi to men learned in the arts <art & letters> & if you can find them & if you cannot <if you cannot find them in such will leave it to if they will serve you & if they will not> <to> average educated men. They will make may blunder & may be [?often ?in] the wrong [?after each] <whatever choice you make, your censors will often blunder> but a legal definition often <choose what men you may they will make blunders> blunder but you need not compel them to by a definition.<sup>83</sup>

There were further modifications, but stripped to the undeleted material, this passage is very close to the final copy that appeared in the *Irish Statesman*, and indeed the essay kept the four sections and their concerns unchanged from this first rough draft.

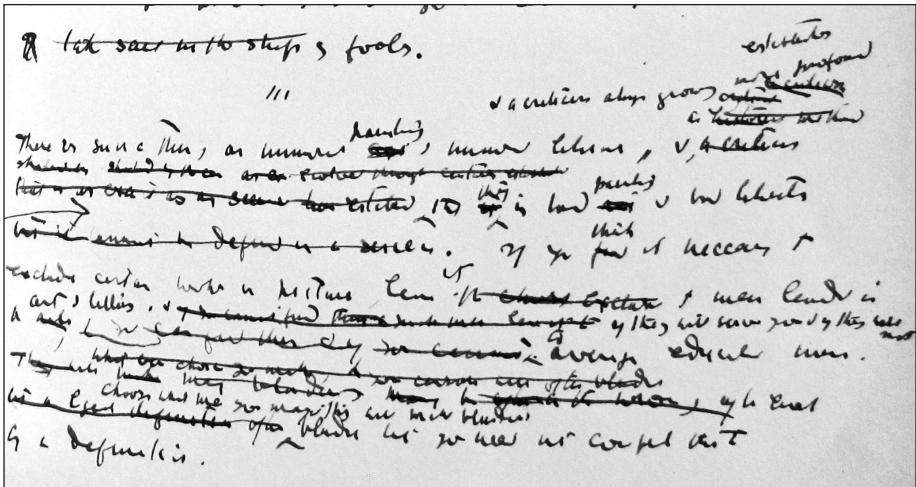


Figure 3. Rapallo Notebook A (NLI 13,578), [33r], page numbered 2; cf. CW10 213, UP2 479–80. The transcription is the passage starting “There is such a thing . . .”. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

Another stretch of three blank leaves [34–36] follows the end of this draft, before the next section (dedicated to *A Vision*), so it is possible that Yeats envisaged extending this essay or starting on the one intended for the *Spectator*. Whereas this *Irish Statesman* article (September 22, 1928) argued from Catholic doctrine as understood by Yeats, the *Spectator* was a London journal; in the article published there the following week (September 29, 1928), the argument took a different tack (see [66v–76r], below).<sup>84</sup>

[37v–48v] “**First Things 12 pages (first page lacking)**”

The first eight leaves of “First Things” evidently became loose because the leaves on the other side of the gathering—coming at the end of this bloc of draft—were torn out. This must have happened relatively early on, since the loss of the first leaf was already recorded by Yeats when he listed the contents [1v], though, as with other removed pages that can be ascertained, the folio numbering used here counts it, as leaf [38] (see Appendix). The remaining pages, though now secured in the rebinding, are visibly discolored and more damaged at the edges than the rest of the notebook. The verso of the undamaged preceding page [37v] also contains an insertion, and this appears to connect to a line with an arrow on the extant page opposite numbered “2” [39r], so is presumably a revision made after page “1” was lost.<sup>85</sup>

Apart from the missing opening, the text follows the draft in Rapallo Notebook B, incorporating the revisions and changes made there and with further additions, as outlined above in “The Sequence of Rapallo A and B.” For instance in Rapallo B, Yeats wonders “why if the daimon is perfect it was necessary to create man man came into existence” and Rapallo A “why if each be perfect man should come into existence”; Rapallo B’s “being a symbolist & no philosopher” becomes Rapallo A’s “being a symbolist ^dramatist & ~~know no philosopher~~ ^logician not a dialectician.”<sup>86</sup> The diagram of the circle symbolizing the *Daimon* has no caption in Rapallo B, whereas it is given a line from *Hamlet* in Rapallo A and subsequent drafts: “Have you had a quiet watch? | Not a Mouse stirring.”<sup>87</sup> A paragraph that was a late addition on a verso in Rapallo B (“Between this symbol and the next. . .”) is brought up to the beginning of Section III,<sup>88</sup> and there are major changes in phrasing and order. There are also corrections, such as Rapallo B’s “Guido Valentanti” (the exact lettering is not clear) to “Guido Cavalcanti.”<sup>89</sup> The exposition of the gyres and cones is revised at each step.

The presentation relies heavily on the pre-Socratic philosophers Empedocles and Heraclitus, with further references to “Greco-Roman Stoics,” Plotinus, Proclus, Cavalcanti, and Grosseteste, in an approach that is broadly similar to that taken in the final version of *A Vision B*, though different in most particulars. Most importantly, this initial presentation of the gyres and cones



is in terms of the *Principles: Spirit, Husk, Passionate Body, and Celestial Body*. Seeking to explain the relationship of the *Principles*, Yeats gives a fascinating insight into his reading of Berkeley and Coleridge, together with the symbolism of *The Cat and the Moon*. (In this case I transcribe cancelled material, but omit some as [:-:-:], in cases where it is simply reformulated and repeated in the following text.)

It is customary to deny or affirm a “substratum” behind the irrational film or smudge but we who begin all with the full & perfect daimon discover the substratum behind the ~~completed thing~~; the picture as matured by the intellect, ~~not only behind~~ and [*not*] behind the picture only, behind fruit or tiger[,] but behind all their functions & capacities. This substratum, ~~the daimon itself~~ <Passionate or Celestial Body>, immeasurably exceeds our knowledge, for only what Husk desires ~~reflects itself as~~ <is transformed into> light or nature and only that so reflected <transformed> can arouse our Spirit into contemplation. It must however be considered later whether in Spirit [:-:-:] [,] which no longer lives, or living has been aroused by desire that [:-:-:] exceeds our own[,] can, to use a metaphor employed by Betheus [=Boethius] to describe the intercourse of angels, cast its light into our Spirit as into a mirror.

[:-:-:] Some old Buddhist preacher of the first or second century described the ~~body mind depending upon the body~~ as in relation to the body as a lame man upon a blind mans back. That metaphor must have been Christian as well as Buddhist for the people of my neighbours Galway neighbours, say that our Holy Well, the Well of St Colman was discovered by lame man, ~~who had dreamed that night & found where~~ who had seen himself [?cast] in a dream, & found the right spot, mounted & his friend a blind man cured at a certain spot, & found it mounted on the blind mans back. I turned the story into a little comedy called “The changes of the moon” for which I ~~h~~ picturing as in some obscure & grotesque tapestry the depends dependence of the ~~Known~~ Spirit & Celestial Body, the Knower & the Known, ~~up~~ upon the Husk & Passionate Body, the Is & the Ought; & ~~needing~~ requiring for performance actors who can sing & dance and/to play a drum.

Spirit & Celestial Body, up Thought or Spirit & Celestial Body upon one another of Thought Spirit & Celestial Body & Will or Husk & Passionate Body Will (Spi Husk & Passionate Body[]) & Thought (Spirit & Celestial Body)<sup>90</sup>

Most readers will recognize the outline of *The Cat and the Moon*, though Yeats’s memory of his own title was shaky and recalls the phrasing used by Owen Aherne, “Sing me the changes of the moon once more” in “The Phases of the Moon” (VP 373, CW1 164).<sup>91</sup> As the first version of the play was written in the summer of 1917, before the Yeatses’ marriage and the beginning of the automatic script, the play was not created out of the system, but originally

reflected the basic duality of mind and body, with some of the concerns about the mind seeking its opposite expressed in *Per Amica Silentia Lunae*.<sup>92</sup> The play had been published in magazine form and by the Cuala Press in 1924, and in the notes to the Cuala volume, Yeats connects the play with the *antithetical* and *primary tinctures* of *A Vision*, stating that “when the Saint mounts upon the back of the Lame Beggar he personifies a certain great spiritual event which may take place when Primary Tincture, as I have called it, supersedes Antithetical” (VP1 805, CW2 896). This refers to the transition from the third into the fourth quarter of the Wheel, described in *A Vision*, where “Before the self passes from Phase 22 it is said to attain what is called the ‘Emotion of Sanctity,’ and this emotion is described as a contact with life beyond death. It comes at the instant when synthesis is abandoned and fate is accepted,” a description that Yeats actually places in his description of the culmination of this process in Phase 27, the Saint (AVA 114, CW13 92; AVB 181, CW14 134). Evidently in this image, the Saint mounting on the back of the Lame Beggar, or mind, expresses the attainment of “Emotion of Sanctity.”

In Rapallo A’s examination in 1928, this scene is now analyzed further and in terms of the spiritual *Principles* that Yeats was trying to integrate into the system: the solar pair—*Spirit* and *Celestial Body*—are associated with mind or spirit and the figure of the Lame Beggar, while the lunar pair—*Husk* and *Passionate Body*—are associated with incarnate life as the Blind Beggar. The lunar *Principles* are effectively the vehicle that makes incarnation possible—*Passionate Body* is the emotional matrix, *Husk* the link with the physical, and their light is nature—so that the Blind Beggar carries the Lame Beggar; meanwhile the solar *Principles* are mind, *Spirit*, and spiritual reality, *Celestial Body*, and their light is thought, so that the Lame Beggar directs the Blind Beggar carrying him (cf. AVB 190, CW14 140). The notebook also refers to them as Knower and Known, Is and Ought—*Spirit*, *Celestial Body*, *Husk*, and *Passionate Body* respectively<sup>93</sup>—exactly as in “A Dialogue of Self and Soul,” which explored the same distinctions at the end of 1927. Like the Lame Beggar choosing the Saint’s blessing, the mind or Soul can become one with the supernatural environment and “ascends to Heaven” (VP 478, CW1 239), while body, Will, or Self, like the Blind Beggar, chooses physical healing—and to have revenge on his companion—effectively pitching “Into the frog-spawn of a blind man’s ditch, / A blind man battering blind men” (VP 479, CW1 240). However, as the Lame Beggar, by choosing blessing, is also healed,<sup>94</sup> the Self may “cast out remorse” and become in its turn “blest” (VP 479).<sup>95</sup>

The following page describes the *Principles* as finding a unity in the *Daimon*, an idea that reappears in Rapallo E but is present only as a shadow in the published version of *A Vision B*, where Yeats describes “the *Four Principles* in the sphere” (AVB 193, CW14 142).

## X

When the Four Principles are one in the daimon there is no greater or lesser, no decrease or increase because no time & space, & therefore but one of a form and no conflict between form & forms, & life in action lacking hope & memory because all but itself has been consumed. Some such thought passed through my mind when I wrote the last stanza of ["the Withering of the Boughs" & described that King & Queen "so happy and hopeless, so deaf & so blind with wisdom, they wander till all the years have gone by"(.] But before the union the Celestial Body, still discordant, or undefined, it preserves all the acts of struggle in what my instructors have called the Record. The Record is accessible to Spirit but it is no memory for what comes into memory does so voluntarily or by association, in a context not its own, & is always abstract. When we are not content to say "so & so["] was dark or fair, round or long faced, & call up a concrete image that image, however like the old, is a new creation. The Record upon the other hand contains the actual event in its own context. When we are in Spirit & Celestial Body alone we must pass through these events in reverse order to that of Time, & it is this inverted life of the dead that in contemplation compels us to trace all things to their source.<sup>96</sup>

The association of the *Principles* in the *Daimon* with a timeless state of Platonic Ideas, with only the divine Idea, is significant, as is the way in which Yeats rereads earlier poetry in the light of his new ideas.<sup>97</sup> The explanation of the *Record* here may be no fuller than that of *A Vision*, but it is distinctly clearer in its description. By the time he writes of it in *A Vision B*, Yeats has brought in a quotation from Blake and a remembered sentence from an Indian writer that may express similar ideas but do so more obliquely.

Generally, the draft of "First Things" shows the tension between an attempt to be more methodical in the presentation of the system's central ideas and Yeats's naturally more discursive approach and allusive style. As ideas are added and links elided, the exposition becomes less disciplined and structured, and it ranges from enigmatic comments on the nature of the *Daimon* to pre-Socratic thought and the mechanics of the cones, then to the interactions of the *Principles* and *Faculties* and the avatars or incarnations associated with the start of a religious dispensation, as well as the symbolism of the Christian year, reminiscent of the erratic chain of loosely connected ideas that characterized the approach of much of "What the Caliph Refused to Learn" in *A Vision A*.

The last material in this section consists of two versions, both cancelled, of Yeats's attempt to use the idea that St. John the Baptist and Christ represent a form of opposition, with appeals to Coventry Patmore and Leonardo da Vinci.<sup>98</sup> These form part of a series of drafts, which will be considered more

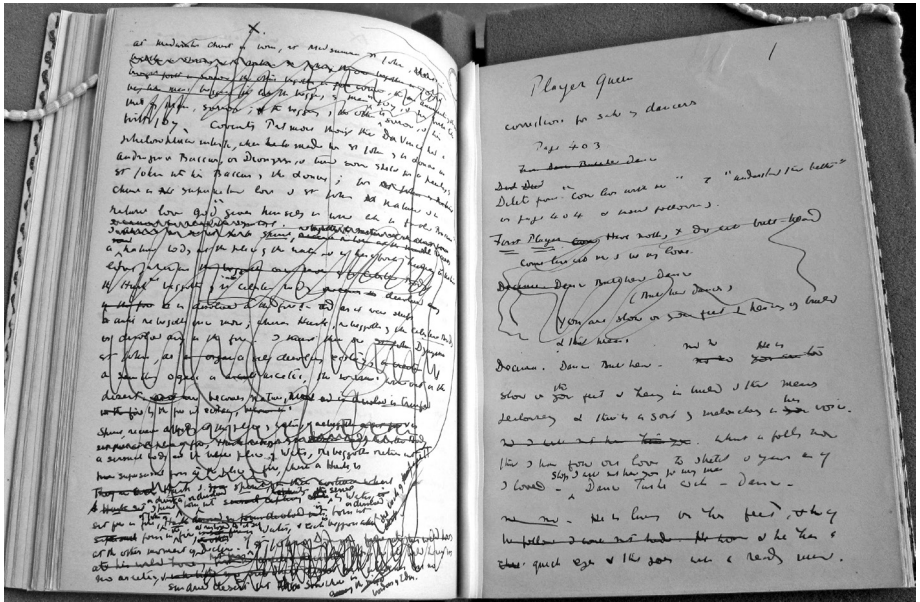


Figure 4. Rapallo Notebook A (NLI 13,578), [49v] and [58r], page numbered 1. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

fully in the context of Rapallo Notebook B, but the final page here is so vigorously cancelled that its gestural energy brings it close to expressionist art (see Figure 4). This verso [49v] was probably not the last page of this section of draft, as some eight pages were removed from the book before the next section on *The Player Queen*, and at least one of the lines appears to indicate that text was originally to be inserted onto a facing recto that is no longer there.

[50–57] [? stubs of pages]

The rebinding by the National Library of Ireland and the Delmas Conservation Bindery, carried out in 2006, includes eight stubs of Japanese paper used to bind in the loose pages on the other side in. These represent some of the leaves removed from the notebook that led to earlier pages of this gathering [38–45] being loose, as well as probably two in the following one [74–75].<sup>99</sup>

[58r–63r] “Player Queen (corrections) 6 pages”

The following pages, titled “Player Queen | corrections for sake of dancers,” offer a stark contrast to the tangle of the preceding drafts, with well-spaced writing, albeit still with many changes and second thoughts (see Figure 4). These pages constitute “Draft 32” in Curtis Bradford’s *The Writing of “The Player Queen”*—the last of the play’s drafts and, because they were made after

the play's publication, rather adrift from the rest of the material in Bradford's book. As such this is one of the only parts of this notebook that has been transcribed and published (see Appendix).<sup>100</sup>

A few questions that perplexed Bradford are clearer now with more evidence available, especially from letters. Bradford was puzzled as to why Yeats was revising and suggested that Yeats "may have made these changes, which he labeled 'corrections for sake of dancers,' for the revival of the play by the Cambridge Festival Theatre in the week beginning May 16, 1927."<sup>101</sup> The dating of the notebook makes this impossible, but the experience of the Cambridge production may well have inspired Yeats to make a necessary revision, though the immediate incentive was undoubtedly rehearsals for the Abbey's staging of the play in September 1928, when it was put on with ballets choreographed by and starring Ninette de Valois.<sup>102</sup> In his letter to George from Coole on August 17, 1928, Yeats wrote: "I have finished all my 'Player Queen' revision & now no dancer has to speak" (*CL IntelLex* 5145; *YGYL* 194).<sup>103</sup> He also told Maud Gonne on September 6, 1928 that he was being held up in Dublin by, among other things, "a revival of my 'Player Queen' which I have so modified that the new Abbey Ballet can dance abundantly in the middle & at the end" (*CL IntelLex* 5158).

Another riddle for Bradford was that: "The page numbers to which Yeats refers in Draft 32 do not correspond to any printing of *The Player Queen*," leading him to speculate that they might have been the 1934 page proofs, noting that Yeats "included the substance of these but not too many of the actual words in the text of the play printed in *Collected Plays*, 1934."<sup>104</sup> However, these page numbers correspond exactly to the American printing of Macmillan's *Plays in Prose and Verse: Written for an Irish Theatre, and Generally with the Help of a Friend* (1924). Though not the most obvious printing of the play to have used, it was an appropriate volume to be using at the house of that very friend, Lady Gregory.<sup>105</sup>

### [63v–66r] "Essay on Coinage 3 pages"

The draft of "Introduction to *The Coinage of Saorstát Éireann*" is an early one, starting with a version of what would be section IV—"What advice should we give the government. on the choice as artist? No good could come of a competition open to everybody"—and petering out after the first sentence of section VI—"We did not allow ourselves to see the designs till we saw them all together, the name of each artist, if the medal had been signed covered with a piece of stamp paper."<sup>106</sup> Writing to his wife from Coole, Yeats announced on August 28, 1928, "I have finished my coinage essay" (*CL IntelLex* 5150), evidently referring to a version later than this one, which is incomplete, so this initial draft must date from earlier in the month. Yet, if the uncanceled

text is extracted from the web of insertion and revision, the text that emerges is relatively close to the final version that was published, as is the case with the censorship essay.

## II

~~To design sometimes When art an artist takes <up> some task for the first time his work he has he must sometimes experiment before [??] he has mastered the new technique, we therefore advised that the artist himself should make every alteration necessary, & that if he had to go to London — if by chance th must chose might to his expenses should be paid & the Government accepted our advice. An Irish artist had made [?was asked &] had made an excellent design for the great seal of the <Dublin> National Gallery & that design founded [upon] the seal of a medieval Irish Abbey had been altered by the Mint, <& round> academic design <contours> substituted for the flat planes & [?still] forms of <of a> medieval design, & we felt confident that the authorities of the London confident that the [?adjunct] head of the London <Mint> recently appointed as the rest of to satisfy the [?critic] of art would think the better of us for protecting the artist artist, who not seen may not seem not perhaps [?as?mast?of] not completely a craftsman from the craftsman who can be never be an artist.~~  
 { quote Blake— }  
 who many not be seem, or may as yet may not be a master of the craft, from the craftsman who never be an artist.

As the deputy master of the mint has commended, a precaution which protects the artist, who may not seem, or as yet may not be a m who turning set to a new task, & not as yet its master from the a craftsman from the craftsman who will never be an artist. One remembers the rage of Blake, when his designs for Blairs Grave came smooth & lifeless from the hand<sup>107</sup>

Yeats invests considerable care in finding the exact ordering of his phrases to express the need to protect the expression of the artist from the technique of the craftsman, turning over in his mind the progressive refinements, happily preserved on paper.

### [66v–73r, 75r–76r] “Censorship 10 pages”

The following pages draft the article “The Irish Censorship” for the *Spectator*.<sup>108</sup> It is difficult to ascertain if Yeats returned to the subject of censorship after starting his draft on the coinage, but this seems more likely than his leaving blank pages and jumping to a point somewhere in the latter half of the book to start the article once he had finished the other essay on censorship and Aquinas. This version is more complete, though still very much a first draft.<sup>109</sup> Written for a London magazine, it has a rather different



approach from the Thomist arguments of the article for the *Irish Statesman*. It starts with the scandal over “The Cherry-Tree Carol,” a medieval song that the Christian Brothers deemed blasphemous because, when asked for cherries by the pregnant Mary, Joseph says “Let them gather thee cherries / That brought thee with child.”<sup>110</sup> While saying that government ministers sponsoring the bill were “full of contempt for their own words,”<sup>111</sup> Yeats also notes that the law “will give one man, the Minister of Justice, absolute control of what we may or may not read,” rephrased in the printed version as “control over the substance of our thought,” removing the word “absolute” but going further than simple reading matter.<sup>112</sup> Thinking of what could be banned, he notes that the Government intends no general prohibition, but that “in legislation intention is nothing, & the letter of the law is everything.”<sup>113</sup>

Two leaves, [74] and [75], became loose, with the removal of other leaves, and when the notebook was photographed for the microfilm held at Harvard in the late 1940s, leaf [74], containing notes on Indian ages, was placed as the final page of the notebook, though the cancelled first line of section VI of the *Spectator* article at the top of the leaf indicates its original position, which has now been restored. However, it was obviously already out of position when Yeats was numbering the pages, as [73r] is numbered “8,” [75r] “9,” and [76r] “10.” Leaves [74] and [75] show characteristic damage to the edge of the page, whereas [76], the first leaf of the next gathering, secured by its sewing and corresponding folio, is undamaged.

#### [74r & v] [notes on Indian ages]

Interjected before the last two leaves of the censorship article is a leaf with notes on the great ages of Hindu tradition, “Indian ages of world,” including various kalpas, mahayugas, and manvantaras. These notes were probably taken from H. Jacobi’s article in Hastings’s *Encyclopaedia of Religion and Ethics*—which Yeats had consulted for *A Vision A* and cites in *Rapallo D*—as the material follows the same order.<sup>114</sup>

#### [75r–76r] [“Censorship” continued]

At the head of [75r], before the start of section VI, there is a brief observation, which may continue the preceding section or be a note: “There is no remedy but better education, & taste for reading, & enough mature [?purpose] [?to] . . .” a comment that Yeats leaves unfinished. At the end of section VI on [76r], Yeats has placed his signature to indicate that the work was completed, even if still in very rough form.

**[77r] “letter in Reply to Miss H 1 page”**

The *Spectator* article is followed by a single page with a draft of a letter to the editor of the *Irish Statesman* in response to A. E. F. Horniman’s claim that Yeats’s article on censorship and Aquinas displayed ignorance in suggesting the Palatine Chapel in Palermo as the inspiration for Richard Wagner’s Chapel of the Grail in *Parsifal*. She had written to the editor on October 6, 1928, that, “It would be unreasonable to expect you to correct the mistakes of your contributors, but you may like to know that the Byzantium Chapel at Palermo, spoken of in the article on The Censorship and St. Aquinas, has nothing whatever to do with the Grail Temple scene in ‘Parsifal’ at Bayreuth,”<sup>115</sup> and accused Yeats of confusing Palermo with Pavia. Yeats’s response was published on October 13 and dismisses Pavia as merely the inspiration for the painted scenery, while the people of Palermo would “~~tell her that~~ Wagner was there day after day seeking—unless local patriotism deceive it self—an idea powerful enough to call into his hearers mind the chapel of the Grail.”<sup>116</sup>

**[78r] [note on Coinage]**

Page [78r] contains an isolated note for the essay on the coinage concerning the Croatian sculptor Ivan Meštrović, noting that he was away from the address to which they had sent their invitation to compete. This may well have been drafted at the stage of correcting galleys or proofs to be added to the pamphlet, and a version of it appears in the published text.<sup>117</sup>

**[79r] [entry to be inserted in the 1930 diary]**

Yeats appears to have returned to this notebook late in 1930 to use a blank page to continue his diary entry for October 20. The main entry was started on the penultimate leaf of his 1930 diary, where it is given the Roman numeral X in the diary (published in *Pages from a Diary Written in 1930*, it is grouped together with other entries as XL).<sup>118</sup> It considers the relations of Protestant Anglo-Ireland and Catholic Ireland, and starts by asserting that: “We have not an Irish Nation until all classes grant its right to take life according to the law & until it is certain that the threat of invasion, made by no matter who, would rouse all classes to arms” (cf. *Ex* 338). In the diary, the entry finished:

Will the devout Catholicism and enthusiastic Gaeldom commit the error committed at the close of the close of [*sic*] the 18th century by dogmatic protestantism. All I can see clearly, bound as I am within my own limited art[,] is that every good play or poem or novel <that is characteristically> binds the opposing Irelands together.<sup>119</sup>



The rest of this page and the diary's remaining two blank pages contain an undated entry that opens with a comment on Seán O'Casey's *The Silver Tassie* (XI in the diary and XLI in *Pages from a Diary Written in 1930*), along with a further two sections dated "Nov 16" (not published) and, on "Nov 18," the final epigram: "Science, separated from philosophy[,] is the opium of the suburbs" (cf. *Ex* 340).<sup>120</sup> At some stage—presumably once the diary was already full—Yeats went back to the diary and wanted to extend the ideas leading to the conclusion of entry numbered X, so he cancelled the last sentence with a single line, adding the instruction to "see book D," the label on the cover of Rapallo A and evidently its designation in 1930.

Diary (Oct 20 continued)

. . . . Dogmatic protestantism. Much of the emotional energy in our civil war came from the ~~refus~~ indignant denial of the right of the state, as at present established to take life in its own defense, whether ~~by~~ <by> arms or by process of law, and that right, & ~~the~~ is still denounced by a powerful minority. Only when ~~both conditions all grant the right & when all that grant to the state the rxxx right to~~ permit the state to demand the voluntary or involuntary sacrifice of ~~xxx the lifes~~ its citizens lifes ~~wh~~ will Ireland proress [*sic*] that moral unity to which England according to Coleridge, [*?are awar*] owes ~~so~~ a large part of its greatness. All I can see clearly, bound as I am within my own limited art is that <our moral unity is brought nearer by every> ~~evry~~ play or poem or novel that is characteristically Irish ~~binds~~ classes into one [*?mass*]<sup>121</sup>

This addition was duly published in *Pages from a Diary Written in 1930*, but the paragraph that follows it was not. This latter continues from the entry on the *Silver Tassie* in the main diary, numbered XI, taking up the themes of "moral unity," of "the Irish Salamis" and Mallarmé's denunciation of the attempt "to build as if with brick and mortar within the pages of a book" (*Ex* 339).

(This follows XI)

XII

We seek We must <It is not enough to> have moral unity; we must have unity of a particular kind. We must recognize that our Salamis has been fought & ~~one~~ won. An [*sic*] commercial empire can afford to build in brick & mortar with [*in*] the pages of a book, but a small <or week [*sic*]> nation must fall back upon its self, must encrease its ~~energy~~ <unity> that it may encrease its [*?oness;*] energy.<sup>122</sup>

In writing these final entries from 1930 in Rapallo A, Yeats was clearly using a blank page that was to hand, and they are fully integrated into the diary's thought, for instance repeating the final sentence "bound as I am within

my limited art” with slight modifications. Both diary and notebook were probably with Yeats in Dublin, as Yeats returned to Dublin from London in mid-November.

**[80–97] [blank pages]**

Yeats was probably aware that there was plenty of space available at the end of this notebook as the final eighteen leaves of the notebook are blank. Yet in late 1928 there was considerable overlap in the use of different notebooks. Rapallo Notebook C was “begun. Sept. 23. 1928 in Dublin,” just a day after the publication of the first censorship essay, and it was initially designated a “Diary of Thought.”<sup>123</sup> Rapallo B’s cover declares that it was “Finished, Oct 9, 1928,” while Yeats was evidently also using Rapallo A, as the draft of the letter in response to Annie Horniman’s letter of October 6 shows; he also returned to revising the material on the Great Year in Rapallo A as indicated by the date of “Nov 1928” at the close of that draft. Rapallo D was started at the end of 1928, in other words roughly as he was finishing that revision, and the two new notebooks (Rapallo C and D) probably account for the unused space at the end of Rapallo A. In fact, Rapallo D was put aside after a few pages, and Rapallo C was the main workbook for the first half of 1929 until July, after which Yeats took D up again in August.<sup>124</sup>

Although we usually value Yeats most for his poetic invention and genius, the prose style that he had developed over the years is vigorous and distinctive. Yeats was aware of Coleridge’s “homely definitions of prose and poetry; that is, prose = words in their best order;—poetry = the *best* words in the best order.”<sup>125</sup> Yeats’s poem “Adam’s Curse” explains the labor of poetry, but good prose is almost as demanding in the “stitching and unstitching” (VP 204, CW1 78) required to organize words into their best order. It has only been possible to show a few instances of the drafting process that is visible in Rapallo A, but no one who has examined these pages could doubt the attention that Yeats paid to the precise placing of words and phrases, to the movement of the argument, or his commitment to expressing ideas as effectively as possible.

The Appendix (following the treatment of Rapallo B) gives a tabular overview of the notebook, offering a slightly clearer idea of how the various pieces of work stand in relation to each other. And, as noted in the introduction and summary, part of the interest of Rapallo A in particular is seeing Yeats’s obsession with *A Vision* running up against the demands of the public man—whether senator, involved in the controversies and the symbolism of the state, or man of the theater, addressing the practicalities of a new production.

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**RAPALLO NOTEBOOK B**


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As far as we can tell, Rapallo B was the first notebook that Yeats started in Rapallo.<sup>126</sup> As outlined above in “The Sequence of Rapallo A and B,” Yeats appears to have arrived in Rapallo with a leather notebook (NLI MS 30,359) that he was using for Crosby Gaige’s commission of “16 pages to be privately printed in America” (to Frederick MacMillan, September 16, 1927, *CL InteLex* 5029). However, Yeats was already complaining to Olivia Shakespear in October 1927 that the “new poems interrupted my rewriting of ‘A Vision’” (*CL InteLex* 5034; cf. *L* 730) and David R. Clark notes that the leather “notebook was probably to be devoted to *The Winding Stair*, but already on leaf 9 Yeats seems to have had enough of poems, and his occult investigations start to crowd the poetry out.”<sup>127</sup>

Once he had fulfilled his obligation to provide the poetry—and quite probably before George Yeats dispatched the corrected typescripts to New York on March 13, 1928<sup>128</sup>—Yeats evidently felt at liberty to return to his “occult investigations.” At some point after arriving in Italy in February, it seems that the Yeatses bought “those Italian MSS books,”<sup>129</sup> very possibly with the purpose of using them for the postponed work on *A Vision*.

The writing in this notebook is frequently a form of shorthand, with the endings of words in particular left as suggestions rather than actually written. Terminations such as -ly, -er, -tion, or -ment are sometimes even non-existent and their presence indicated only by syntax. Yeats was never overly concerned with spelling, and these are private notebooks intended for no one’s eyes but his own or possibly George’s, so that it is frequently almost impossible to be certain of a word except by context or, in some cases, from later, clearer versions of the same passages, or, even more helpfully but only occasionally, typescripts, often dictated from the manuscripts.

#### CONTENTS: OVERVIEW

Initially, however, this first notebook was not focused on *A Vision*, at least not directly, stating on the title page that it was “Prose” and suggesting “? Siris,” the title which also heads the prose on the following recto. This was originally intended, as he explained in a letter to Lennox Robinson on March 10, 1928, to be:

a comment on a philosophical poem of Guido Cavalcanti, translated by Ezra Pound, which I hope to make a book of to follow your Anthology. I think of calling the book “Siris”; it is about Rapallo, Ezra & the literary movements of our time all deduced from Guido’s poem, as Berkeley in his “Siris” deduced all from tar-water. (*CL InteLex* 5088)<sup>130</sup>

Destined for his sisters' press, to follow Robinson's *A Little Anthology of Modern Irish Verse* (1928), Yeats evidently hoped to create a work of philosophical and associative prose along the lines of George Berkeley's *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar-water, And Divers Other Subjects Connected Together and Arising One from Another*.<sup>131</sup> Yeats echoes the last phrase of that title when he describes the project to Lady Gregory as "a little book I am writing for Lolly, an account of this place, & Ezra & his work & things that arise out of that" (March 12, [1928], *CL IntelLex* 5089).<sup>132</sup>

The poem Yeats refers to is Cavalcanti's "Donna Mi Prega," a work that has fascinated and baffled readers and critics for centuries. Yeats seems to have remembered the "obscure canzone upon the origin of things" as expressing a form of the antinomy of his own system's "opposing gyres" through the roles of "it may be Mars & Venus," both astrologically and mythologically, in Cavalcanti's poem.<sup>133</sup> He continued with the intention of using the poem until the summer of 1928, when he re-read Pound's translation, at which point he seems to have realized that his projected structure relied either upon a misunderstanding of the poem or that it would require too much explication to be elegant.<sup>134</sup> However, even in the spring of 1928, when the poem was still conceived of as the central element, Yeats deliberately started his chain of reflections with the setting of Rapallo and Ezra Pound himself.

The impressionistic vision of the Italian town and its bay in these opening pages very fittingly inaugurates the Rapallo notebooks, evoking this "indescribably lovely place—some little Greek town one imagines—there is a passage in Keats describing such a town," as he had rhapsodized to Lady Gregory shortly after their arrival ([February 24, 1928], *CL IntelLex* 5081, *L* 738). The closeness of the notebook's prose to the descriptions filling his letters at the time show how immediate the inspiration was. After central sections covering most areas that he was rewriting for *A Vision* itself, the notebook concludes with a first draft of "Introduction to the Great Wheel" that would explain the truth about the "incredible experience" of the automatic writing.<sup>135</sup> In contrast to the sensuous presence of Rapallo, these other drafts for *A Packet for Ezra Pound*, coming at the end of the notebook, look backwards over the preceding ten years with a mix of autobiography, essay, and speculation, in a style that Yeats had been making his own since the unpublished journals, the *Reveries over Childhood and Youth*, *Per Amica Silentia Lunae*, and *The Trembling of the Veil*.<sup>136</sup>

As just noted, the remainder of the notebook is taken up with the material for the revised edition of *A Vision*. Yeats had already decided to retain the delineations of the twenty-eight typical temperaments ("The Twenty-Eight Embodiments" became "The Twenty-Eight Incarnations") and the survey of history ("Dove or Swan") largely intact (see [40r–41r] and [96v] below), and

there is evidence that, at this stage, he also hoped to retain other sections with revisions (see [43v–44r] below).<sup>137</sup> However, the rest was to be recast, and this notebook contains examples of all the new material: two sections of introductory material, titled “First Things” and “Introduction,” as well as sections on “The Soul in Judgement” and the Great Year in antiquity. Much of this is tentative, showing long passages revised, recast, replaced, and rejected, and indeed little of the material presenting the gyres and their movements or the afterlife was used in the form Yeats attempted here, so that its main interest is as a stage in the evolution of his thinking and his struggle with how to present the ideas most clearly and effectively. The drafts are frequently illuminating on problematic elements, such as the *Daimon*; other aspects are clearly intermediate and superseded by later reformulations, though even in these cases seeing the process by which Yeats reached the later presentation can clarify his general approach or specific details.

Rapallo Notebook B is thus of particular interest to those studying *A Vision*, including in this context *A Packet for Ezra Pound*, and the development of these writings. Perhaps because of its relative focus, it is the most complete of the Rapallo notebooks, with ninety-eight extant leaves, though there are still some pages torn out. Conversely, it shows little of the cross-fertilization that gives added interest to other notebooks, and rather bears witness to the frequently Sisyphean labor involved in the attempts to revise *A Vision*. Many of the drafts here are repeated in other versions both in manuscript (including Rapallo A) and typescript, some eventually reaching published form, but most abandoned. The more the drafts are explored, the clearer it is that the published version of *A Vision* itself, in either version, is only the visible tip of an iceberg, and that Yeats was not stretching the truth when he wrote that “this book has filled my imagination for so many years, that I can never imagine myself studying anything without in some [way] relating it or incorporating it with what is here.”<sup>138</sup>

### IN GREATER DETAIL

#### [Cover]

The notebook’s cover declares that it was “Finished, Oct 9, | 1928,” a date that seems to be borne out by the contents, though there is no specific date internally. Yeats noted in the contents that the notebook’s final bloc of material—what would become “Introduction to the Great Wheel” in *A Packet for Ezra Pound*—was continued in a loose-leaf notebook. Certainly on November 23, 1928, he informed Ezra’s mother-in-law:

I am finishing a little book for Cuala to be called either “A Packet” or “A Packet for Ezra Pound”. It contains first a covering letter to Ezra’s (sic) saying that I offer

him the contents, urging him not to be elected to the Senate of this country & telling him why. Then comes a long essay already finished, the introduction to the new edition of “A Vision” & telling all about its origin, & then I shall wind up with a description of Ezra feeding the cats (“Some of them are so ungrateful” T. S. Elliott says) of Rapallo & Ezras poetry — some of which I greatly admire. (to Olivia Shakespear, *CL InteLex* 5191; cf. *L* 748)<sup>139</sup>

Though this reverses the final order, the drafts in this notebook are often very close to the version that was published and show Yeats as an assured writer of prose for evocation, description, and autobiography, yet continually redrafting to achieve the desired finish.<sup>140</sup>

### [1r–1v] [title page and “Contents”]

Titling the first page as “Prose” indicates that this was perhaps not, in the first instance, a book for *Vision* material, and the title “? Siris” indicates his model in Bishop Berkeley’s chain of associations that starts with the medicinal qualities of water mixed with pine resin and ends with the ancient philosophers’ conceptions of the divine. Having moved through the links of 368 sections, the final sentence admonishes: “He that would make a real progress in knowledge, must dedicate his age as well as youth, the latter growth as well as first fruits, at the altar of Truth”;<sup>141</sup> for Yeats such a dedication was perhaps more important in “Decrepit age” than youth, as he wondered whether he must “Choose Plato and Plotinus for a friend” (*VP* 409, *CW1* 198).

Apart from the unsuitability of Cavalcanti’s poem as a central text, Yeats may also have realized that part of the strength of *Siris* is the gradualness of the ascent from the mundane to celestial, entailing some length and some philosophical depth. At any rate, “Siris” was rejected as a title, and Rapallo itself was brought to the fore; the contents give two versions, as the rather flat “Note on Rapallo” is cancelled, and replaced with “Rapallo in Spring,” the phrase which also replaces “Siris” on the following page, and this may indicate that the revision happened as Yeats was creating the list of contents.

#### Contents.

~~Note on Rapallo~~

Rapallo in Spring. 9 pages. First 4 to be used

First Things. 15 pages.

Book I “Great Wheel”

Additions to ~~Book I~~ & corrections of *Vision* Book II

7 pages (dated May 1928)

Great Year 21 pages. (early version)

Soul in Judgement (~~first draft~~) 10 pages

Introduction. 12 pages (continued in loose leaf book.

Rapallo A and B are the only Rapallo notebooks to have a list of contents, and Yeats's listing is relatively accurate, even to the point of indicating some false starts.

**[2r–10r] “Rapallo in Spring 9 pages First 4 to be used”**

This first draft of *A Packet for Ezra Pound's* “Rapallo” opens with an evocation of the Riviera town before focusing on the resident of most interest to Yeats. As the contents page indicates, the first four pages were used with relatively little revision for the Cuala volume, making up the first three sections of “Rapallo.” Both published versions—the Cuala Press edition and the prefatory material to *A Vision B*—continue this section with a consideration of Rapallo's English-speaking church and the finishing of *A Vision*, while the Cuala version also has a further section on Ezra Pound's poetry.

These are not included in the notebook, which instead has further sections that explore the “the literary movements of our time” (*CL InteLex* 5088) partly through Balzac's *Chef d'oeuvre inconnu* [5r–7r], and considerations of the nature of imagination and poetry. Since these drafts show a range of aspects of Yeats's drafting and how he worked on his material, I shall give particular attention to these few pages.

There are in fact three sections all numbered “V”: the first one on [5r–6r] is brief and replaced by the second on [6r and 5v], which is itself completely rewritten on [7r], while the third one [8r–10r] is different material and appears to be a mistake for “VI,” but none was used for publication. Elements touching on Balzac from the earlier versions were, however, salvaged and added to the earlier Section II, in a jigsaw of elements keyed for insertion from the facing versos. In the published versions of *A Packet for Ezra Pound*, the references to Balzac's short story are applied to Pound's *Cantos*.

As well as *Siris's* chain of reason, Yeats's train of thought often seems to follow “the crooked road of intuition” that he symbolized as a butterfly (*VP* 827), zigzagging through a range of topics and references, often within the space of a sentence or two. The drafts, however, reveal that these allusive paths often started with a slightly more hawk-like “straight road of logic” and sequence as part of a more expansive treatment of the topic, which successive revisions gradually telescope into briefer forms that are often harder to follow. This process was seen with the symbolism of the sphere in relation to the *Daimon* in Rapallo A above, but, whereas those drafts never reached publication in recognizable form, with the treatment of Balzac's *Le chef d'oeuvre inconnu*, we can trace the evolution backward from the published version, through the drafts of insertions to Section II, to the original formulation in the abandoned Section V. Writing of what Yeats perceives as Pound's aim in the *Cantos*, the published version suggests that:



There will be no plot, no chronicle of events, no logic of discourse, but two themes, the Descent into Hades from Homer, a Metamorphosis from Ovid, and, mixed with these, mediaeval or modern historical characters. He has tried to produce that picture Porteous commended to Nicholas Poussin in *Le chef d'œuvre inconnu* where everything rounds or thrusts itself without edges, without contours—conventions of the intellect—from a splash of tints and shades; to achieve a work as characteristic of the art\* of our time as the paintings of Cézanne, avowedly suggested by Porteous, as *Ulysses* and its dream association of words and images, a poem in which there is nothing that can be taken out and reasoned over, nothing that is not a part of the poem itself.

\* Mr. Wyndham Lewis, whose criticism sounds true to a man of my generation, attacks this art in *Time and Western Man*. If we reject, he argues, the forms and categories of the intellect there is nothing left but sensation, “eternal flux” [. . . ]<sup>142</sup>

It would seem that Yeats was citing from memory, substituting Balzac’s Porbus with Porteous,<sup>143</sup> without checking his sources—but this is not quite true, as we shall see. He also appears to reshape several ideas related to painting in Balzac’s story—of which more below—in much the same way that he had made a very personal interpretation of Pound’s translation of “Donna Mi Prega,” which had not stood up to rereading. At the same time, putting these considerations to one side for the moment, this short passage traces a rapid zigzag of thought and allusion where aspects of contemporary art jostle one another: the poetry of the *Cantos* is compared to a painting described by Balzac, the post-Impressionist painting of Cezanne,<sup>144</sup> and James Joyce’s *Ulysses*—although the supposed “dream association of words and images” seems more applicable to Joyce’s *Work in Progress*, which had started appearing in 1924. There is also a reference to Wyndham Lewis in a note. And yet Yeats conceives this “art of our time” as having “nothing that can be taken out and reasoned over, nothing that is not a part of the poem itself,” showing an inner coherence, similar perhaps to that described by Balzac’s Frenhofer, “the unity which simulates the conditions of life itself.”<sup>145</sup> There are, however, a series of ideas and connections, elided or suppressed in this final version, that are clarified considerably by the drafts.

This passage first takes its published form in a pencil draft on the notebook’s third recto, corrected in ink and with insertions from the verso of the second leaf, in four separate impulses of thought, a first treatment of hypnagogic visions, a second, on artistic unity, to be inserted in the first, and a third section on “Porteus,” for insertion in the second, along with a footnote on Wyndham Lewis that refers to *Ulysses*, all to be inserted in the text on the recto.



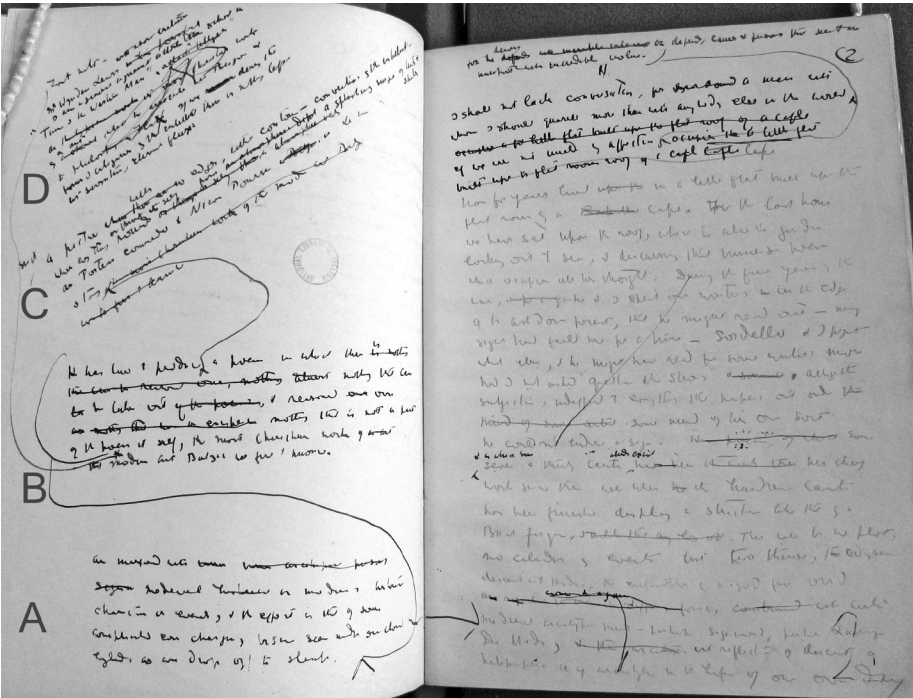


Figure 5. Rapallo Notebook B, NLI 13,579, [2v-3r]. The insertions on the verso are labeled here in probable order of composition. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

The relevant text can be assembled as follows:

[3r] There will be no plot, no calendar of events but two themes, the Odysse[a]n descent into Hades, the metamorphosis of a god from Ovid, as repeated <come> & again <[xxx xxxxx]> in different forms, combined with certain medieval archetype mind—perhaps Sigismund, perhaps Lorenzo De Medici & this archetypal with reflection of descent of [?perhaps plan] as of archetype in the life of our own day.

[2v]

[A] and mixed with various archetypal persons segments modern historical or modern & historic characters or events, & the effect is that of some complicated even changing vision seen under our closed eyelids as we are dropping off to sleep.

[B] He has tried to produce

[C] <such> a picture where there are no without edges, without contours—conventions of the intellect—where everything rounds or thrusts itself from a splashing surge of tints or shades as Porteus commended to Nicolas Poussin in his story, the most characteristic work of the modern art Balzac was to first announce

[B] a poem in which there is ~~nothing that can be reasoned over,~~  
~~nothing almost~~ is nothing that can be taken out of the poem &  
 reasoned over and ~~nothing that has an existence~~ nothing that is not  
 a part of the poem itself, the most characteristic work of an art that  
 \*modern art Balzac was first to announce.

[D] [\*]Foot note

Mr Wyndam Lewis ~~in his powerful~~ <with whose criticism>  
 <I am in general agreement attacks the school in> “Time and  
 Western Man” attacks “Ulysses” as the typical work its most  
 characteristic work of a school an art which he associates with  
 Bergson & the philosophy of Time. If we ~~xxxxx~~ deny that form  
 & categories of the intellect there is nothing left but sensation,  
 eternal flux. <sup>146</sup>

In layering these thoughts together, Yeats adds to the complexity of his treatment, suggesting many aspects of what he considered the art of his own time “at this 23rd Phase,” though earlier in *A Vision A* he had appeared to see dissociation of “the *physical primary*” and “the *spiritual primary*” (AVA 211–12, CW13 174–75) as the modern characteristic, rather than works where there “is nothing that can be taken out” (draft and published text). With the cancelled reference to *Ulysses*, all the elements of the final version are included, except that to the painter Paul Cezanne, while the draft’s hypnagogic vision is removed.

The contrast of a pencil draft [3r] corrected in ink [2v] suggests a later revision, and it seems likely that Yeats returned to section II after deciding to abandon section V ([5r–7r]), in order to reuse the elements he wanted to preserve. As outlined above, there are effectively three versions of the passage under discussion, and to continue tracing backward, I shall start with the last:

(6

A friend tells me that Cezanne deduced his art from certain passages in Balzac Chef D’oeuvre Inconnu & I discover in those passages what dividides [*sic*] the school most dominant today from that but which is now born. Nicholas Poussin an unknown art student called upon his friend the painter Porbus in the year 1612 & met in his studio a strange old man whose criticism [---] was by its effect upon the mind of Cezane to destroy impressionism & to be first word of all this discussion, which has establisht among the most audacious of a new generation a school of literature opposed to that I was born in.<sup>147</sup>

It is evident here that Yeats had gone to check the story, as the date, given in the story’s first sentence, is correct, and the name Porbus appears to be spelled correctly—twice, including a cancelled instance—but Yeats’s “b” is easily mistaken for an “l” or an uncrossed “t,” so it seems that the mistake came from Yeats misreading his own handwriting later on. However, Porbus is not Poussin’s

friend at the start of the story, so it is unclear whether Yeats actually refamiliarized himself with the story or just checked details, and the immediate focus is an adaptation—possibly on the part of the “friend”—of an anecdote about Cezanne.

In Balzac’s story, the fictional Frenhofer, the only pupil of Jan Gossaert (Mabuse), impresses the younger Frans Porbus and even younger Nicholas Poussin—all of whom are historical—with his fascinating theories about art and his brilliant retouching of Porbus’s canvas. They learn that Frenhofer has been working on a canvas of surpassing mastery for over a decade, which he keeps secret while he perfects it. By offering Poussin’s beautiful young girlfriend as a model, Porbus and Poussin are finally able to enter Frenhofer’s studio and see the painting of *Catherine Lescault, La Belle Noiseuse*. Poussin “can see nothing there but confused masses of colour and a multitude of fantastical lines that go to make a dead wall of paint,” though in a corner there is a beautifully realized “bare foot emerging from the chaos of colour, half-tints and vague shadows that made up a dim formless fog” that “had escaped the incomprehensible, slow, and gradual destruction.”<sup>148</sup> Though they are horrified, Frenhofer seems unaware and asserts that he has “succeeded in softening the contours of my figure and enveloping them in half-tints until the very idea of drawing, of the means by which the effect is produced, fades away, and the picture has the roundness and relief of nature.”<sup>149</sup> Porbus declares that “There [. . .] lies the utmost limit of our art on earth,” but Poussin tactlessly lets drop that “sooner or later he [Frenhofer] will find out that there is nothing there.”<sup>150</sup> Accusing them of jealousy, but thrown into dejection, Frenhofer drives them out, and that night he dies as his studio is destroyed by fire.

The story is, of course, full of ambiguities. Has Frenhofer’s mad perfectionism led him to ruin a near-perfect masterpiece—as indicated by the remaining foot and the preparatory works on the walls—or has he simply gone beyond the conventions of his day to something so radical that his more orthodox colleagues fail to recognize its genius? Is the master, who is able to breathe life into Porbus’s canvas with a few touches of the brush, unable to see where to stop, marring his own creation? Or is this truly the “utmost limit” of art? Frenhofer’s work has been taken as the forerunner of the Impressionists, the post-Impressionists, or abstract art.

The story had particular resonances for Cezanne, and the ambiguities only multiply. A friend of his recorded how Cezanne once pointed to himself in a self-accusatory manner as Frenhofer, and in a questionnaire, Cezanne named “Frenhoffer” as the literary character he was most drawn to.<sup>151</sup> Yet when Cezanne identified himself with Frenhofer, was he identifying with genius ahead of his time, with failure, or both?<sup>152</sup> Critics vary. Yeats, however, understands the anecdote differently, seeing Cezanne as taking Balzac’s descriptions as a guide or manifesto for his own artistic practice, turning self-accusation into a *modus*

*operandi*. Cezanne is seen as the “first word” of a new school encapsulated in the words that Balzac puts in Frenhofer’s mouth and those that describe his painting.

In Yeats’s preceding draft, this idea followed an examination of “the art of my generation, ‘pure art’ as men have come to call it, with sentences the young Hallam wrote of the Tennyson of the Lotos Eaters and the early poems”—referring to Arthur Hallam’s review essay “On Some of the Characteristics of Modern Poetry, and on the Lyrical Poems of Alfred Tennyson”—all of which was later cancelled.<sup>153</sup> Here, in the context of “pure art,” Yeats comments:

I am to day dissatisfied with <that> descri[p]tion & remember that Cezanne — or so I am told — turned his own art to Chef-d’oeuvre inconnu of Balzac....

This was cancelled and taken up again a few lines later:

A friend tells that Cezanne deduced his art from some passage in Balzac’s Chef-d’oeuvre inconnu & Frenhofer’s describing of what he has attempted <that passage, if indeed I have found it>, describes the words describes the art to day more accurately ~~than those of Hallam~~ <that [=than] Hallam[’s] words>, which turn the soul into a mirror.<sup>154</sup>

Yeats was evidently looking to find a way to express the theme of schools and movements in art and time, which he was adapting from final pages of *A Vision* A’s “Dove or Swan” to his projected “Rapallo in Spring.”<sup>155</sup> Alighting on Cezanne as the expression of a modern spirit, inspired by a novella written more than half a century earlier,<sup>156</sup> Yeats wrestled with how to express the connection of ideas with elegance and economy. And he was consulting Balzac’s story in search of the passage alluded to by his friend.

The very first draft of the material actually starts with Cezanne—cancelled—moving, on second thought, to Wyndham Lewis and the Modernists, cancelled in its turn:

## V

~~A friend tells that Cezanne traced art the his most characteristic his art painting to his reading to Balzacs Chef-d’oeuvre inconnu Sometimes I have discussed with Pound those powerful mighty books in which Mr Wyndham Lewis has attacked him confounds to geth describes him, as of the same school as Jame Joyce, Gertrude, Stein, Charly Chaplin & Henri Bergson & Ezra Pound~~

(5  
~~confounding all together in his powerful invective symbols according to powerful rhetoric invect invective, of an anarchic sexual emotional art~~

chooses him out for analysis & James Joyce, & as the two most representative of a an to represent a whole school —Gertrude Stein, Henri B Lawrence, & which seem to him emotional & anarchic.<sup>157</sup>

This, then, is the first expression of the idea that was finally published as the footnote. Yet that footnote is no afterthought, being rather the tip of an iceberg of thought and labor, which so often underlies even minor elements within the published work.

The references to Frenhofer's words and his work were also salvaged, though mixed together and assigned to Porbus/Porteous instead. If modern readers have created some of the ambiguities in Balzac's story, Yeats's misremembering blurs things further. While Yeats has Porteous commend a picture "where everything rounds or thrusts itself without edges, without contours—conventions of the intellect—from a splash of tints and shades,"<sup>158</sup> in Balzac's story it is Frenhofer who says:

there are no lines in Nature, everything is solid[. . .] So I have not defined the outlines; I have suffused them with a haze of half-tints warm or golden, in such a sort that you can not lay your finger on the exact spot where background and contours meet. Seen from near, the picture looks a blur; it seems to lack definition; but step back two paces, and the whole thing becomes clear, distinct, and solid; the body stands out; the rounded form comes into relief; you feel that the air plays round it.<sup>159</sup>

And it is not "Porteous' disastrous picture,"<sup>160</sup> as Yeats writes, but Frenhofer's that shows "a bare foot emerging from the chaos of colour, half-tints and vague shadows that made up a dim, formless fog. Its living delicate beauty held them spellbound."<sup>161</sup> It is all the more surprising that Yeats occludes the role of Frenhofer—who is mentioned in these drafts—since in some respects he is a *daimonic* artist: while Frenhofer is adding his masterful touches to Porbus's painting, "it seemed to the young Poussin as if some familiar spirit inhabiting the body of this strange being took a grotesque pleasure in making use of the man's hands against his own will" and later, when Frenhofer falls into abstraction, Porbus comments "he is in converse with his *dæmon*."<sup>162</sup>

There is a subterranean element to Yeats's use of Balzac, with his forgetfulness enabling greater freedom and serving his own purposes better. In using the art of Frenhofer and Cezanne to write of Pound and his younger contemporaries, Yeats is perhaps able to enjoy the ambiguity of the story: the *Cantos* may be at the "utmost limit" of art, unrecognized as yet in their genius, or maybe Pound is like Frenhofer and "sooner or later he will find out that there is nothing there."<sup>163</sup> Certainly *A Packet for Ezra Pound* contains comments that could be subtle barbs; as Catherine Paul remarks, when Yeats advised Pound

not to “be elected to the Senate of your country,”<sup>164</sup> “there are few things Pound would have preferred to having his own government require his expertise.”<sup>165</sup>

Although there is no sign in the drafts in Notebook B that “Rapallo in Spring” was yet conceived of as material directly associated with the new edition of *A Vision*, connections were inevitable, and indeed at the back of this notebook Yeats would create a first draft of the introduction itself, declaring, as already cited: “I can never imagine myself studying anything, without in some [way] relating it, or incorporating it with what is here” in *A Vision*.<sup>166</sup> Thus, his examination of recent movements in art and literature inevitably relates to the treatment of the current period that he had outlined in *A Vision A*, extending and building on those earlier perceptions.

The rest of the notebook is dedicated to the new material for *A Vision*, rethinking the initial presentation, the descriptions of the afterlife, the expanded material on the concept of the Great Year, and an account of the automatic script and its origins.

#### [10v–33r] “First Things 15 pages”

“First Things” is a projected introductory text for the revised system of *A Vision*, and it would later be redrafted in Rapallo Notebook A. As mentioned earlier, elements of the first page or so had already been outlined in the leather notebook that Yeats had brought with him to the south of Europe,<sup>167</sup> where he titled a brief treatment of “the daimon” “suggested first paragraph of system.”<sup>168</sup> There he had inserted a sentence at the beginning—“all that can <need> be said of the daimon in this place can [be] put into a few sentences,” and the new opening in the Rapallo B draft is an elaboration of this theme:

I begin with the daemon & of the daimon I know little, but comfort [*myself*] with this saying of Marc[i]on’s “neither can we think, know, or say anything of the gospels’[’], & with this cry from the Indian sage Behold the exposition of God – the lightening fills the sky – ah – ah – my dazzled eyes are shut – ah – ah – the exposition of god is finished & that cry of the Japanese attaining Nirvana “You ask me what is my religion & I hit you on the mouth”. At the same time I remember that an Arian theologian once wrote “I know God as he is known to himself” & write out with confidence what my teachers have said, or what I have inferred from their messages [*and*] diagrams.<sup>169</sup>

As commented already, Yeats’s rapid delivery of gnomic fragments here both dazzles and befogs. The quotations may illustrate the problem of speaking about the ineffable but would do little to help the reader at the start of a complex exposition, except that they are characteristic of Yeats’s range of reference. This group of quotations was retained through a long series of drafts, and the two Eastern examples—one Japanese and one Indian, both taken from



Daisetz Suzuki's *Essays on Zen Buddhism*—were retained into the published version, though moved to the end of the exposition of “The Completed Symbol” (AVB 215, CW14 158).<sup>170</sup> Critics have commented more on Yeats's references to Eastern thought than his knowledge of Christian thinkers, but this is nonetheless impressive, if usually focused less on the writers themselves than their heretical targets. The two examples from early Christianity were used again the following winter in Rapallo C in a short examination of what “Ezra Pound bases his scepticism upon. . . .”<sup>171</sup> Again they form a contrasting doublet of “a Church father [who] said ‘we can never think or know anything of the gospel’”—a vaguer but rather more credible attribution than Marcion, whose views about the gospels were very decided—and “some Arian [who said] ‘I know god as he is known to himself;’”—referring to Eunomius, Bishop of Cyzicus, who scandalized the Church Father John Chrysostom: “A mere human has the boldness to say: ‘I know God as God himself knows himself.’”<sup>172</sup>

Even though Yeats may have little in common doctrinally with the Church Fathers, he shares something of their approach to philosophical questions and abstract reasoning, and, as the Pre-Raphaelite Brotherhood identified Raphael as the beginning of a deterioration in art, Yeats treats René Descartes as the pivotal figure in a detrimental shift in thinking. This is adumbrated in a new opening section that he sketches on the opposite page to be inserted as the very first section of the new presentation:

## I

~~This book de cannot help~~

What I have to say; This book cannot would be different if it did not come from if if were not founded upon the words had not come from those, who claim to <have> died many times, & so begin & & did not assume must assume their in all they say assume their own existence. In this it resembles ~~not some ancient books of philosophy, xx~~ but none no book no modern book; but some that are ancient no book ~~xxx~~ nothing since Decartes but much that is ancient.<sup>173</sup>

This is both a clear statement of the central role of the automatic script and yet a scrupulous distancing from any declaration about what or who the voices are—they “claim to have died many times” and “assume their own existence,” but Yeats withholds giving greater credence to their claims than is strictly warranted. They may assume their own existence yet still be the figures of dream, appearing as projections or dramatizations from the medium's mind.<sup>174</sup>

After these preliminaries, which include the initial presentation of the *Daimon* as outlined earlier in “The Sequence of Rapallo A and B” [11r and 12v], Yeats moves on to explain the gyres. The redrafting was far from clear and the process of composition of the following twenty pages is particularly complex. Right at the outset, three pages have been torn out prior to section III [12–14],

so that this page [15r], numbered “2,” is clearly already a reworking of rejected material, and the following pages are a thicket of cancellations at various levels, with the page numbering, evidently added at a relatively late stage, moving forwards and backwards (through verso revisions; see Appendix) and on to recapitulations or substitutions: for example, the exposition of how Plotinus supplies a connection between the *Daimon*’s sphere and the double vortex, first drafted on [15v], is repeated or moved into a new arrangement on [26v].

The treatment shows some of the features of the distinctive presentation in *A Vision B*, including a drawing of a cone with “Time” and “Subject” at its apex and “Space” and “Object” at its base ([15r], cf. *AVB* 71, *CW14* 52). At the same time it seeks to frame the dualism in terms of a “universal self, or daimon of daimons, consciousness itself [?presenting] through time & mirroring space & a separate self set in the midst of space & struggling for room to live & mirroring the Daimon passions. Thought is from the first movement, emotion & sensation from the second.”<sup>175</sup> These categories and formulations were not included in *A Vision* itself, yet the ideas are present in further formulations, including the Seven Propositions (“Astrology and the Nature of Reality” in Rapallo D),<sup>176</sup> and they clearly underlie Yeats’s deeper understanding of the system.

After presenting the opposing gyres in terms borrowed from Proclus, Cavalcanti, and Heraclitus, Yeats proceeds to introduce their movements in terms of the *Four Principles*: “To the Two in the unshaded cone we give the names Husk & Passionate Body.... The Two gyres In the shaded cone, which are called Spirit & Celestial Body have an exactly corresponding movement.”<sup>177</sup> This contrasts with both versions of *A Vision*, which present the movement of the gyres in terms of the temporary *Faculties*. As Yeats stated further on in this notebook, his understanding of the *Principles* as the permanent spiritual forms of the *Faculties* had come after he wrote “The Twenty-Eight Embodiments” of *A Vision A*,<sup>178</sup> and evidently he was seeking to remedy this misunderstanding by presenting the material related to the gyres in terms of the *Principles*.

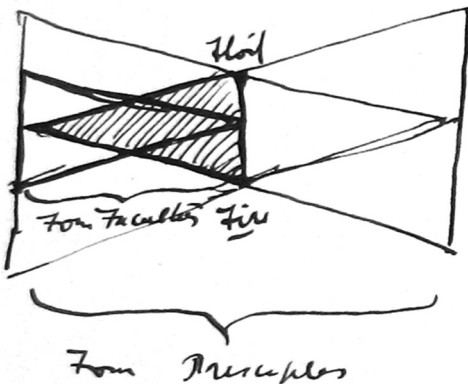


Figure 6. Detail from Rapallo Notebook B, NLI 13,579, [29v]. The cones of the *Four Principles* contain the cones of the *Four Faculties* (here on the left). The two crisis points are “Flood” (top) and “Fire” (bottom), mirroring the two manners of destruction of the universe. Courtesy of NLI.

In the end, this approach was not adopted, however, with the result that many readers have found the *Principles* unnecessary duplicates and insufficiently clarified or differentiated.<sup>179</sup> Some of the material that Yeats outlines here—such as the *Principles* in relation to light and to “their unity in the daimon”<sup>180</sup>—was included in *A Vision B*, not in the initial presentation as envisaged here, but delayed until the second “book,” “The Completed Symbol,” where it is treated so summarily that readers have not found it very illuminating. Yet the ideas here, worked through as part of the system’s technicalities, still underlie imagery and poetry. The following draft, for instance, suggests the foundation of the poem “Chosen,” while Yeats also recalls the transcendent close to “Among School Children” understood as Unity of Being:

It was a Greco Roman fancy, that the soul could at the po[*int*] where the zodiac is crossed by the Milky Way turn aside from its path & become a sphere; & the whole aim of the soul is to become a sphere, to allow such a harmonious confluence of all the principles & faculties, that the whirling ends for ever, & all return into the daimon. Some shadow of its final achievement is found at every point of the vortex, but only complete union at one or other extreme limit, either when Husk may be absorbed in Passionate Body & all be beauty, or when Spirit may be absorbed in Celestial Body & all be Truth, and then only to the supreme Soul. Because Spirit & Celestial Body are human life alone when united to Husk & Passionate Body, & so nourished by particular reality; because all search is through the Four Faculties the union of the Faculties must accompany that of Spirit & Celestial Body. Once that supreme union is attained, Celestial Body & Passionate Body, the known & the ought are our body, the Spirit & the Husk, the knower & the Is our soul, & body & soul are one “How shall we know the dancer from the dance?”<sup>181</sup>

At the same time, the symbolisms involved in the relationship between the sexes, the church calendar, and the Great Year jostle in the treatment, as Yeats’s attraction to favorite ideas draws him into characteristic streams of association. One that first appeared in *A Vision A* and is repeated in more than one context in *Rapallo A* and *B* is the idea of John the Baptist and Christ as complementary opposites. In *A Vision A*, John’s midsummer birth is contrasted with Christ’s midwinter nativity, and their conceptions placed at the respective equinoxes nine months earlier, an idea attributed to St. John Chrysostom (*AVA* 164, *CW13* 133). Yeats compares Leonardo da Vinci’s painting of John the Baptist to a Dionysus, as he is conceived when the grapes are picked and born when the wheat is harvested. Each of these points is elaborated in the new treatment:

At midwinter—“the generation of all things with water” Porphyry wrote—Christ is born, at summer St John, Christ begotten in Spring, & in the Autumn

St John, one begotten in joy & brought forth in sorrow, one begotten in sorrow & brought forth in joy.

[. . .]

Coventry Patmore called St John “Natural love” & so a preparation for “supernatural love” following doubtless some father of the Church, & did some member of the Platonic Academy of Florence first suggest to Da Vinci a St John with the likeness of Dionysus a form emerging perhaps, not from a ~~sandy desert~~ but some wilderness like that of Eden. The Spirit—supernatural love—begotten a [?new] at the midpoint, receives a natural body when the year brings round the Water – the natural flux; the Husk anew self, instinct, natural love, begotten at the opposing point receives a supernatural body when the year brings round the fire – the purifying ecstasy. Did [?early] Christian [?revery] turn Dionysus into a saint & mistake his wild honey for the food of an ascetic.

{ Christ is always antithetical to man

The God, “boundless love” the universal self is always the antithetical portion of the vortex, but when the year or month of the Faculties is primary it is antithetical, & when antithetical primary; & escaped from the whirl of month or year, the soul born in purifying in flame, rebegotten in the [?su[pe]rcelstial] body is Nature itself. }<sup>182</sup>

This draft brings in the cataclysms of flood and fire, which Yeats had read about in Duhem’s *Le système du monde* and Plato’s *Timaeus*,<sup>183</sup> along with the regeneration of the *Principles*, as well as the transformed body purified in flame, that recalls the spirits “on the Emperor’s pavement” of fire in “Byzantium” (*VP* 498, *CW1* 253). The introduction of Coventry Patmore looks forward to the treatment that survived into *A Vision B*, where Patmore is said to have “claimed the Church’s authority for calling Christ supernatural love and St. John natural love, and took pleasure in noticing that Leonardo painted a Dionysius like a St. John, a St. John like a Dionysius” (*AVB* 212; cf. *CW14* 156, which corrects the misspelling of “Dionysus”). Yeats attributes to Patmore much that he had already found elsewhere or thought himself: “The Precursor” does speak of St. John and Christ as natural and supernatural love, but none of the essays in *Religio Poetae* mentions Leonardo’s painting, though Walter Pater’s *Renaissance* does.<sup>184</sup>

Yeats returns to this group of ideas later in this same notebook in the context of the Great Year, presenting God and man as two wheels that oppose each other, with the spring of one being the autumn of the other (see below).<sup>185</sup> And, in another version later in this notebook (see below, p. 133) and redrafted in Rapallo A, Yeats goes so far as to include a quotation from Patmore—“Christ is supernatural love & St John natural & in natural love God ‘gives himself in wine like the fabled Baccus [sic]’”—using a phrase wrenched from a completely different essay and context.<sup>186</sup> This last addition was dropped, but, whether the conflation was consciously contrived or not, Yeats evidently found it convenient to ascribe his own mythopoeic mix to the Catholic convert Patmore.

Yeats's repurposing of this idea in different contexts within the construction of the book and its arguments is a larger-scale version of the way he moves clauses around in a sentence and rephrases the elements. Just as he evidently wanted to include the material on Balzac's *Le chef d'oeuvre inconnu* somewhere in "Rapallo in Spring," he seems to have been set on putting some version of the knot of ideas about Christ and John somewhere in *A Vision*. Eventually he included it among a variety of "the symbols of the relations of men and women and of the birth of children" (AVB 211, CW14 155), but immediately after presenting the contrast between Jesus and his cousin, Yeats cuts off further exploration: "But I need not go further, for all the symbolism of this book applies to begetting and birth, for all things are a single form which has divided and multiplied in time and space" (AVB 212, CW14 156).

Rapallo B's draft of "First Things" ends with the question "How are we different at the years end from what we were at its beginning?" answering in terms of Blake's illustrations to the Book of Job. I include cancelled material for clarity:

What in his designs to the book of Job represents showing that begin & end shows of a necessity a year. At the begging [=beginning] is Job surrounded by his children ~~xx all have~~ que [?=quiet] at prayer, their stringed instruments hanging on the tree[,] their faces, ~~gentle~~, passive, <timid> emotional, like the faces of good children who attend to their duties, do what they are told never open a book but in the two last pictures, his new family is about him their faces more beautiful, because full of intellect & daring & in the last of them they stand in triumph playing upon many instruments.

{ At first we are subject to Destiny, or Husk and or Passionate Body, to Husk Fa Fat Fate or Celestial Body, but in the end we attain that that state we may escape from the constraint of our nature, & from that of external things, by entering upon that condition <a state> where there is nothing but the condition itself where all fuel has become [flame], & where ~~see~~ seeing that there is nothing outside the state, nothing to constrain it[,] flame is eternal. We attain <it for a moment> in the creation, or enjoyment of a work of art but the moment passes, because its circle though eternal in the daimon passes from us, because it does not contain our whole being. Philosophy has always explained this in some such way & yet the mystery remains, }

~~Do we not at first rebel without [?meaning] <a purpose> & [?obey] the universal self without understanding . But however one explain it, & the philosopher & the misty <[?the mystery]> [?remains] that the daimon is alone real, & that nothing can be added to it, nothing taken away; that change & progress are <all progression is progressions> are illusion [=illusion]; that all things have been born from it like a ship in full sail.~~

March 1928<sup>187</sup>

At the end of the year or after a series of incarnations, Yeats contemplates a transformation from a dutiful innocence to vigorous experience, like the children of Job, which implies a form of progress. Yet paradoxically, it seems, nothing is added, as the later self rather approaches closer to its own archetype or *Daimon*. There is a momentary intimation of this *daimonic* eternity in creating art, where the numbers fold in on themselves, and the integrity can be seen in the modern art he had contemplated in “Rapallo in Spring,” where “there is nothing that can be taken out & reasoned over nothing that is not a part of the poem itself, the most characteristic work of that modern art Balzac was first to announce.”<sup>188</sup> It is also—as Yeats writes at the end of Rapallo B—like *A Vision* itself, in which the value of the “single thought has expressed it self as if it were a work of art,” with the clarity of “a smokeless flame” and a unity that “lies in the daimon.”<sup>189</sup>

Little of this construct finds direct expression in *A Vision* itself, however, but, as mentioned earlier, there are clear echoes in the poetry. Purifying fire and “escape from the constraint of our nature” had been a theme in “Sailing to Byzantium,”<sup>190</sup> and the hard-worked struggle with words here would also feed later into the fuelless flame of “Byzantium” (see Rapallo Notebook D) and the opening of “Old Tom Again”: “Things out of perfection sail / And all their swelling canvas wear. . .” (*VP* 530, *CWI* 274).

This treatment is dated March 1928 and, as Yeats usually seems to have dated his work after revising it, these drafts were probably created during the Yeatses’ earliest days in Rapallo.

**[34v–43r] “Additions & corrections of Vision Book II | 7 pages (dated May 1928)”**

The folios from [34v–38r] contain various fragmentary paragraphs, including two or three false starts to the revised version of “Book II | 1. The Great Wheel.” To some extent these seem to rework “First Things,” containing some of the same material, but mainly seek to build on the exposition of the double vortex, or interpenetrating cones, moving on to the more flexible symbol of the Great Wheel.

Though brief and fragmentary, even these *disjecta membra* contain insights into Yeats’s thinking and how he viewed his material, and Yeats numbered the pages, which generally indicates that he saw the material as useful. In the first introduction, he heads the paragraph, “~~Religio Poetae~~ | Book II | I. The Great Wheel”; since he had just quoted Coventry Patmore’s *Religio Poetae* on John the Baptist, this may be no more than a note that was rejected, but its size and position make it look like a title, so he might have been considering borrowing the title for some less than orthodox musings. Certainly, the opening paragraph



he drafts below it focuses on the double vortex and the wheel (confusing Empedocles with Heraclitus, as he often did):

The double vortex of Heraclitus was too simple, we know of it from a metrical fragment & when Heraclitus spoke to his pupils, he may have used some form that showed more of actual history. Things do not move gradually in one direction & then as gradually in another, as the narrowing & then expanding gyres suggest.<sup>191</sup>

Yeats evidently recognizes that the gyres might seem inadequate to “An Explanation of Life,” as offered by the subtitle of *A Vision A*. Even if he considers that his instructors’ version of the “double vortex” is more complex than that of Empedocles, many readers presented with *A Vision*’s single supreme diagram may well have felt that, however much it is modified by epicycles of complexity, the scheme is “too simple.”

On the opposite verso, so probably later, Yeats also drafts one of his recurrent disclaimers, explaining, perhaps more clearly than elsewhere, what he means by the metaphor of the *dramatis personae*, a phrase which became the working title for these opening sections through a series of drafts:

I am a dramatist & symbolist & often content with such definition or description [*sic*] as one can in list of Dramatis Personae, preferring that “Principles” or “Faculties” “Daimon” “[?emotion]” “thought” “man” “God” or Da that my matters to reveal them selves in action leaving my matter to display itself in action.<sup>192</sup>

The analogy does not seem particularly sound, as there is relatively little action within which to observe how these various actors behave, but it does show that Yeats’s sparse definition and “character sketch” of his players is a deliberate choice. Again, many readers find the lack of delineation of *Faculties*, *Principles*, *Daimon*, man, or God something of a barrier to understanding.

In the following opening, the recto shows again “Book II | I. The Great Wheel,” but preceded by two rejected titles, “~~Siris~~ | ~~A Foundation~~.” Like “Religio Poetæ,” the cancelled title “Siris” at the head may hint that Yeats considered embarking on more literary and discursive writing, which was then pushed aside by the expository material of “A Foundation,” a title repeated on the following recto too. The text describes how the instructors gave the Great Wheel before the double vortex, explaining how it “is a pictorial ~~simple~~ representation of a form of the Double Vortex” and presents the *Principles* with their corresponding *Faculties*, “Husk and P[assionate] B[ody] or Will and Mask” in an initial section that runs out of steam on the second page.<sup>193</sup> The text continues from the diagrams and explication of the preceding

page, yet, at the top of the page, Yeats has cancelled “~~A Foundation | I | This book would be different,~~” evidently using the new opening that he had drafted for “First Things.”

Though these two rectos, [36r] and [37r], are numbered, Yeats’s numbering skips the following recto, which has only a few abandoned efforts:

~~When for many weeks, after  
When my instructors first taught me, they  
For  
For the first <couple of> years my instructors based the greater part of their instruction upon what “The Great Whel Wheel”, & some weeks of that time had bassed before I connected with it, certain gyres & cones used<sup>194</sup>~~

The rest of the page is blank. Though completely fragmentary, these false starts—and the more substantial one before—appear to show something like a practice run-up to a jump or pitch, and the following pages launch into a sustained exposition, drawing on these feints at starting.

#### I. Introduction

~~When my instructors began I was taught to measure character & emotion by the movements of what I have called “The Great Wheel” movements that seemed as arbitrary as those in some game of chance [. . .] The Great Wheel is a circle of 28 lunar phases, or of 27 phases and a moonless night, each symbolized by a circle & a crescent, the circle for the convenience of an arbitrary symbol representing the sun, but for convenience of representation and symbol alike made dark.<sup>195</sup>~~

The exposition is presented now almost exclusively in terms of the *Faculties*, as the focus is on the character of the various incarnations, and the material is a variation on the presentations that would appear in the published version of *A Vision B*. Yeats had clearly decided to repeat the descriptions of *A Vision A*’s “The Twenty-Eight Embodiments,” explaining:

When I first wrote my second Book for the first edition of this book I had not mastered all the geometrical symbolism & was so persuaded of its difficulty that I tried [*to*] interest my reader as I had been interested in the Great Wheel, as something unexplained but yet explaining the world. Somewhere in the Arabian Nights an Arab boy becomes a Zizier [=Vizier] & explains his wisdom by saying “O brother I have taken stock in the desert sand and of the sayings of antiquity”; & compelled to my great regret as I have explained to invent for my symbols an imaginary origin I thought I could draw attention to [*the*] most important of them by pretending this was the marks made upon the sand by certain enigmatical men & women, dancing to amuse & instruct

a tyrant of Bagdad. What I had been told about the Four Principles meant nothing to me, because the geometry that explained it was still unintelligible, so I gave to each Faculty the quality of the corresponding Principle together with its own. Had I understood that the Principles are value & attainment, & the Faculties process & search I could not perhaps have done other without innumerable cumbersome explanatory sentences. During embodied life the Principles are brought into existence by the Faculties, & only when we speak of the state after death is it necessary to constantly distinguish one from the other. I wrote this book in my first excitement, when it seemed that I understood human nature for the first time, & leave it unchanged except for a few passages crossed out because their matter is somewhere in book I & three or four sentences added to sharpen a definition or correct an error.<sup>196</sup>

The repetition of the quotation about the Vizier and desert sand that he had used in *Per Amica Silentia Lunae* (*Myth* 343, *CW*5 17)—different from any of the translations but with exactly the same wording as the 1917 essay—shows how essential a part of Yeats’s mental stock it was,<sup>197</sup> and how clearly he connected the ideas of that earlier essay with the Arabian fantasy of *A Vision A*, the diagrams made in the sand by the Judwalis, and Kusta ben Luka’s young bride in “The Gift of Harun-al-Rashid or Desert Geometry.”<sup>198</sup>

Yeats also admits that the descriptions of the twenty-eight incarnations should in fact be more complex and labored in explanation, as he is only including half of the relevant elements, yet many readers probably find even that half difficult enough to accommodate when they read about the different types. It is, indeed, unlikely that the description of the incarnations corresponding to the phases of the moon would gain any clarity or insight by adding the more spiritual layer of the *Principles*, though it would probably have helped readers to grasp how the two groups of his *dramatis personae*—*Faculties* and *Principles*—interacted on the stage in action, instead of the relatively abstract accounts of the *Principles* that are given in “The Completed Symbol” of *A Vision B*. Yeats clearly recognized that the description of “the 28 types of incarnation” was among the more approachable and attractive sections of the book, so worth keeping without alteration, even as he was attempting to integrate the *Principles* more fully into the system elsewhere.

He also admits to the many shortcomings of his presentation, only some of which are mentioned in the published version:

As each gyre of 28 incarnations is succeeded by another of an opposite, & creates itself, by a struggle with predecessor or successor, it is impossible [*to*] explain any particular incarnation without knowing which among the twelve gyres it belongs to and this I cannot do. Again & again my instructors spoke of some man or woman, as belonging to the 4 or 5<sup>th</sup> or 6<sup>th</sup>, let us say, but my imagination has not been able to follow. I cannot even master in its detail the single type of

gyre of this book. The list of attributes in “The Table of the Four Faculties” or “character in certain phases” [*is*] not my work, nor could I replace it if it was lost. It was dictated nine or ten attributes at a time, & all I have done is to change two or three words for reasons of style, after I had asked permission, or to fill a blank space with that somewhat vague description “Player on Pans pipes”.

A phase or type recurs until the soul has attained a proximate unity of being — unity of Spirit and Celestial Body “nourished” by that of the Faculties & the moment of this possible attainment “could be fixed mathematically” had I the power of abstract thought.

May 1928<sup>199</sup>

The dating of May 1928 shows that a few months had passed since he had started on “First Things” and two since revising it. This date also appears on a typescript that appears to have been dictated from this, while the corrections are dated July 1928,<sup>200</sup> and both appear to pre-date the equivalent material in Rapallo A.

### Folios [44–50]

These folios are not accounted for in Yeats’s table of contents. The spread of [43v–44r] gives notes for amending pages 12, 13, 14, and 15 of *A Vision A*, “The Great Wheel” (the last in fact relating to page 14). Clearly, in 1928, when presenting the concept of the Great Wheel, Yeats still intended to modify parts the presentation of *A Vision A* rather than rewrite the material completely, as eventually happened.

While [44r] repeats the page number of the preceding recto [43r]—“7”—the following three leaves, [45–47], have been removed, and the numbering on [48r] follows with the number “8.” However, the following two rectos, [49–50], are unnumbered and, on these three pages, all the material is cancelled. The figure “II” at the beginning of the draft appears to relate to section II of the Great Wheel, and these pages outline rejected considerations of the Wheel, the latter parts relating to civilizations and the birth of Christ.

Following a diagram where Christ is placed at the center of a gyre (see Figure 7), the final line, which Yeats struck through along with the rest, ominously states that “My instructors have preferred a more complicated symbol,”

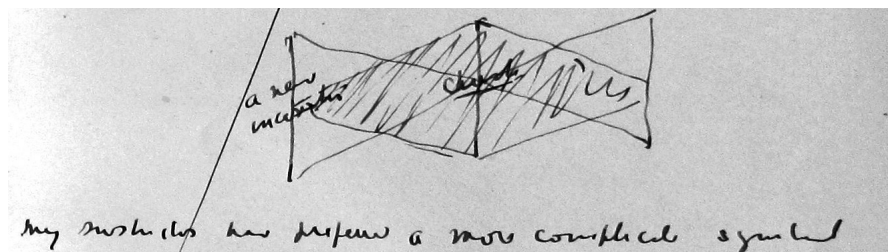


Figure 7. Rapallo Notebook B, NLI 13,579, [50r]. The annotations read “a new incarnation” and “Christ.” Courtesy of NLI; photograph courtesy of Catherine E. Paul.

no doubt referring to the double cone that precedes “Dove or Swan” in both versions of *A Vision*.

[51r–74r] “Great Year 21 pages (early version)”

Although the next page appears to follow its predecessors as rejected text, it marks the beginning of the book that Yeats was preparing for the new version of *A Vision* on the Great Year of the Ancients, and the text is recognizably that of the published version: “By common custom, Cicero wrote in the Dream of Scipio ‘men measure the year merely by the return of the Sun, or in other words by the revolution of one star. . . .’”<sup>201</sup> The following page is numbered as the first of the new section, which continues over the next twenty-two folios (numbered 1–8, one blank page, 8[bis]–21). Yeats attributes the 26,000-year period of the Great Year to his instructors, noting that with respect to the astronomical details involved, “I got this all wrong in the first edition of this book thinking that it must have begun between Taurus and Ares,” rather than Aries and Pisces.<sup>202</sup> Personally, his purpose appears to include providing a framework that makes Christianity a phenomenon of a particular time and combination of cycles rather than a revelation for all time. (Part of the treatment here was reworked in the first section of Rapallo Notebook A: see the transcription from [8r] above, p. 84.)

I myself seek a symbol that can thrust Christianity back into the crises where it arose, and there display it not as an abstract ideal but united to its opposite, or thrust it forward into the crisis where the actors must change robes & the defeated Tincture triumph in its turn. An abstract ideal is lyrical:

∞‡

~~An ideal separated from its opposite is lyrical acquires a is lyrical; has a phantastic imobility like that of the Greek figures in Keats Ode & palls upon us po; has a phantastic imobility like that of the gr figures Keats saw upon the Urn & therefore xxx palls upon us, the exceptional moment past; whereas but an idea united to its opposite is tragic & stays always like the poetry of Dante~~

∞H

~~and like the poetry of Dante needs no exceptional moment & always stays like the poetry of Dante.~~

I am tired of Shellean Christianity. An ideal separated from its opposite is lyrical, & its phantastic imobility palls upon us, but an ideal united to its opposite is tragic & stays always like the poetry of Dante.<sup>203</sup> ↘

It seems strange for a lyric poet to decry lyrical poetry, and to characterize it by an “imobility like that of the figures Keats saw upon the Urn,” especially when he had referred to the very same poem and image in his evocation of Rapallo, which had brought “to mind the little Greek town described in ‘An Ode to a Grecian Urn.’”<sup>204</sup> Yet evidently he sought to attain the grandeur and

movement of drama, and to place religion within this context, by uniting *primary* Christianity to its *antithetical* counterparts.

The treatment includes a schematization that links the months of the Great Year to the signs of the zodiac, the months of the year, and the phases of the moon, as well as the seasons and points of the compass. He would continue to struggle with these schemes when he reworked this material in Rapallo A, and though he eventually abandoned all but a vague identification of the months of the year with the twelve “gyres” of the lunar phases, these correspondences evidently informed how he approached and thought about the process of development in time and history.

The treatment of history presents God and man as two wheels that oppose each other, spring to autumn and *Mask* to *Will*, in cancelled material that was reworked and incorporated into “The Completed Symbol” (cf. AVB 210; CW14 154) rather than “The Great Year of the Ancients.” The seasonal contrast brings Yeats back to the opposition of St. John’s Day on June 24 and Christmas on December 25, while Blake’s “Mental Traveller” is invoked in both contexts. A cancelled page elaborates idea further, though with some jumps of thought that only make sense if one knows the earlier treatments. Some of the associations appear in the material already examined, but, yet again, Yeats elaborates ideas that do not appear in *Religio Poetæ*, connecting “natural love” to the desire for a transcendent object, the *Mask*, or more unexpectedly God as woman. He again alludes to the lush background of the St. John/Bacchus at the Louvre and to his use of St. John Chrysostom in *A Vision A*.

I am puzzled by a symbolism which Patmore must have thought that of the medieval church unless I can understand “natural love” as all man does for a transcendent object, God is woman, an accepted discipline, a self lacerating ecstasy. I cannot transform a sun dried desert into the wilderness of eden. I do not know Chrisostom accept [=except] from what other[s] quote of him he has perhaps some passage, that explains what the early church ment by the Four Seasons. My instructors have warned me, not to consider theirs as the only possible symbolism.<sup>205</sup>

This last sentence forms something of a complement to the statement Yeats would include in *A Packet for Ezra Pound*—“but then there are many symbolisms and none exactly resembles mine”<sup>206</sup>—replaced in the version in *A Vision B*.

### [66v]

In the following pages, amid exposition of the movements of the gyres of the solar diamond and the lunar hour-glass, and of how to read the positions of the *Faculties* in the cones preceding “Dove or Swan,” there is a fragment of a plan for a lecture or an essay on a blank verso (Figure 8), possibly the only page



in the notebook not directly connected to *A Vision*, though even here the line “My philosophy” may indicate the connection.

[?General].

Influence from Sligo. } Origins  
 folk & faery }  
 Lady G's book }

Chance Choice - | difference from other | ? [?desire] [?of] [?discipline/deception]  
 Pater. V de l Adam ( [?contracts]

Michel R & Mathers

Cambridge Neo Platonists

My philosophy

plays & self discipline & public work

Castiglione<sup>207</sup>

Materlinck do not touch me.  
 ? what about Lang Etc

General.

Influence from Sligo.  
 folk & faery  
 Lady G's book } Origins

Chance choice - | difference from other | [?desire] [?of] [?discipline/deception]  
 Pater. V de l Adam ( [?contracts]

Michel R & Mathers

Cambridge Neo Platonists

my philosophy

plays & self discipline & public work  
 Castiglione

Figure 8. Rapallo Notebook B, NLI 13,579 [66v]. Courtesy of NLI; photograph courtesy of Catherine E. Paul. Image has been rotated 26° to align with the transcript above.

Despite some doubtful readings, the plan appears to outline a presentation or lecture. Much of it seems to relate to the growth of the poet’s mind, recognizing important influences in Sligo’s folklore and Lady Gregory’s work on Irish myth, as well as his reading of Walter Pater and Auguste Villiers de l’Isle Adam’s play *Axël*.<sup>208</sup> Chance and Choice, fate and destiny, had become an important element of the duality inherent in the system of *A Vision*, while the pairing of Michael Robartes with MacGregor Mathers points to what the fictional Robartes owes to the former leader of the Golden Dawn. *Per Amica Silentia Lunae* gives some

indication of the significance that the Cambridge Platonists such as Henry More and Ralph Cudworth held for him, and the category of “My philosophy” could be as extensive or brief as Yeats chose. The inclusion afterwards of the theater work seems to imply that the “philosophy” was not the sole or even main focus, as it looks outward to Yeats’s public work, citing the influence of Castiglione’s *The Book of the Courtier*.<sup>209</sup>

The circled queries above these notes are even more enigmatic. In Maeterlinck’s *Pelléas and Mélisande*, Mélisande’s first words on stage are “Do not touch me,” a phrase she repeats through the play, but it could be applied here in any number of ways, depending entirely on what aspect caught Yeats’s interest.<sup>210</sup> His Deirdre also uses the phrase twice to King Conchubar after Naoise has been killed (*VPl* 383, 384), and it was a theme repeated in nineteenth-century literature, particularly drama, with both biblical and sexual connotations.<sup>211</sup> Andrew Lang had written on many folkloric themes, including taboos, which may indicate a possible approach. However, there is no clear relation with the more personal focus of the other notes.

#### [67r–74r] [“Great Year” continued]

The following pages continue the treatment of the Great Year uninterrupted, turning to more technical considerations of all the cycles coming together and how art partakes of the whole, as was redrafted in Rapallo A.<sup>212</sup>

My instructors sometimes talk as if all were calculable, & then again insist upon mans freedom[,] though only at the moment [?some] reaches its climax[.] I have sometimes thought there were two parties among them[,] more often that there is one that can free themselves from the Kantian antinomy. Some times they compared the sphere to a number made of integer numbers whose multiplication make that number with no fraction over, & contrasted it to those others which are like the separate phases, made up of numbers that never constitute a whole, of clocks that do not chime when the central clock strikes midnight or strike some other hour. They compared the first kind of number to a work of art, because in the work of art each separate line, color or thought is related to whole, is as it were multiplied into it, & called both a “sequence”, as the second kind they called a “recurrence” meaning I think that the units multiplied themselves but did not constitute a whole. Every phase, every act of the Four Faculties was such a “recurrence”, & every such “recurrence” began with an “allusion” an unrelated fact or image which is like the 0 which precedes 1 & is the thing multiplied.

{ In pure “sequence[”] there is no “allusion,” no 0[,] all is from the whole & flows back into the whole. The spirits at phase 1, who are wholly passive, percieve [*sic*] “allusion” only. Others think & create through them but they themselves have neither “recurrence” nor sequence. }

The subject however was never developed, owing to my mathematical incapacity, I touch upon it here because it echoes Platos perfect numbers, & because the anxiety of my instructors, as to the date of my childrens birth—I speak of that elsewhere—reminds me of the passage in the Republic, where when the rulers forget the perfect numbers, the wrong children come to birth.<sup>213</sup>

Again, the significance of symbolic or Pythagorean number seems to connect to slightly more practical numbers, with the birth of children and Yeats's sense that there is a mystery he has not penetrated. These thoughts are included at the end of "The Completed Symbol" in *A Vision*:

There are certain numbers, certain obscure calculations in Plato's *Republic* meant to suggest and hide the methods adopted by the ruling philosophers to secure that the right parents shall beget the right children [. . .] Will some mathematician some day question and understand, as I cannot, and confirm all, or have I also dealt in myth? (*AVB* 212–13, *CW14* 156–57)

Such eugenic concerns—both esoteric and more political—are also evident in "Under Ben Bulbin" and *On the Boiler*.

After further consideration of the complementary wheels of Europe and Asia, Yeats addresses the question of his similarity to Spengler's historical scheme, material that was, in the main, eventually published in *A Packet for Ezra Pound* rather than *A Vision* itself.

I have left what follows, except for the changes of Fountain into Phoenix on page [blank] exactly [as] it was when first published in 1925, some two or three months before the publication of an English translation of Spenglers ["decline of the West". When the diagram on which it is founded came in 1917 while Spenglers book, was still at the german printers, & that was unfinished. I read no German, I knew nothing of Spengler except something about his general scheme of thought [?as was first/an Irish priest] told me during a [?comity] <in 1922 or 1924>, & his outline of European civilization resembles so closely that I have read him in astonishment. Not only are our dates & their significant [?contours] the same but we have both used the drilling of the eyes of <statues> at the time [of] Hadrian to prove the same contrast between Greek and Roman character, & described the staring eyes of Byzantine icons in almost the same sentence – I have "staring at miracle" he or his English translator has "staring at the infinite" & we both draw the same conclusion from how the portrait heads [of] Roman sculpture screw on to stock bodies. ~~I certainly thought I wrote~~ The dates were from my diagram but I certainly thought I wrote those sentences myself. Yet why should I say "astonished"[:] that mind can know of mind without the intervention of speech or print does not astonish me; it has been my familiar thought, sometimes my experience, these many years.<sup>214</sup>

As is often the case, this final declaration is deflected away from personal disclosure in the published version, though possibly made more magical:

I knew of no common source, no link between him and me, unless through  
 ‘The elemental things that go  
 About my table to and fro.’<sup>215</sup>

The remaining three pages of this section consist of rewriting of the material already included in *A Vision A* about the Etruscan year and Hipparchus’s observation of precession. They are headed by the instruction “insert at A,” evidently earlier in the section, though that insertion point and symbol seem to have been lost with the removal of a page or pages.<sup>216</sup> They are followed by a completely blank leaf, [75].

**[76r–90r] “Soul in Judgement (first draft) 10 pages”**

The drafts next move on to a new version of the section dealing with “Life after Death,” the cancelled title that is replaced with the ambiguous but more satisfying “Soul in Judgement.” Though the section is new, Yeats again repurposes the treatment of St. John as Bacchus and natural love juxtaposed with Christ as supernatural love, though the idea has become so familiar perhaps that the writing is rather careless:

Coventry Patmore thought Da Vinci had a philosophical intention when he painted a St John like a Baccus [*sic*], a Baccus like a St John, for Christ was supernatural, & Baccus natural love – “God give[s] him[*self*] in wine like the fable[*d*] Baccus[?]”. He had doub[*t*]less some tradition of the Church in his head, for he was an orthodox Catholic and no doubt remembered that early church symbolism attributed to Christ an annunciation at the Vernal Equinox, & a birth at midwinter, & to St John an autumn conception & a birth at midsummer, the one begotten in joy brought forth in sorrow, the other begotten in sorrow brought forth in joy.<sup>217</sup>

The pairing is now interpreted as a rather strained allegory of the *Principles*’ cones of life and death, with St. John mirroring the *Husk* and Christ *Spirit*. In many ways, though, this obsessive repurposing of ideas (almost none of which ever crossed Patmore’s mind) illustrates how Yeats views the myth of *A Vision*’s geometry: it is the underlying structure rather than the final form, the skeleton rather than the living bird, which “signifies truth” when it goes through the processes of life (*AVB* 214, *CW14* 158). It is perhaps to be regretted that Yeats did not include more of the mythic vision which seems to match the associative movement of his thought between supernatural Christ and the natural Bacchic Baptist:

I do not quarrel with Patmore's thought but must restate it. I read in the cones of the Four Principles & identify St John to Husk: for Husk is begotten when at Lunar North Solar West, when in the middle moment between Life & Death it is called back into life to reject a Celestial Body and find some new Celestial Body the antithesis of the old, as the new Celestial Body is born at the summer solstice or with the death of man; & identify Christ to Spirit for Spirit [*is*] begotten, or announced, when in the middle moment between birth & death, it rejects Passionate Body, & seeks some new Passionate Body the antithesis of the old, & the Passionate Body comes with phisical birth at the winter solstice. Christ, Spirit, identifies himself with the new body as an act of will, being of the Sphere, not of the gyre, the [*point?*] where Creative Mind, at its corresponding moment is en forced, Husk upon the other hand, perhaps given the cup of oblivion Porphyry talks of, intoxicates the soul[.]<sup>218</sup>

This passage appears on leaf [77r], which is numbered "2." Although the treatment in the following four pages moves on to the processes involved in death, all are cancelled with a vertical line and are unnumbered, so that the page numbered "3" is actually [82r]—and even then most of the text is scored through. Yeats sets out to explain the movements of *Faculties*, representing the period between birth and death, and *Principles*, representing the whole circle from birth to birth—or death to death.

Only the cones between Will & Mask represent our present life in them move the Four Faculties as well as the Four Principles, & within the other cone something more unexplained & mysterious. When the twelve cycles that began as Will reached 8 upon the circle reach their end with Will at 22, life will pass into the cone, to which we give the main[=*name?*] of the 13<sup>th</sup> cone. This is the same change that takes place with the Faculties, when the consciousness is transferred from the Will to the Spirit & the change from the bright fortnight to the dark; & The 13<sup>th</sup> sphere [*sic*] is the present dwelling place of those [*who*] are set free from life.<sup>219</sup>

The *Thirteenth Cone* was an idea that evolved significantly between the two published versions of *A Vision*, and here Yeats seems to be moving away from the earlier idea of three further cycles beyond incarnation to that of a single state or being, the *Thirteenth Cone* or *Sphere*.<sup>220</sup> Calling it a "dwelling place" implies that it is, in this context at least, closer to state than being.

Since Yeats's thought works by analogy, and since he was still trying to clarify his thought about the nature of the *Principles*, at least in draft he seems to see an analogy between the *Principles* and the *Thirteenth Cone*. He also enters into significant speculation on the nature of mind, seeing waking consciousness as a relatively limited portion of a greater whole, both individually and as part of a unified whole. Some of the sentences run on

and appear to shift from one construction to another, without making clear sense—as private notes they are part of the process of discovery, not an end in themselves—so I have not attempted to punctuate beyond the very basic level. (Handwriting is also a factor, so it is not always clear whether verbs or nouns are singular or plural.)

That the Principles contain in their complete movement life and the state between lives means, if I understand my symbol[,] that they limit consciousness, which contains within it but is not contained by that of the Faculties. I have learned from Plotinus to consider the universe as a consciousness, & that the individual man is a movement—or change of quality—within it but not in himself conscious. My instructors tell me that to every phase, at a moment mathematically calculable[,] a man has the opportunity of unity of being—unity of Spirit & Celestial body “nourished” by unity of the Faculties, but that even if attained Antithetical man knows nothing of it or has at best a momentary knowledge; I admit that I am in my Principles a living conscious being of whose acts I know little for my Faculties are limited by memory. Beyond the limit of the Principles are yet greater limits up to that being that has none & contains all. The Principles themselves are related to the thirteenth cone, as the Faculties are to the Principles, the Faculties are a process not a value, a method of discovery not a beauty or truth, & Spirit though separated [?power/from] the Faculties bring to us always, if they bring anything, what comes from beyond themselves, what descends perhaps through Spirit after Spirit [—] only those in the 13 cone need no intermediaries. This was shown to me by a symbol. I was told that a Spirit of the 13 Cone was present I was asked to notice that whereas when other Spirits [*were there*] the house often smelt of some light scent, or of garden flowers, or some scent produced by burning church incense or the sweet or fragrant odour of some burnt wood or brack[,] it smelt now sea water. They would use always I was told such symbols, selected from our memories, as did not suggest artificial preparations.<sup>221</sup>

Part of these speculations inform “The Completed Symbol” of *A Vision*, while some of the account of the smells associated with spirits was used in *A Packet for Ezra Pound*. The more extended meditation upon how consciousness relates to the various aspects of being is never really given in the published versions, replaced by oblique references to Valéry’s “*Le cimetière marin*,” Iseult dancing on a beach in Normandy, and the Upanishads (AVB 219–23, CW14 159–62). However confused these musings of this draft may be, they genuinely illuminate an important aspect of how Yeats viewed the nature of mind.

After three sections of introduction, Yeats finally broaches the subject of the afterlife, only to admit that he will not really broach it.



## IV

The first edition of this book contains a long section called the Gates of Pluto that now fills [me] with shame. It contains a series of unrelated statements, inaccurate deduction from the symbols, & was little but notes [I] [?have] recorded for my own future use. I postpone the theme till my instructors come to me again or my own thought take fire, & for the moment content my self with a few rambling comments.

My instructors declare that soon after death the Spirit seeks to separate it self from the Husk & Passionate Body that should disappear, & to unite itself to the Celestial Body but that it is continually drawn back into the Passionate Body which compells it live over & over again the events of life that have most moved it or the delusion of its terror. It is the Homeric contrast between Heracles moving through the night bow in hand, & his happy spirit,

“And Heracles the mighty I saw when these went by;  
His image indeed, for himself mid the gods that never die  
Sits glad at the feast, & Hebe fair-angled there doth hold,  
The daughter of Zeus the mighty & Here shod with gold.”<sup>222</sup>

Here, the ideas are already approaching the form that Yeats would publish in 1937 (*AVB* 226; *CW14* 164–65), contrasting the *Spirit's* attraction to the memories of mortal life and to a more transcendent life (which would become the subject of a poem in Rapallo C, “Imagination's Bride”).<sup>223</sup> This exposition does not use the anatomy of six stages that Yeats evidently developed later, nor the related terminology,<sup>224</sup> focusing on the processes of dreaming back—without using that term—and gradual separation from the previous life, but relatively cursorily in the course of a few pages. At the conclusion of this draft, the final stages of the afterlife (what would later be called *Beatitude*, *Purification*, and *Foreknowledge*) are then summarized in a few sentences:

Then comes a state of freedom states of a condition I have been told little of, & I have learned little of unity, & brief beatitude, corresponding to phase one, followed by a long period when the soul [?can move] its own life can take what form it please — one thinks of the shape-changers of folk lore — live a life planned by itself — being a Priest in its own house as Blake said — & await birth.

{ While so waiting it can foresee its future & through the living prepare for it, I was told by an an [sic] instructor who compared [it] to one of my Canaries at that moment [it] gathers down, grass & moss for its nest, & be at such moments full of love & hate beyond anything known to the living. Porphyry spoke of such souls as drunk with the honey of generation. }

In all these states, except that of union with the [?shade] the *Spirit* may become a messenger of the 13th cone to the living. Some few souls saints or sages may break away at the *Beatitude*[,] like a gyring bird that has seen its prey[,] & return to life no more.<sup>225</sup>

Though some readers of *A Vision* may feel that the treatment of the afterlife, particularly the latter stages, is rather scant, it is at least fuller than this outline would have given, though the final image provides the most striking feature, implying that the widening gyre may lead to escape from the constraints of nature when the falcon swoops through the center.

**[91r-102v] “Introduction. 12 pages (continued in | loose leaf book[.]”).**

The final block of writing in the notebook is entitled “Introduction” and is the first—or a very early—draft of the “Introduction to the Great Wheel” of *A Packet for Ezra Pound*.<sup>226</sup> In fact, the first paragraph about Lady Gregory commenting that he was “a much better educated man,” appears in an earlier version on the final recto of the notebook [102r], titled “Beginning for account of origin of system,” implying that Yeats started this at the back of the notebook and then realized he would have rather more material than he had originally thought and might need more space, so moved back further into the book.<sup>227</sup> The text throughout is remarkably close to the final published version, though the paragraphs that explain the first automatic writing show some telling changes and second thoughts in the writing process, especially over the initial motivation or plan for attempting automatic writing.

~~Four days after my marriage~~ On the afternoon of October the 24, four days after my marriage[,] my wife & I were my wife suggested said proposed that said she would like to try & do attempt automatic writing. She told me afterwards that she intended to amuse me by some invented message had meant to make up messages & having amuse me for an afternoon say that what she had done. She wrote ~~one or two vague~~ did invent a few lines, some name & some imaginary address when her hand was, as it were, grasp[ed] by another & there came in an almost unintelligible in disjointed sentences & in in disjointed sentences & in almost illegible handwriting certain [?]startling sentences disjointed sentences that excited my imagination that were what was at first a development & comment upon my essay little book [“Per Amica Silentia Lunae”, but so passed far beyond my thought We sat gave up From that on we gave some part of every day, when my wife’s strength permitted my wife felt that she that she could bear what was soon a heavy drain upon her vitality my wife had strength enough for such a drain upon her vitality. This We returned to Ireland & lived generally in solitary places absorbed in this task. We spent much part of 1918 & part of 1919 then at Sligo Glendalough, & our house Thur Ballalee, Coole solitary places absorbed in this task. At the beginning of 1919 my wife bored & fatigued by her almost daily task I think & talking of little else. When we had returned to England Early in 1919 the communicating spirit said they would shortly change the method to words from the written to the spoken word as that would be less exhausting for my wife, but The change did not come however until late until

[*gap for date*] while I was on an american lecture tour. We had one of those little compartments on the train with two beds, & one night my wife began to talk in her sleep. From ~~At once it began became the principal & soon the only means of [?delivery]~~ a little later the automatic writing ceased altogether, & the communicating spirits spoke [~~?talking for] my wife [~~?talking through] my wife while a sleep.~~<sup>228</sup> When ever they wished to do so <talk in her sleep> in this way they would give me an signal to me sometime during the day that during the day — I will explain later what these signals were — & I would have pen & paper & my questions ready.<sup>229</sup>~~

In the course of revision, Yeats honed certain phrases and added more detail and anecdote—most notably the “metaphors for poetry”—but also glossed over George’s idea of playing a game with invented script. Though this aspect was evidently true, and matches what George Yeats told Richard Ellmann,<sup>230</sup> Yeats was clearly aware of the impression that it would create. He himself was comfortable enough with the fictions surrounding mediumship, which he viewed as aspects of dramatization by the medium, but, perhaps suspecting that this would be seized on by skeptics to dismiss everything that followed, he eventually omitted it.<sup>231</sup> In contrast the simple phrase “what was at first a comment upon my little book [‘]Per Amica Silentia Lunae.’ . . so[on?] passed far beyond my thought” is expanded to give a characterization of *A Vision*’s system of phases and cycles of history in relation to *Per Amica Silentia Lunae*, with allusions to Browning’s Paracelsus and Goethe’s Wilhelm Meister.

The continuing exposition follows a similar pattern, so the communicators’ direct speech becomes indirect and a phrase such as “they said I must not read philosophy until they had finished their exposition” becomes “they asked me not to read philosophy until their exposition was complete,” and “They were always in a hurry, because as they explained before long they must leave, & there were others who knew this, who tried to confuse us or in some way to waste time & were called Frustrators”—“Because they must, as they explained, soon finish, others whom they named Frustrators attempted to confuse us or waste time.”<sup>232</sup>

His account of the genesis of *A Vision* has a few variations of interest, particularly his refusal to publish it as his own work and the suggestion that the Instructors forbade the use of dialogues between Robartes and Aherne as a method of exposition.

When I prepared for publication the first confused inconsistent edition of this book I had to invent a phantastic setting about one Robartes, the hero of an [?early] story of mine[,] bringing the philosophy from Arabia because I could not tell the real origin. My wife hated the idea of its origin becoming known, & I could not, though the spirits urged me, permit it to seem my own work, I had begun to write it as a series of

diaglolgs [*sic*] between Robartes & other [?vagner] characters, but that they forbid lest some one or other of them should mistake an imaginary person for himself. They had compelled me to write, though my thought was still confused, & a hasty arangement with a publisher compelled me to publish [?early] in 1925. Had I delayed no one would have believed that much of the section “Dove or Swan”—repeated in this book without alteration[—]was not a plagiarism from Spenglers “Decline of the West” of which an English translation appeared later in the year.<sup>233</sup>

He implies that the Instructors contrived a rather premature publication because they foresaw that the translation of Spengler would fatally undermine *A Vision* otherwise.

Writing about the communicator that came when they were in Cannes, just before they moved to Rapallo, Yeats notes that the visits were “almost nightly” and explained the circumstances in which these renewed sessions came.

In Ireland I had rewritten a good deal of the “Vision”, but there was a whole section of [*it*] that deals with the “Four Principles” which I could not understand[.] I had put it aside to finish a book of verse “The Winding Stair[”] & had worked at this at intervals through my illness, & by [?luck] I had I had [*sic*] taken it up again. He made me read what I had written to my wife that he might hear it, & now while my wife slept he went over it bit by bit. I had forgotten how powerful in thought was the communicator, how completely master of a system in its minute details, which I could but hope to master in outline[.] [A]s my embarrassment was increased by his irritability—some term from Plato, & a phrase from a modern realist enraged him—why was I not satisfied to get my tecnical term from him. He & his he explained were not always at their best—anger I had long noticed was a signal that [*they*] were at their best but that made it no pleasanter at the moment—presently some communicator not at his best would accept some false reasoning from me & all would be confused.

{ It was [?obvious], that though he tolerated my philosophical studies out of respect for freedom, he hated it, & later on}

he was to tell me my present illness & another that preceeded it, were the result of my preoccupation with abstract thought. [?Altho] these quarrels within[=*with him?*] [?alarmed] me, & made my question[s] vague & confused I gained for the first time an understanding of the Principles, which enabled me to get the geometry correct to distinguish between the “Principles” between all [*that*] comes in Thomist philosophy from “revelation”, & “Faculties” which construct it supporting Will & abstracting reason. I felt that I had known nothing & began that study which tests even Buddhist philosophers, the contemplation of the void, & struggle to substantiate the last conception which made the Japanese saint say of himself after the supreme experience of his [?riglen (=religion?)] “He comes no more from behind the embroidered

screen, amid the sweet incense clouds, & goes among his friends & among the lute players: something very nice has happened to the young man but he will only tell it to his sweet heart.["]<sup>234</sup>

This passage is relatively close to the version in *A Packet for Ezra Pound's* section XI,<sup>235</sup> though in *A Vision B* the reference to the Zen poem was moved to the end of "The Completed Symbol," placed together with the other material drawn from Suzuki's *Essays in Zen Buddhism*.<sup>236</sup>

As mentioned, the suggestion that the reason for abandoning the Robartes–Aherne dialogues was not creative difficulties or problems with the framing fictions but because the instructors feared that they might identify with these characters underlines the closeness between the voices that spoke through George Yeats and the figures of W. B. Yeats's personal "phantasmagoria" of fictions (*VP* 821): both are dramatizations, names attached to certain words spoken that create the illusion of character. On the following page, Yeats continues exploring this theme in a different sense, stating how, "When I try to understand the means of communication I am struck by all it has in common with dreaming."<sup>237</sup> As in the published version of section XII, he recounts an incident of George's meaningless sleep-talking, which yet evinced "tricks in speech used by one or other of the philosophic voices," and, comparing the experience of the communications to a shared dream, he comments that "I feel that the 'spirits' would prefer such an explanation to one attributing all to themselves," which allows for the fact that the "spirits" can be allowed a preference and yet that dreaming is also a valid explanation.<sup>238</sup>

In further sentences dropped from the final version, he questions what benefit the communicators might derive from the intercourse, citing one answer that the spirit would have "a short life, but what[?=*why*] that reward, if reward it can be called[,] for serving me."<sup>239</sup> Looking at the exchange from another angle, he notes that:

One indeed said explained that I brought my questions & that though the answers came through them they were as startling ~~to them as much as~~ as greatly as they did me, but then seeing they have daimons of their own, are indeed being dead in a sense those daimons, why do they need my questions. The answer lies somewhere within the statement made in different forms, that all creation comes from the living.<sup>240</sup>

The idea that creation comes from the living is in fact a theme that Yeats had formulated in *Per Amica Silentia Lunae*, distinguishing the simplicity of the condition of fire, where selfhood is possessed in a single moment, from the heterogeneous complexity of earth, yet emphasizing that "All power is from the terrestrial condition" (*Myth* 356, *CW* 5 25). And the dead, as he later explained

in the introduction to *The Words upon the Window-pane*, “can create nothing, or, in the Indian phrase, can originate no new Karma. Their aim, like that of the ascetic in meditation, is to enter at last into their own archetype, or into all being: into that which is there always” (VPI 968–69, CW2 720, Ex 366). Increasingly, and certainly by the time he wrote these lines in 1931, Yeats came to identify that archetype, “that which is there always,” with the *Daimon*.

Rapallo B closes with the first of many drafts in which Yeats sought to express his attitude towards the system of *A Vision* and how far he believed in it, the precursor of the Introduction’s different final sections in *A Packet for Ezra Pound* and *A Vision B*. As the contents at the beginning of the notebook indicate, this draft is “continued in loose leaf book,” yet the contours of the whole “Introduction” are already here. The nine sections would become fifteen, as the points were elaborated and illustrated further, but the introduction itself is already substantially formed and, whether Yeats yet saw this introduction being put together with “Rapallo in Spring” or not, the outlines of *A Packet for Ezra Pound* are clearly discernible.

There are at least five or six different versions of Yeats’s statement of belief about *A Vision*, which vary and elaborate different aspects, and the version that appeared in *A Vision B* casts the coolest eye on the nature and possibility of belief.<sup>241</sup> This first outline is not necessarily the most committed, but it is the most inward-looking. Most of the later versions start with the phrase “Some will ask. . .” or a variation on it, focusing on what others will think, but this draft is a question of his own attitudes, as Yeats struggles to understand his own reluctance to speak of belief and the act or state of believing.

## IX

Sometimes I have asked my self do I believe all this book, or only some part of it; ~~or do I believe different parts with different degrees~~ or do some parts of it seemed ~~ser~~ certain & some parts probably, & I always find my self loth to answer. ~~What I write in future, will~~ This book has filled my imagination for so many years, that I can never imagine myself ~~reading or xx~~ studying anything, without in some [way] relating it all incorporating it with what is here, & yet I do not want to answer because what ever else it is may be it is a dream. A single thought has expressed it it self as if it were a work of art, whether man or centaur, & I have tested each detail by its relation to the whole, each completed movement, by its reflection of the whole, ~~& though I am always conscious that there is a unity beyond that which I have found, a smokeless flame that I cannot reach,~~ & the value of that single [thought], & therefore of the whole, lies in the daimon, which I can express but cannot judge.<sup>242</sup>

He acknowledges the time and commitment that the project has involved, and the impact it has had on his thinking, yet, as if discovering his feelings, he



*finds* himself “loth to answer.” Whatever else it “may be[,] it is a dream,” shared with his wife and others and peopled by the *dramatis personae* of the spirits and fictions of their shared phantasmagoria. A *Vision* and its system has for Yeats the integrity of the numbers that multiply into the whole, the work of art not of science. The hybrid figure of the centaur may represent an impossible fusion, stand for mythic imagination, or symbolize wisdom,<sup>243</sup> but it has a unity born of integrity. Ultimately the work’s value “lies in the daimon” and is therefore not a matter of believing but of being. The phrasing and expression of this declaration is perhaps too personal to be understood readily, and later versions remove both centaur and daimon, yet this is a fascinating glimpse of the personal ambiguity that Yeats grappled with. It is also an aspiration, for not only the poem but also the poet—“reborn as an idea, something intended, complete” (*E&I* 509, *CW5* 204)—aspires to the *daimonic* state, where the “flame is eternal. We attain it in the creation, or enjoyment of a work of art but the moment though eternal in the daimon passes from us, because it does not contain our whole being.”<sup>244</sup>

The final work of art or system may be like a perfect number “where every thing is a part of everything, flows back as it were into the whole,”<sup>245</sup> aiming for the simplicity of fire, the smokeless flame, but the notebooks have much of the heterogeneity of the terrestrial, the “mound of refuse or the sweepings of a street” (*VP* 630), where opposites meet and there is choice, a fluidity of form. While Rapallo B may have a certain consistency of theme and purpose, the other notebooks do not even have that, but they all provide that essential creative meeting of things that are not already alike. The details are not related to the whole, because what form and order they may have are provided only by the physical form of the notebooks. That is, of course, what makes them unique.

### Notes

- 1 Having arrived in Rapallo in February 1928, the Yeatses took a five-year lease on an apartment in via Americhe in March. They then spent the winters of 1928–29 and 1929–30 there, as well as time in April and June 1930. In their absence, the apartment was burgled in 1931, and they only returned to Rapallo in June 1934 to clear it out. See John S. Kelly, *A W. B. Yeats Chronology* [hereafter *ChronY*] (Basingstoke: Palgrave, 2003), 258–88, and *Life* 2 356–501.
- 2 See letter to George Yeats [hereafter GY], [August 17, 1928] (*CL IntelLex* 5145; cf. *YGYL* 194), cited p. 83.
- 3 They measure 30 × 22 cm. (ca. 12 × 8.5 in.); the paper is unruled, unwatermarked, and about 20 lb. weight; see David R. Clark, ed., *Words for Music Perhaps and Other Poems: Manuscript Materials* (Ithaca, NY: Cornell University Press, 1999), xvi–xvii. Uniform with Rapallo C and D is the notebook which W. B. Yeats [hereafter WBY] used to draft *Stories of Michael Robartes and His Friends* (National Library of Ireland [hereafter NLI], Dublin, MS 13,577); see Wayne K. Chapman, *W. B. Yeats’s Robartes-Aherne Writings* (London:

- Bloomsbury, 2018), 167ff. This notebook was further “mounted inside a heavy, ornately embossed, leather attaché cover with enlaced edges” (167).
- 4 Rapallo A (NLI 13,578) has a large “D” on the cover but an “A” on the first recto; Rapallo B (NLI 13,579) has “Finished Oct. 9. 1928” on the cover and “B” on the first recto; the cover of Rapallo C (NLI 13,580) is labeled “DIARY” and “Diary of Thought” is on the first recto; Rapallo D (NLI 13,581) has nothing on the cover and “Diary” on the first recto; Rapallo E (NLI 13,582) has a large letter “E” on the cover along with a cancelled three-line caption and no title on the first extant recto.
  - 5 Neil Mann, “Yeats’s Rapallo Notebooks,” *YA22* (forthcoming 2022). I use a capitalized “Notebook” when it acts as the title of a particular book or books, as in “Rapallo Notebook A” and “the Rapallo Notebooks”; the lower-case “notebooks” is used where it is simply a descriptive term. However, the shortened forms of “Rapallo A,” “Rapallo B,” etc. are the main forms used to refer to the five notebooks in the essay for reasons of clarity and brevity.
  - 6 As the presentation that follows shows, Rapallo B contains drafts that pre-date versions in Rapallo A. Rapallo A was originally labeled “D” on the outer cover in the same way that E is labeled (they are the only two with external letters). A large number of pages have been removed from the beginning of E, and the cancelled, barely legible caption on the cover bears no relation to its current contents.
  - 7 *A Vision A* is dated 1925 but was actually released on January 15, 1926 (see Wade item 149, p. 152).
  - 8 “Our most precious stone is thrown in the dung heap, most dear, cheap, and most vile,” “Tractatus aureus,” *Ars Chemica . . . Septem Tractatus seu Capitula Hermetis Trismegisti, aurei* ([Strasbourg]: [Emmel], 1566), 21.
  - 9 The relevant volumes are: Clark, “*Words for Music Perhaps and Other Poems*”: *Manuscript Materials*; Mary FitzGerald, ed., “*The Words Upon the Window-Pane*”: *Manuscript Materials* (Ithaca, NY: Cornell University Press, 2002); and Jared Curtis and Selina Guinness, eds., “*The Resurrection*”: *Manuscript Materials* (Ithaca, NY: Cornell University Press, 2011).
  - 10 The Cornell volumes are inevitably selections of the manuscript material and the editorial approach varies across the series, so that some editors prioritize the process and the untaken roads, while others are more focused on the final versions. See Robin Gail Schulze, “The One and the Many: Reading the Cornell Yeats,” ed. W. Speed Hill, *Text: An Interdisciplinary Annual of Textual Studies 10* (Ann Arbor: University of Michigan Press, 1997), 323–37.
  - 11 There is one partial exception, in that a fair copy of “Byzantium” (now NLI 13,590 [17]) on two sheets of loose paper was kept at the back of Rapallo D and was photographed there for the Harvard microfilms, probably in the late 1940s; see Wayne Chapman, “Yeats’s White Vellum Notebook, 1930–1933,” *International Yeats Studies* [hereafter *IYS*] 2, no. 2 (2018): 58 n18.
  - 12 These other sources include transcriptions by Richard Ellmann in *The Identity of Yeats* (1954; London: Faber and Faber, 1964), 239–40; David R. Clark, “Yeats: Cast-offs, Non-starters and Gnomic Illegibilities,” in *Yeats: An Annual of Critical and Textual Studies* 17, 1–18; and Matthew Gibson, “Yeats’s Notes on Leo Frobenius’s *The Voice of Africa* (1913),” in *Yeats, Philosophy, and the Occult*, eds. Matthew Gibson and Neil Mann (Clemson, SC: Clemson University Press, 2016), 310–12. The Cornell manuscript series contains no material from Rapallo A and B, as they contain very little poetry or drama.
  - 13 This leather-bound notebook is NLI 30,359.
  - 14 WBY, *The Winding Stair* (New York: Fountain Press, 1929). See David R. Clark, ed., *The Winding Stair* (1929): *Manuscript Materials* [hereafter *WS29*] (Ithaca, NY: Cornell University Press, 1995). He proposes: “All drafts probably written between September 1927 . . . and March 13, 1928” (xviii); the starting date is suggested by WBY’s letter to Olivia Shakespeare of 2 October [1927] (*L* 728–29, *CL IntelLex* 5034) explaining the arrangement

with Crosby Gaige (see *Life* 2 350), and the end date is that of GY's letter (*WS*29 xxv–xxvii) accompanying the typescript sent to New York (*WS*29 xiii–xiv).

- 15 Leather notebook, NLI 30,359, [19r]. The sleeps are the version of “communication” from the instructors of *A Vision* that superseded automatic script in 1920. GY spoke in sleep or trance, while her husband listened, questioned, and noted the exchanges.
- 16 Leather notebook, NLI 30,359, [9v]. This sentence is inserted from the opposite verso; above “can” WBY has written “need” without cancelling the first. And the word transcribed as “put” may be “fit,” but the form of the letter is closer to the surrounding p's than the f's.
- 17 Leather notebook, NLI 30,359, [10r].
- 18 The date comes on [30r]; as “First Things” takes up forty-one pages of large format paper (Rapallo B, NLI 13,579, [9v]–[30r]), it would likely have taken many days, and probably weeks, to draft.
- 19 Leather notebook, NLI 30,359, [19r]–[20r].
- 20 Rapallo B, NLI 13,579, [11r], page numbered 1. This appears in typescript form in NLI 36,272/11.
- 21 Rapallo A, NLI 13,578, [1v].
- 22 Typescript NLI 36,272/18 is based directly on Rapallo A, however, and it repeats Rapallo B's convoluted disclaimer largely intact. The typescript numbers the section quoted here “II”; this section precedes section “III” in the notebook.
- 23 Rapallo A, NLI 13,578, [39r], page numbered 2. The typescript NLI 36,272/18 corrects the Shakespearean quotation.
- 24 Another (probably later) manuscript draft explains the enigmatic quotation at least partially. See n87, below.
- 25 An even later typescript draft titled “Principal Symbols” telescopes this introduction, suppressing a useful connecting sentence: “All begins with what my instructors have called, probably taking the term from PER AMICA SILENTIA LUNAE the daimon. ~~Each Daimon is unique and perfect and has for its symbol the sphere.~~ One thinks of those words of Parmenides Plotinus has incorporated in his own system ‘it is complete on every side equally poised from the entire in every direction like the mass of a rounded sphere’ and of those of Empedocles ‘so fast was the God in the close covering of harmony, spherical and round, rejoicing in his circular rest.’” It then gives a succinct description of the *Daimon*. (NLI 36,272/13, [1]).
- 26 Given WBY's handwriting, it is possible that “final version” could be read as “first version.” It does not make sense in context, unless WBY made a mistake about priority (which might also explain the labeling of A and B on the fly-leaves), but the evidence points to Rapallo A's version coming after Rapallo B's “early version.” It would, however, be dangerous to stake much on either reading.
- 27 Section V of Rapallo A ([12r] ff) is a direct redrafting of Section IV of Rapallo B ([61r] ff), clarifying and simplifying the earlier formulation. For example in Rapallo B, WBY writes: “Hitherto we we [sic] have had ~~two~~ three symbols of change ~~a double cone what I have called the double cone of Heraclitus~~ that of the a double cone, ~~when or where we can right [?subje] Antithetical~~ at the one side Primary of the at the other; that of the wheel formed from a double cone, & we can write Antithetical at one side Primary at the other of ~~both~~ x each. There is a ~~third symbol~~ are however two other symbols found from the ~~wheel~~ wheel. . . across whose center we can write Primary or Antithetical. One is a figure like an hourglass. . . passes through centre of the wheel & joins Will & Mask representing Nature [. . .] The other is a diamond shaped figure which passes through the centre of the wheel & ~~unites the~~ joins Creative Mind & the Body of Fate, & ~~represents xx~~ the all that is the ~~supernatural or spiritual!~~” (NLI 13,579, [61r–62r], pages numbered 8 and 9). In Rapallo A, this becomes: “Hitherto we have had ~~three~~ ~~two~~ ~~three~~ four symbols of change, ~~that of the~~

- double cone, ~~that of~~ the wheel formed from the double cone {the two cones like an hour glass or like a diamond that cross the centre of the wheel uniting the Faculties to its centre [. . . .]}” (NLI 13,578, [12r], page numbered 8, and [11v]).
- 28 The date appears at the end of the draft of “Introduction,” Rapallo B, NLI 13,579, [43r]. Some notes amending the printed text of *AVA* follow, and then the draft on the Great Year. There is no later date except the one that appears on the cover, “Finished Oct. 9, | 1928.”
- 29 The reason for hesitancy in declaring it unambiguously the second notebook to be started is the label “D” on its cover, which may indicate lost notebooks.
- 30 WBY, *Uncollected Prose by W. B. Yeats*, vol. 2 [hereafter *UP2*] (New York: Columbia University Press, 1976), 477–85; cf. *CW10* 211–18.
- 31 *UP2* 485–86.
- 32 The diary kept in 1930, NLI 30,354, served as the basis for WBY, *Pages from a Diary Written in Nineteen Hundred and Thirty* (Dublin: Cuala, 1944).
- 33 The notebook has ninety-five leaves, counting nine removed leaves and twenty-three that are blank on both sides, so that sixty-three of them are used. Twenty-three leaves [4–26] are devoted to the Great Year and eleven leaves [39–49] to the new beginning of *A Vision*.
- 34 WBY was spurred on particularly by reading the early volumes of Pierre Duhem’s *Le système du monde*, 10 vols. (Paris: Hermann, 1913–59); vols. 1–5 appeared between 1913 and 1917 and the remaining five volumes appeared posthumously between 1954 and 1959. Also important was WBY’s discovery of Spengler and his further reading of Hegel. See “Editors’ Introduction,” in *CW14* xxvi–xxvii, and notes, 433 n59; Matthew Gibson, “‘Timeless and Spaceless?’—Yeats’s Search for Models of Interpretation in Post-Enlightenment Philosophy, Contemporary Anthropology and Art History, and the Effects of These Theories on ‘The Completed Symbol,’ ‘The Soul in Judgment’ and ‘The Great Year of the Ancients,’” in Neil Mann, Matthew Gibson, and Clare Nally, eds., *W. B. Yeats’s “A Vision”: Explications and Contexts* [hereafter *YVEC*] (Clemson, SC: Clemson University Press, 2012); Matthew Gibson, “Yeats, the Great Year, and Pierre Duhem,” in *Yeats, Philosophy, and the Occult*, eds. Matthew Gibson and Neil Mann (Clemson, SC: Clemson University Press, 2016), 171–224.
- 35 See *Life2* 373. His final appearance, without speaking, came a week later on July 25, 1928; *ChronY* 261.
- 36 See n79 and n109 below. These drafts take up twelve of the notebook’s sixty-three written leaves: three leaves [31–33] and nine leaves [67–73, 75–76].
- 37 The draft occupies a single page, [77r].
- 38 These take up more than three leaves [63v–66r] and a fragment on [78r]. On August 12, 1928, WBY told Olivia Shakespeare that he was going to Coole and had his “notes upon the new coinage to write” (*CL InteLex* 5142; *L* 746); on August 25, 1928, he was dictating part of the essay to Augusta Gregory at Coole (*ChronY* 262) and on August 26, had a “first draft of my coinage essay” (to GY, *CL InteLex* 5148; *YGYL* 196); and on August 28, he told his wife that he had finished the essay (*CL InteLex* 5150; *YGYL* 198).
- 39 These take up most of six leaves [58r–63r].
- 40 These come specifically between the material on “The Great Year” and the article on censorship and Thomas Aquinas (leaves [31–33]) and between that article and “First Things” for *A Vision* ([38v–49v]), with a single blank page also left at the beginning of the notebook, [3], between the Contents and notes on Plotinus and “The Great Year.”
- 41 Sixteen blank leaves remain at the end of the notebook (80–95), with two more added during conservation.
- 42 The date comes from GY’s covering letter, cited in *WS29* xxvi–xxvii; see n14 above.
- 43 The descriptions are divided into the book’s natural sections, many of them indicated by Yeats’s own list of contents. Descriptions taken from the contents are given in quotation marks; other supplied details are given in brackets.

- 44 The 1930 diary, NLI 30,354, [64r].
- 45 The “D” on the cover of Rapallo Notebook A (NLI 13,378) and the “E” on Rapallo E (NLI 13,582) are both drawn with multiple lines to create a thicker, wider capital letter.
- 46 See Mann, “The Rapallo Notebooks,” (YA22) Two loose bifoliums associated with Rapallo E have an early draft for *The Resurrection* and also a brief line of personal material from the first month in Rapallo in 1928, though these pages could have come from another notebook.
- 47 The “new” ordering of the other three notebooks is roughly chronological, though Rapallo C and D have no explicit labels.
- 48 The missing page “1” of “First Things” (Rapallo A, NLI 13,578, leaf [38]) could indicate that the page numbering was done as Yeats wrote; however, if he was numbering later, he may well have omitted this number deliberately to remind himself of the missing material. Rapallo C and D have no page numbering by Yeats, while in Rapallo E only the *Vision* material and the draft of *The Resurrection* have numbered pages.
- 49 They had returned from Rapallo in mid-April; see *ChronY* 259. It is, however, also possible that he had made the notes earlier in Italy, traveling with the Plotinus; two years earlier, referring to an earlier volume of MacKenna’s translation, he had written from Thoor Ballylee: “I have brought but two books Beadelaire, & Mackenna’s Plotinus” (to Olivia Shakespear, May 25, [1926], *CL InteLex* 4871).
- 50 *Plotinus: The Divine Mind, Being the Treatises of the Fifth Ennead*, trans. Stephen MacKenna (London: Medici Society, 1926), 12.
- 51 Rapallo A, NLI 13,578, [5r], page numbered 2. Cf. “a Greatest Year for whale and gudgeon alike must exhaust the multiplication table” (Notes on *The Resurrection* [VPI 934, CW2 724]). The corresponding sentence in Rapallo B declares that “Aristotels Annus Maximus . . . is incalculable, because as Proclus thought we cannot reckon the life cycles of all living things, man, whale and gudgeon” (NLI 13,579, [73r], page numbered 20).
- 52 Rapallo A, NLI 13,578, [8r], page numbered 5. See below for the earlier treatment in Rapallo B, NLI 13,579, [53r–54r], including the image of Keats’s Grecian Urn (see p. 128).
- 53 Jon Stallworthy, *Between the Lines: Yeats’s Poetry in the Making* (Oxford: Oxford University Press, 1963), 9–10, emphasis in Stallworthy’s original. See Mann, “Yeats’s Rapallo Notebooks,” (YA22).
- 54 Rapallo A, NLI 13,578, [14r], page numbered 10. The cones are presented in the form of the hourglass and diamond in most instances.
- 55 Rapallo A, NLI 13,578, [17r], page numbered 12.
- 56 Rapallo A, NLI 13,578, [19r], page numbered 14.
- 57 Rapallo A, NLI 13,578, [20r], page numbered 15. The serpent struggling with the eagle is an important symbol from Shelley’s *The Revolt of Islam* (*Laon and Cythna*), Canto I. The figure of Demogorgon rising from earth in Shelley’s *Prometheus Unbound* is used in connection with the *Thirteenth Cone* in AVB, Book II, Section XIV (AVB 211, CW14 155). WBY’s use here of “immanent” (clearly written) in opposition to “transcendent” helps to confirm the correction that most commentators have felt warranted in AVB of substituting “immanent” for “imminent” when WBY contrasts “a primary dispensation looking beyond itself towards a transcendent power,” with “an antithetical dispensation [which] obeys imminent power” (AVB 263, CW14 192); see Neil Mann, *A Reader’s Guide to Yeats’s ‘A Vision’* [hereafter ARGYV] (Clemson, SC: Clemson University Press, 2019), 321 n16; 353 n12.
- 58 See ARGYV 169 and Neil Mann, “Plotinus and A Vision, Part II,” in *The Widening Gyre* (March 1, 2020), yeatsvision.blogspot.com/2020/03/plotinus-and-vision-part-ii.html, addressing WBY’s conflation of the hypostases and “Authentic Existants,” an error from which several critics have tried to rescue him.

- 59 This diagram shows the solar diamond (associated with *Spirit* and *Celestial Body*), with two complete zodiacs running clockwise around the edge. Starting at the right-hand side at the top is the symbol for the first sign, Aries ♈, with the sixth and seventh signs, Virgo ♍ and Libra ♎, at the right-hand point, and the twelfth, Pisces ♓, at the base; the same sequence then ascends on the left-hand side from Aries to Pisces again.
- 60 Rapallo A, NLI 13,578, [21r], page numbered 16. Though omitting cancellations in general in this transcription, I leave one of the deleted phrases to show how the syntax originally worked.
- 61 Rapallo A, NLI 13,578, [22r], page numbered 17. Although cancelled text is omitted, one stricken phrase is included to make the remaining text comprehensible. I have not tried to reproduce the letters on the page exactly, as a number of words are even more gestural than is usual for WB Y—“information as distinguished from knowledge” is actually closer to reading “infomalxn as diligxxd fxxx knowlxge,” with “t’s” uncrossed and “i’s” undotted, and the “x” standing for an indeterminate character (see Figure 1).
- 62 The phrasing here may recall the closing song from *The Resurrection*—“Everything that man esteems / Endures a moment or a day. . .” (VPI 931)—or the play’s notes, in which WB Y writes of “these souls, these eternal archetypes, coming into greater units as days into nights into months, months into years” (VPI 935). Also relevant are AVB’s observations that the “wheel is every completed movement of thought or life, twenty-eight incarnations, a single incarnation, a single judgment of act of thought” (AVB 81, CW14 60), and, “It is as though innumerable dials, some that recorded minutes alone, some seconds alone, some hours alone, some months alone, some years alone. . .” (AVB 248, CW14 181).
- 63 Rapallo A, NLI 13,578, [22r–23r], pages numbered 17–18.
- 64 For the discovery, Pierre Duhem gives a date of 129 BCE in *Le système du monde* 2:182, though Emmeline Plunket, in *Ancient Calendars and Constellations* (London: John Murray, 1903), refers to the “Initial Point of the Grecian Zodiac fixed by Hipparchus at equinox 150 B.C.” (Plate III, facing p. 40). Plunket’s volume was in the Yeatses’ library, see Wayne K. Chapman, *The W. B. and George Yeats Library: A Short Title Catalog* [hereafter *WBGYL*] (Clemson, SC: Clemson University Press, 2019), item 1608, and Edward O’Shea, *A Descriptive Catalog of W. B. Yeats’s Library* [hereafter *YL*] (New York: Garland, 1985), item 1596. O’Shea records that WB Y annotated a correction on this page, but WB Y seems to have taken Plunket’s date; he also appears to view Hipparchus’s whole lifetime (c.190–c.120 BCE) in a more symbolic sense in the draft cited here. The precession of the equinoxes is a consequence of Earth’s extremely slow wobble, whereby the sun’s position at the year’s two equinoxes drifts backwards in relation to the constellations, going through a complete circle of the zodiac in some 26,000 years. At the vernal equinox the sun was located in the constellation of Aries in Hipparchus’s day, but is in Pisces in our day—yet the equinoctial point retains the name “The First Point of Aries” (WB Y’s “0° of Aries”) despite the drift.
- 65 Rapallo A, NLI 13,578, [23r], page numbered 18, and [22v]. One cancelled word is included as the anchor for WB Y’s footnote, and the first sentence of the footnote is moved from its position in the text to the note, as indicated by WB Y’s balloon and arrow. WB Y appears to confuse polygons and polyhedra. Plutarch, in “The Platonic Questions,” speculates that Plato related the solid “dodecahedron to the globe,” as, like “globes made of twelve skins, it becomes circular and comprehensive” and, by the subdivision of its faces, “it seems to resemble both the Zodiac and the year, it being divided into the same number of parts as these”; *Plutarch’s Morals*, 5 vols., ed. W. W. Goodwin (Boston: Little, Brown, 1878), 5:433. Like WB Y, A. E. Taylor commented on Plutarch’s mistake, which was to see “a circular band” rather than the “twelve angular points” of the solid, in Taylor, *A Commentary on Plato’s ‘Timaeus’* (Oxford: Clarendon Press, 1928; *WBGYL* 2121, *YL* 2107), 377. According



to the half-title page, WBY's copy of Taylor's commentary was "Read Sept 1929 etc," so WBY either knew the objection already, or he came back to make the note later.

- 66 Claudius Ptolemy (c. 90–168 CE) had sought to establish a rational Aristotelian basis for astrology, with a chain of cause and effect working through the inflow of stellar "influence"; Plotinus (c. 204–270 CE) argued against this, stating that the stars were signs not causes in *Ennead* 2:3 "Are the stars causes"; see Stephen MacKenna's translation, *Plotinus*, vol. 2 (London: P. L. Warner, 1921; *WBGYL* 1602; *YL* 1590), 159–77. WBY's treatment here also prefigures some of the aphorisms in "Astrology and the Nature of Reality" in Rapallo D (later called Six or Seven Propositions); see Neil Mann, "Seven Propositions," (revised September 2008, corrections April 2009), [www.yeatsvision.com/7Propositions.html](http://www.yeatsvision.com/7Propositions.html).
- 67 Wyndham Lewis, *Time and Western Man* (London: Chatto and Windus, 1927; *WBGYL* 1136, *YL* 1126). See *CW14* 430–31, n43; see also Katherine Ebury, "A new science?: Yeats's *A Vision* and Relativistic Cosmology," *Irish Studies Review* 22, no. 2 (2014): 167–183; 170.
- 68 Rapallo A, *NLI* 13,578, [24r], page numbered 19. WBY had contrasted the Buddha and the Sphinx in "The Double Vision of Michael Robartes" but was told that he "should have put Christ instead of Buddha, for according to my instructors Buddha was a Jupiter-Saturn influence" (*AVB* 208, *CW14* 153); i.e., Buddha was *antithetical*, like the Sphinx.
- 69 The passage leaves a question mark and blank in front of "Daishi," indicating that WBY partially remembered and partially forgot Kobo Daishi, the title given posthumously to Kukai (774–835); see *E&I* 236 (*CW4* 173 adopts a mispunctuation from *Essays* [1924] that originates in the *Cuala* volume, putting a comma between Kobo and Daishi). The passage contrasts Kobo-Daishi with the eighth-century Indian teacher Sankara (Adi Shankaracharya), whose works are the foundation of Advaita Vedanta in Hinduism, and the third-century Neoplatonist Plotinus, whose works influenced both Christian theology and pagan philosophy.
- 70 The material about the differing lengths of *primary* and *antithetical* dispensations is used in modified form in *AVB*, Book II, Section XII (*AVB* 208, *CW14* 153–54).
- 71 Rapallo A, *NLI* 13,578, [24r–25r], pages numbered 20–21. *Reading text*: "They tell me that the primary revelation comes soon after the opening of the year, & the antithetical considerably before its close & that East & West are Primary & Antithetical respectively, each one dying the others life living the others death. I do not know [why] the Primary revelation should not begin its year but imag[in]e that the antithetical comes before its close, though it is the inspiration of its successor because out of human intellect & not from beyond it & so needs a mature tradition. As antithetical Europe at the end of an antithetical year [?approached] *primary* revelation, primary Asia, at the end of a primary year brought forth antithetical revelation in Buddha. Christ speaks to & is born of the *primary* masses, but Buddha is a king son & speaks to kings, & Buddhism grows by its effect upon kings courts.

"Nothing for the common man, no god no consoling heaven. Men dispute as to whether it [?grants] of any punishment but life any reward but extinction. Having taken from the sculptor of Alexander the high bred face of a god it moulded from it the symbol of a solitude more terrible than that of Oedipus.

"When Christianity lost its first character when ecclesiastic[s] became princes, but Buddhism as Buddha sank down into Primary Asia, the abstraction of the Vedas, that something that seems to dissolve all form away coarsed [=coursed?] into Indian sculpture, gave it vague pleasant faces & a multitude of arms. In Japan & China alone could Buddhism prolong its Antithetical nobility, for there it was joined to the common belief by great works of art where once can study the primary soul in its antithetical moment. Their style defining a theme rather than a personality passes on, in the same family from generation to generation, or is taken up or laid down when the narrative selects a new theme, & it is

above all an art of landscape, great nameless mountains, cataracts falling through cloud into cloud an old saint climbing to some mountain shrine, & all caught up into a powerful rhythm, that unlike the rhythms of European art, carries us beyond its scene that we may share the contemplation of Buddha.

“Buddha in isolation seems to contradict a logic that affirms the multiplicity of antithetical inspiration, but that isolation may be a historical accident, and the divine event that whole illumination, which began at or a little before the time of Pythagoras ran parallel to that of Greek philosophy for centuries & hardly survived it.”

- 72 Laurence Binyon, “Some Phases of Religious Art in Eastern Asia,” *The Quest* 2, no. 4 (1911); the four quotations are found on pages 657, 662, 662 (again), and 666, respectively. The essay mentions Kobo Daishi and a painting of him as a child, which is generally regarded as anonymous but, in *Painting in the Far East*, 2nd ed., (London: Edward Arnold, 1913; WBGYL 201; YL 194), Binyon attributes it to Nobuzane, and WBY repeated this in “Certain Noble Plays of Japan” (*E&I* 236, *CW4* 173). See Louise Blakeney Williams, *Modernism and the Ideology of History: Literature, Politics, and the Past* (Cambridge: Cambridge University Press, 2002), especially chapter six, “Our own image: the example of Asian and non-Western cultures.”
- 73 WBY potentially saw them as comparable to fifth-century Athens (Buddha and Confucius were also active in this century) and the period from Justinian’s Byzantium (in which Chan Buddhism developed in sixth-century China and moved to Japan as Zen) to Charlemagne, whose dates (748–814) make him a little older than Kobo Daishi (774–835).
- 74 Rapallo A, NLI 13,578, [25r]. On Sankara and Plotinus, see n69.
- 75 There is no point in the drafts where WBY is obviously restarting after a considerable break.
- 76 See *Life2* 373. His final appearance, without speaking, came a week later on July 25, 1928; *ChronY* 261.
- 77 See [www.oireachtas.ie/en/debates/debate/dail/1928-07-19/16/](http://www.oireachtas.ie/en/debates/debate/dail/1928-07-19/16/) (accessed July 2019). The bill reached its Second Stage and was debated in October 1928. It was enacted on July 16, 1929; see [www.oireachtas.ie/en/bills/bill/1928/41/](http://www.oireachtas.ie/en/bills/bill/1928/41/). This is explored extensively in Warwick Gould, “Satan Smut & Co’: Yeats and the Suppression of Evil Literature in the Early Years of the Free State,” *YA21* (2018), 123–212, which focuses particularly on “The Cherry-Tree Carol,” dealt with in WBY’s second essay.
- 78 WBY was interviewed for the *Manchester Guardian* by the paper’s Irish Correspondent, and “Censorship in Ireland. The Free State Bill. Senator W. B. Yeats’s Views” appeared on August 22, 1928 (p. 5); see Appendix to Gould, “Satan Smut & Co.,” 203–05. The next day, in rejoinder, the *Irish Independent* published “Censorship: Mr Yeats’s Peculiar Views” (August 23, 1928), 5.
- 79 WBY, “The Censorship and St. Thomas Aquinas,” *Irish Statesman* (September 22, 1928), 47–48 (*CW10* 211–13, *UP2* 477–80). There are two typescript versions in NLI: NLI 30,170 and another typescript, NLI 30,867, dated September 1928.
- 80 Rapallo A, NLI 13,578, [32r], unnumbered page; cf. “the Platonizing theology of Byzantium,” *CW10* 212.
- 81 *CW10* 212, *UP2* 478. The draft does not include this text as it gives: “Cardinal Mercier writing in his ‘Manual of Modern Scholastic philosophy,[’] vol I; page 314, English Edition | ‘ (quote marked passage) [’]”; Rapallo A, NLI 13,578 [31r], page numbered 1. The volume is in the Yeatses’ library (WBGYL 1318, YL 1305), with the passage marked as indicated.
- 82 Rapallo A, NLI 13,578, [32r], unnumbered page. Cf. *CW10* 212, *UP2* 479.
- 83 Rapallo A, NLI 13,578, [33r], page numbered 2, and [32v].
- 84 WBY, “The Irish Censorship,” *The Spectator* (September 29, 1928), 391–92 (*CW10* 214–18, *UP2* 480–85).

- 85 On the loose pages, see n99. The cancelled and unfinished paragraph on [37v] appears to relate to the formulation of “being a symbolist <dramatist> & know no philosopher <logician> <not a dialectician>” on [39r]. The sentences on [37v] read: “In obedience to their will I remain a dramatist and if I define a thing my definition is summary and casual as in a list of a dramatis personae. I wish it to unfold itself as the actor unfolding, & no more expect, & seeing that . . .” where it breaks off (this transcription ignores earlier cancellations, which repeat the same material).
- 86 Rapallo A, NLI 13,578, [39r], page numbered 2, and Rapallo B, NLI 13,579, [11r], page numbered 1. The spelling of “know” for “no” may indicate that someone—perhaps GY?—was dictating from the earlier draft.
- 87 Rapallo A, NLI 13,578, [39r], page numbered 2, and Rapallo B, NLI 13,579, [11r], page numbered 1. Later drafts correct the quotation to “Have you had a quiet guard?” (*Hamlet* I:1). Its application is rather enigmatic, but partly explained in a stray sheet of loose-leaf manuscript developing this draft: “I accept his [*the instructor’s*] thought, & being a symbolist & dramatist not a dialectician, apply to the daimon the words Parmenides description of the universe. ‘It is complete on every side, equally poised from the centre in every direction like the mass of a rounded sphere’[.] But as he Parmenides applies the means some kind of philosophical object & I some kind of a ghost add the opening words ‘Have you had quiet guard? Not a mouse stirring’” (NLI 36,272/3). Its significance seems personal, probably alluding to the time he spent on watch or waiting for GY’s “Sleeps” to start.
- 88 Rapallo B, NLI 13,579, [15v], and Rapallo A, NLI 13,578, [39r].
- 89 Rapallo A, NLI 13,578, [39r] and [42r], pages numbered 2 and 5; and Rapallo B, NLI 13,579, [15v] and [16r] unnumbered verso and page numbered 3. A line or two earlier on in Rapallo B, NLI 13,579, [16r], WBY had cancelled a more correctly spelled “Guido Cal Cavilanti.”
- 90 Rapallo A, NLI 13,578, [47r–48r], pages numbered 10–11. The manuscript has been interpreted with the help of a typescript, probably dictated from this draft (NLI MS 36/272/18/1, page numbered 13, section IX).
- 91 The dictated typescript (see previous note) has the correct title. Andrew Parkin observes that the connection of the play to its title is not immediately obvious and had baffled “that doggedly faithful Dublin playgoer, Joseph Holloway: ‘What the name given to the piece had to do with it, I could not fathom,’” in “*At the Hawk’s Well*” and “*The Cat and the Moon*”: *Manuscript Materials* (Ithaca, NY: Cornell University Press, 2010), xlvii. The poem “The Cat and the Moon” follows “The Phases of the Moon” in WBY, *The Wild Swans at Coole* (London: Macmillan, 1919), but was first published in *Nine Poems* (privately printed by Clement Shorter, 1918).
- 92 See A. Norman Jeffares and A. S. Knowland, *A Commentary on the Collected Plays of W. B. Yeats* (London: Macmillan, 1975), 172. Parkin gives the full reasoning behind this dating in “*At the Hawk’s Well*” and “*The Cat and the Moon*”: *Manuscript Materials*, xlix.
- 93 In these Rapallo notebooks, all of WBY’s presentation was expressed in terms of the *Principles*, but in *AVB* these descriptions are applied to the counterpart *Faculties* (*Husk-Will; Passionate Body-Mask; Spirit-Creative Mind; Celestial Body-Body of Fate*): “It will be enough until I have explained the geometrical diagrams in detail to describe *Will* and *Mask* as the will and its object, or the *Is* and the *Ought* (or that which should be), *Creative Mind* and *Body of Fate* as thought and its object, or the *Knower* and the *Known*, and to say that the first two are lunar or *antithetical* or natural, the second two solar or *primary* or reasonable”; *AVB* 73, *CW14* 54.
- 94 The *Lame Beggar’s* cure is far more clearly indicated in the revised version of 1934, apparently written in 1930 or 1931; see “*At the Hawk’s Well*” and “*The Cat and the Moon*”: *Manuscript Materials*, 241ff.

- 95 For an examination of how “A Dialogue of Self and Soul” draws on the categories and thinking of *A Vision*, see Neil Mann, “Yeats’s Visionary Poetics” in Matthew Campbell and Lauren Arrington, eds., *Oxford Handbook of W. B. Yeats* (Oxford: Oxford University Press, forthcoming).
- 96 Rapallo A, NLI 13,578, [49r], page numbered 12.
- 97 “The Withering of the Boughs” dates from 1900; *VP* 203–04.
- 98 Rapallo A, NLI 13,578, [48v] and [49v], section X. *AVA* had made the connection (*AVA* 164, *CW13* 133), but it was developed in *AVB* (*AVB* 212, cf. *CW14* 156).
- 99 The Harvard microfilm appears to indicate that seven leaves of “First Things,” numbered 2–8 [39–45], were loose, as were [74], the leaf with Indian kalpas on it, and [75], the penultimate page of the *Spectator* article draft, numbered 9. Together with the missing leaf [38], these total ten leaves, but the paper anchors used in restoration appear to number eight (my thanks to Jack Quin for checking this in a time of COVID-19 restrictions). I have chosen the lower number as more clearly verifiable, but recognize that the counting of phantom leaves is somewhat arbitrary, especially as we are uncertain how many leaves each notebook originally contained.
- 100 Curtis Bradford, *The Writing of “The Player Queen”* (DeKalb: Northern Illinois University Press, 1977), 447–51.
- 101 Bradford, *The Writing of “The Player Queen,”* 447; see WBY’s letter to GY of [May 23, 1927], *CL InteLex* 4999.
- 102 The play opened on September 24, 1928, for seven nights, and was directed by Lennox Robinson, with Sara Allgood as Nona and Arthur Shields as Septimus; see the Abbey Theatre website, [www.abbeytheatre.ie/archives/production\\_detail/3227/](http://www.abbeytheatre.ie/archives/production_detail/3227/), accessed March 2020. Various ballets were performed alongside *The Player Queen*; see [www.abbeytheatre.ie/archives/production\\_detail/8363/](http://www.abbeytheatre.ie/archives/production_detail/8363/), accessed March 2020.
- 103 This is the letter, written shortly after arriving at Coole, in which WBY apologized to GY for making her search for notes on Plotinus in the wrong notebook; it is possible that he stumbled on the notes when he reached for Rapallo A to sketch out the revisions.
- 104 Bradford, *The Writing of “The Player Queen,”* 447.
- 105 Wade item 137; the second impression (1928) had some variations of pagination, but these do not affect *The Player Queen*. There were two copies in the Yeatses’ library, the first with the notes and music torn out (*WBGYL* 2425; *YL* 2399) and the second from a limited edition of 250 (*WBGYL* 2425a; *YL* 2399A).
- 106 Rapallo A, NLI 13,578, [64r], page numbered 1, and [66r], numbered 3.
- 107 Rapallo A, NLI 13,578, [65r–66r], cf. section V of the final version, *CW6* 168–69.
- 108 WBY, “The Irish Censorship,” *CW10* 214–18, *UP2* 480–85.
- 109 There are three typescripts in NLI 30,105, and a fourth in NLI 30,116.
- 110 See *English Folk-Carols*, collected by Cecil J. Sharp (London: Novello, 1911), 8 (first version). Gould, “Satan Smut & Co.” reproduces the center spread of the carol in *Pears’ Annual* 1925, illustrated by Richard Kennedy North (127). The carol draws on chapter twenty of the apocryphal *Infancy Gospel of Matthew*, popular in the Middle Ages, where Joseph chides Mary for pining for dates, but the infant Jesus makes the tree bow.
- 111 Rapallo A, NLI 13,578, [67r], cancelled, numbered 1, and *CW10* 214.
- 112 Rapallo A, NLI 13,578, [71r], numbered 6, and *CW10* 215.
- 113 Rapallo A, NLI 13,578, [72r] and *CW10* 216.
- 114 Hermann Jacobi, “Ages of the World (Indian),” in *Encyclopaedia of Religion and Ethics*, ed. James Hastings (Edinburgh: T. & T. Clark, New York: Charles Scribner’s Sons, 1908), vol.1: 200-01. Jacobi’s article is referred to in notes on the same topic in NLI 13,581 [10r–12v], along with Sepharial’s book, *Hebrew Astrology* ([6v] ff.).
- 115 Cited *UP2* 485.

- 116 Rapallo A, NLI 13,578, [77r], cf. *UP2* 486, *CL IntelLex* 5176.
- 117 See *CW6* 297 n10.
- 118 The 1930 diary, NLI 30,354, [63v]. WBY, *Pages from a Diary Written in 1930* (Dublin: Cuala, 1944), reprinted in *Explorations* (London: Macmillan, 1962).
- 119 The 1930 diary, NLI 30,354, [64r].
- 120 The 1930 diary, NLI 30,354, inside back cover [65r].
- 121 Rapallo A, NLI 13,578, [79r], with cancellations omitted; cf. *Ex* 338–39.
- 122 Rapallo A, NLI 13,578, [79r]. The entry for November 16 was also omitted, passing directly to November 18; see Mann, *ARGYV* 298–99.
- 123 Rapallo C, NLI 13,580, [1r].
- 124 See Mann, “The Rapallo Notebooks.”
- 125 Samuel Taylor Coleridge, in his *Table Talk* of July 12, [1827]; the edition in WBY’s library is Coleridge, *Table Talk, and the Rime of the Ancient Mariner* (London: Routledge, 1884; *WBGYL* 417, *YL* 406), 63.
- 126 A formerly loose double bifolium, bound in what is now Rapallo E, contains some material that could be as early, or even earlier, but its original source is unclear.
- 127 *WS29* xxvi.
- 128 *WS29* xxvi–xxvii.
- 129 Letter of [17 August 1928], *CL IntelLex* 5145; cf. *YGYL* 194. The same letter refers to a “leather bound book I put you looking for,” which could have been NLI MS 30,359.
- 130 The reference to Lennox Robinson’s *A Little Anthology of Modern Irish Verse* (Dublin: Cuala Press, 1928) shows that the book was conceived with the Cuala Press in mind.
- 131 George Berkeley, *Siris: A Chain of Philosophical Reflexions and Enquiries Concerning the Virtues of Tar Water, and Divers Other Subjects Connected Together and Arising One from Another* (London: C. Hitch; C. Davis, 1744; Dublin: R. Gunne, 1744).
- 132 This was repeated some weeks later: the “essay . . . takes a poem of Guido Cavalcanti’s for text & discusses the latest movements in contemporary literature”; WBY to Augusta Gregory, April 1, [1928], *CL IntelLex* 5097; *L* 739.
- 133 Rapallo B, NLI 13,379, [15r].
- 134 See Catherine E. Paul, “Compiling *A Packet For Ezra Pound*,” *Paideuma* 38 (2011), 29–53, for everything touching *A Packet for Ezra Pound*. In a note on WBY’s letter of April 1, 1928 to Lady Gregory, Allan Wade claims that “Yeats wrote [the essay] and then destroyed it, finding it, he said difficult to make clear or even readable” (*L* 739n). Whether Wade was relying on personal information from WBY or upon letters he did not publish, the situation that emerges in the letters appears a little more complex. Writing from Coole on August 26, 1928, WBY told Ezra Pound, “I came down here some ten days ago to complete that essay begun in Rapallo on you and your work. I toiled away at it and then . . . I got suddenly the thought I wanted. I went at it again and all was going beautifully until George sent me your Cavalcanti translation which I hadn’t looked at since I left Rapallo. I read it and it was almost clear to me, but the meaning I found had no relation at that time. I dare not risk it without a whole apparatus of learning, for they would either accuse you of bad translation, or me of bad scholarship. If I am to use my essay about you I must use it without the Cavalcanti which uninterpreted would be without meaning to the Cuala readers and interpreted would get me out of my depth at the best” (*CL IntelLex* 5147). A month later, he seems to imply that Pound’s translation, with its deliberate archaisms, was not direct enough for him to use: “I worked hard until I found myself plunging into solutions that seemed impossible for the period, & realised that as I could not read the Italian & even if I could lacked historical knowledge, nobody would accept me as interpreter. On the other hand your verse translation is far from explaining itself, & people would want to know why what they regarded as a work of art — verse translations are always so regarded — was

- not sufficient to itself. I wish you could make yourself do another & purely conjectural version which was clear. I would delight to comment upon it in this strain ‘Whether this is Cavalcanti or not I neither know nor care — it is Ezra & that is enough for me.’ I would then go on, all out of my own head & without compromising you in any way, & say that it was your religion, your philosophy, your creed, your collect, your nightly & morning & prayers, & that with it F and Buckler you faced a Neo-thomist, Wyndam-Lewis, Golden Treasury World in Arms”; September 23, [1928], *CL InteLex* 5161. Pound did not rise to the bait.
- 135 Rapallo B, NLI 13,579, [87r]; see also *AVB* 8, *CW*14 7.
- 136 *Reveries over Childhood and Youth* (London: Macmillan, 1916), *Per Amica Silentia Lunae* (London: Macmillan, 1918), and *The Trembling of the Veil* (London: T. Werner Laurie, 1922).
- 137 “I wrote this book in my first excitement [. . .] & leave it unchanged except for a few passages crossed out because their matter is somewhere in book I & three or four sentences added to sharpen a definition or correct an error” ([41r], p. 126, n196); “the section ‘Dove or Swan’—repeated in this book without alteration” ([96v], p. 139, n233); cf. [71r], page numbered 18, n214); and the changes proposed for pages 12–14 of *AVA* ([43v–44r], p. 127).
- 138 Rapallo B, NLI 13,579, [102v], see p. 141, n242.
- 139 *CL InteLex* reads “the Senate of this country” (which would imply Italy); though WBY’s handwriting may well suggest “this,” the reading in Wade’s *Letters*, “the Senate of his country” (the United States), makes more sense and agrees with the published version, “Do not be elected to the Senate of your country,” in WBY, *A Packet for Ezra Pound* [hereafter *PEP*] (Dublin: Cuala, 1929), 33.
- 140 See Paul, “Compiling *A Packet For Ezra Pound*.”
- 141 Berkeley, *Siris*; the work passed through some six editions in just six months in 1744. The word *σειρίς* “*siris*” is a diminutive or variant of “*sira*,” meaning cord or chain, and Berkeley notes it is applied to the Nile; see A. A. Luce, “The Original Title and the First Edition of ‘Siris,’” *Hermathena* 84 (1954): 45–58; 52.
- 142 *AVB* 4, *CW*14 4; cf. *PEP* 2.
- 143 Frans Pourbus the Younger was the last of three generations of painters surnamed Pourbus or Porbus, the spelling favored by Balzac and used in the translation owned by WBY; Honoré de Balzac, *The Unknown Masterpiece (Le Chef d’oeuvre inconnu) and Other Stories*, trans. Ellen Marriage, vol. 37 in the Temple edition of the *Comédie humaine* (40 vols.), ed. George Saintsbury (New York: Macmillan, 1901; *WBGYL* 109, *YL* 109).
- 144 Paul Cezanne’s surname did not have an acute accent in his native Provence, though Parisian orthodoxy added one, which was customarily used through most of the twentieth century. The Société Paul Cezanne and surviving family, however, advocate the Provençal spelling; see Anna Brady, “Drop the accent? Cézanne’s acute dilemma,” *The Art Newspaper* [London and New York] (January 9, 2020), [www.theartnewspaper.com/news/drop-the-accent-cezanne-s-acute-dilemma](http://www.theartnewspaper.com/news/drop-the-accent-cezanne-s-acute-dilemma). While WBY’s publishers tend to give the accent, his own manuscripts omit it (albeit probably through inattention), so the unaccented spelling is used here.
- 145 Balzac, *The Unknown Masterpiece*, 7.
- 146 Rapallo B, NLI 13,579, [2v] and [3r], page numbered 2. In the text on page 3r is written in pencil, there are a few cancellations in ink in the last lines (double strikethrough here), and two vertical ink strokes cancelling all four last lines (single strikethrough here), to be substituted by the text from the opposing page.
- 147 Rapallo B, NLI 13,579, [7r]. This is just the uncanceled text, omitting several sentences relating Balzac to Keats, Tennyson, and Hallam; see below.
- 148 Balzac, *The Unknown Masterpiece*, 29–30.
- 149 Balzac, *The Unknown Masterpiece*, 30.



- 150 Balzac, *The Unknown Masterpiece*, 31.
- 151 Émile Bernard visited Cezanne in 1904: “One evening, when I was talking to him about the *Chef-d’œuvre inconnu* and Frenhofer, the hero of Balzac’s drama, he rose from the table, stood up in front of me, and, striking his chest with his index finger, pointing to himself without a word, but repeating this gesture, indicated in a self-accusatory manner that he was that very character from the story” (my translation); Bernard, “Souvenirs sur Paul Cézanne et lettres inédites,” *Mercure de France*, 69 no. 247 (October 1, 1907), 403, <https://gallica.bnf.fr/ark:/12148/bpt6k105566f/f19.item>. As reshaped by Joachim Gasquet, this anecdote took the form that became more current: “Frenhofer, he declared one day with a silent gesture, pointing a finger at his own chest, while the *Chef-d’œuvre inconnu* was being discussed, Frenhofer is me” (my translation); Gasquet, *Cézanne* (Paris: éditions Bernheim-Jeune, 1921), 42–43, <https://gallica.bnf.fr/ark:/12148/bpt6k1521407h/f83.item>. The French, “*Frenhofer, c’est moi*,” recalls Gustave Flaubert’s statement “*Madame Bovary, c’est moi*,” but with very different implications. Both articles, with the questionnaire, “Mes Confidences,” are collected in P. M. Doran, *Conversations avec Cézanne* (Paris: Macula, 1978). For full consideration of the theme, see Bernard Vouilloux, “«Frenhofer, c’est moi»: Postérité cézannienne du récit balzacien,” in *Tableaux d’auteurs: Après l’Ut pictura poesis* (Saint Denis: Presses universitaires de Vincennes: 2004), <https://books.openedition.org/puv/6183>. See also Dore Ashton, *A Fable of Modern Art* (Berkeley: University of California Press, 1991), especially chapter two, “Cézanne in the shadow of Frenhofer,” <http://ark.cdlib.org/ark:/13030/ft8779p1x3/>.
- 152 Bernard contrasts Balzac’s Frenhofer with Claude Lantier, a painter based on Cezanne in Émile Zola’s *L’Œuvre* (Paris: G. Charpentier, 1886): “Oh—there is a huge distance between this Frenhofer, impotent through genius, and this Claude, impotent by nature, that Zola unfortunately saw in [Cezanne]!” (my translation); Bernard, “Souvenirs sur Paul Cézanne,” 403.
- 153 Aspects of this material echo what WBY had written on Hallam, Tennyson, and the Romantics in his 1913 essay “Art and Ideas,” especially section II (*E&I* 346–55, *CW4* 250–56).
- 154 Rapallo B, NLI 13,579, [6r].
- 155 The material in *AVA* dealing with contemporary art and the near future (*AVA* 210–15; *CW13* 174–78) was not used in *AVB*, and WBY had projected another ending, rather more focused on politics and society, which was never used; a relatively final version dated “September 1932” is given in *CW14*’s Appendix II, 293–98. The artists mentioned in *AVA* had included Lewis, Pound, and Joyce, taken up in these drafts.
- 156 It first appeared in 1831 in a periodical, *L’Artiste*, in two parts, before being published in book form later that year. Influenced by Théophile Gautier, it was heavily revised for inclusion in Balzac’s *Études philosophiques* (1837), gaining more detail and artistic theorizing, and it was incorporated into the grand scheme of *La Comédie humaine* in 1845. A further version with a minor variations appeared in 1847 in *Le Provincial à Paris* (vol. 2), while Balzac’s personal copy of the story in *La Comédie humaine* has corrections. See René Guise, introduction to Balzac, *Le Chef-d’œuvre inconnu*, in *La Comédie humaine*, vol. 10, Pléiade edition ([Paris]: Gallimard, 1979), 399 ff.; see also Ashton, *A Fable of Modern Art*, chapter one. WBY would have known the version published in *La Comédie humaine* in Ellen Marriage’s translation, which bears the date 1845 (*The Unknown Masterpiece*, 1).
- 157 Rapallo A, NLI 13,578, [5r–6r].
- 158 *AVB* 4, *CW14* 4; cf. *PEP* 2.
- 159 Balzac, *The Unknown Masterpiece*, 16.
- 160 *AVB* 5, *CW14* 5; cf. *PEP* 4.
- 161 Balzac, *The Unknown Masterpiece*, 30.

- 162 Balzac, *The Unknown Masterpiece*, 12, 16.
- 163 Balzac, *The Unknown Masterpiece*, 31.
- 164 PEP 33, AVB 26, CW14 19.
- 165 Catherine E. Paul, "A Vision of Ezra Pound," in YVEC, 263. Pound could have retorted that WBY was never elected.
- 166 Rapallo B, NLI 13,579, [102v]. See n138 and n242.
- 167 Leather notebook, NLI 30,359.
- 168 Rapallo B, NLI 30,359, [9v]. This sentence is inserted into [10r] from the opposite verso. See above, p. 76.
- 169 Rapallo B, NLI 13,579, [11r], page numbered 1.
- 170 See Daisetz Suzuki, *Essays in Zen Buddhism*, first series (London: Luzac, 1927; WBGYL 2045; YL 2033), 230, 242n. The metaphor of lightning actually comes from the *Kena Upanishad* (IV:29), while "Chōkei (Chang-ching, died 932)" was the author of the short poem: "How deluded I was! How deluded indeed! / Lift up the screen and come see the world! / 'What religion believest thou?' you ask. / I raise my hossu and hit your mouth" (233–34). The author is given as his master, Seppo (822–908), in the original article *The Eastern Buddhist* 1, no. 3 (Sep.–Oct. 1921), 213, <https://archive.org/details/in.ernet.dli.2015.283162/page/n223/mode/2up>.
- 171 Rapallo C, NLI 13,580, [6r], dated "Jan 1929," cited by Ellmann, *The Identity of Yeats*, 239.
- 172 St John Chrysostom, *On the Incomprehensible Nature of God*, Homily II, §17, in *The Fathers of the Church*, vol. 72, trans. Paul W. Harkins (Washington, DC: Catholic University of America Press, 1984), 77. There are several nineteenth-century sources from which WBY might have gleaned the saying, though none is more obvious than another.
- 173 Rapallo B, NLI 13,579, [10v].
- 174 See ARGYV 32–34.
- 175 Rapallo B, NLI 13,579, [15v].
- 176 For a summary of the four versions of the propositions, see Mann, "Seven Propositions." Concerning the Seven Propositions, see ARGYV 81–84 and 323 n5. See also Neil Mann, "'Everywhere that antinomy of the One and the Many': The Foundations of A *Vision*," YVEC 8–9 and Margaret Mills Harper, "Words for Music? Perhaps," *IYS* 1 no. 1 (2017), 3–5.
- 177 Rapallo B, NLI 13,579, [16v]–[17v].
- 178 See Rapallo B, NLI 13,579, [40r–41r], numbered 4 and 5 (p. 126, n196) and [100r–101r], numbered 10 and 11 (p. 139–40, n234).
- 179 See ARGYV 94.
- 180 Rapallo B, NLI 13,579, [17r], page numbered 6.
- 181 Rapallo B, NLI 13,579, [30r–31r], pages numbered 11 and 12. Cf. "It was a Greco-Roman phantasy that at a point in the Zodiac where it was crossed by the Milky Way the vortex changed into a sphere, and when man and woman turn from domination and surrender to love their vortex becomes a sphere, the union of spirit and celestial body fed by that of the faculties, and all things are at an end. Because the two passive faculties are the reflection of the two active principles Guido Cavalcanti is justified in finding in the beloved his body of science, and every lover of a beautiful woman in that form drawn as with a diamond, the symbol or image of his undiscovered wisdom." NLI MS 36,272/18/4(f), pages 24–25.
- 182 Rapallo B, NLI 13,579, [32r–33r], pages numbered 13 and 14, and [32v]. Most cancelled text is omitted, except for two instances that are included for clarity. The last paragraph's opposition to the cone of the month or year alludes to the opposition of the *Thirteenth Cone* explained in AVB 209–10, CW14 154–55.
- 183 The destruction of the world by conflagration when the planets are all in Cancer and by deluge when they are in Capricorn goes back to some of the earliest astrological writings, the *Babyloniaca* of Berossus (fl. 280 BCE); see Duhem, *Le système du monde*, vol. 1, 70, 276.

- Stanley Mayer Burstein, *The Babyloniaca of Berossus*, Sources from the Ancient Near East, vol. 1, fasc. 5 (Malibu, CA: Undena, 1978), 15.
- 184 Coventry Patmore, "The Precursor," in *Religio Poetae* (London: George Bell, 1898; *WBGYL* 1553, *YL* 1542), 17, refers to Renaissance painters only to point out that John the Baptist is paired with John "the Divine." Walter Pater comments on "the so-called Saint John the Baptist of the Louvre" and its "strange likeness to the Bacchus, which hangs near it" in Pater, *The Renaissance* (London: Macmillan, 1873), 111–12, though the observation about the lush wilderness may well indicate that WBY was drawing on his own viewing of the paintings too.
- 185 Rapallo B, NLI 13,579, [60r], entirely cancelled, unnumbered page.
- 186 Rapallo A, NLI 13,578, [49v]. The version later in Rapallo B is very sketchy: "Christ was supernatural, & Baccus natural love – 'God give him in wine like the fable Baccus[]'; NLI 13,579, [76r], page numbered 1. Patmore's actual formulation is: "When God makes Himself as wine to the Beloved, like the fabled Bacchus, the one thing He resents is inattention, and when she [the Soul] has fallen into this offence, she has to recover her favour with Him by tears and prayers"; Patmore, "Dieu et Ma Dame," in *Religio Poetae*, 171.
- 187 Rapallo B, NLI 13,579, [34r], page numbered 15, and [33v]. The word "flame" is missing following "where all fuel has become" but is supplied from a typescript closely based on this MS and dated "May 5, 1928," NLI 36,272/18/4, pages numbered 25 and 26. Similarly, although "allusion" has a special meaning in the system of *A Vision*, the typescript gives "illusion."
- 188 Rapallo B, NLI 13,579, [2v], cf. *AVB* 4, *CW14* 4; cf. *PEP* 2.
- 189 Rapallo B, NLI 13,579, [102v]. See p. 141, n242.
- 190 Warwick Gould convincingly suggests inspiration in the Stella Matutina's ritual for 7=4 Initiation, which required the aspirant to repeat a meditation, "Earthborn and bound our bodies close us in"; Gould, "Byzantine Materiality and Byzantine Vision: 'Hammered Gold and Gold Enamelling,'" in *Yeats 150*, ed. Declan Foley (Dublin: Lilliput, 2016), esp. 111–13. WBY made at least two attempts at rewriting the poem, one in the PIAL Notebook, dated to November 1915 (NLI 36,276, [36v]) and another on writing paper headed "18 Woburn Buildings," which was inserted in a copy of *Responsibilities and Other Poems*; see *YL* 356 for a very inaccurate transcription. Volume 2 of Wayne Chapman's forthcoming "*Something that I read in a book*": *W. B. Yeats's Annotations at the National Library of Ireland* (Clemson, SC: Clemson University Press) will provide a better version. See also Nick Farrell, *King Over the Water: Samuel Mathers and the Golden Dawn* (Dublin: Kerubim, 2012), 139–40. R. W. Felkin's original version reads: "Planets encircle with their spiral light, / Stars call us upward to our faltering flight – / Thus we arise. / Sun-rays will lead us higher yet and higher / Moonbeams our souls scorch with their purging fire, / Thus we arise," while WBY cuts this back to "The stars & the planets sumon [sic] us / The sun calls the moon is a purging fire" (writing paper) or even more concisely "The stars call & all the planets / and the purging fire of the moon"; PIAL Notebook, [36v].
- 191 Rapallo B, NLI 13,579, [35r].
- 192 Rapallo B, NLI 13,579, [34v].
- 193 Rapallo B, NLI 13,579, [36r–37r], pages numbered 1 and 2. The cancelled "simpl" seems to indicate WBY baulking at the word "simplification."
- 194 Rapallo B, NLI 13,579, [38r].
- 195 Rapallo B, NLI 13,579, [39r], page numbered 3.
- 196 Rapallo B, NLI 13,579, [40r–41r], pages numbered 4 and 5. Cancellation omitted. Cf. a corrected typescript dated May 5, 1928: "What I had been told about the Four Principles meant nothing to me because the geometry that explained it was still unintelligible, so I gave to each Faculty the quality of the corresponding Principle together with its own. Had

- I understood that the Principles are value and attainment, the Faculties process and search, I could not perhaps have done otherwise without innumerable cumbrous explanatory phrases." "Book II: Introduction," NLI MS 36,272/18/4(f), pages numbered 4 and 5. A few minor variations may indicate it was dictated from Rapallo B; WBY sometimes introduced minor changes during dictation.
- 197 The tale "King Wird Khan, his Women and his Wazirs" (in Richard Burton's translation), is not included in all collections, but rather than WBY's vague wording about "sayings," the translations specify a particular "saying of the ancients." Burton gives, "The boy replied, 'O brother, I know this from the sand wherewith I take compt of night and day and from the saying of the ancients, "No mystery from Allah is hidden; for the sons of Adam have in them a spiritual virtue which discovereth to them the darkest secrets.'" *The Book of the Thousand Nights and a Night*, 16 vols., trans. Richard Burton (London: Kamashastra Society, 1885–87), 9:117. In John Payne's version: "'O brother,' answered the boy, 'I know this from the sand wherewith I tell the tale of night and day and from the saying of the ancients, "No mystery is hidden from God;" for the sons of Adam have in them a spiritual virtue which discovers to them hidden secrets.'" *The Book of the Thousand Nights and One Night*, Cashan edition, 13 vols., trans. John Payne (London: privately, 1901), vol. 8, 276.
- 198 See Warwick Gould, "'A Lesson to the Circumspect': W. B. Yeats's two versions of *A Vision* and the *Arabian Nights*," in *The "Arabian Nights" in English Literature: Studies in the Reception of "The Thousand and One Nights" into British Culture*, ed. Peter L. Caracciolo, (London: Macmillan, 1988), 245–46.
- 199 Rapallo B, NLI 13,579, [42r–43r], pages numbered 6 and 7. The typescript NLI 36,272/8/4 gives "could be fixed automatically," but that is probably because WBY or the person dictating misread the handwriting.
- 200 NLI 36,272/8/4, the date appears on page numbered 6.
- 201 Rapallo B, NLI 13,579, [51r], cf. AVB 245, CW14 179.
- 202 Rapallo B, NLI 13,579, [53r]. WBY repeatedly writes "Ares" (the Greek name for the planet that rules Aries) for "Aries." He also consistently writes about the sun "rising" at the Equinox, which shows remaining confusion about the meaning of the Equinoctial Point, which is unconnected with any time of day.
- 203 Rapallo B, NLI 13,579, [53r–54r]. Cf. Rapallo A, NLI 13,578, [8r], page numbered 5, cited above, p. 84.
- 204 Rapallo B, NLI 13,579, [54r] and [2r].
- 205 Rapallo B, NLI 13,579, [60r], all cancelled, unnumbered page. Though not struck through, the word "by" in "understand by 'natural love'" goes with a cancelled formulation, substituted by "understand 'natural love' as," so it has been omitted in the transcription.
- 206 PEP 33.
- 207 The word after "V. de l Adam" is probably "context" or "contacts"—or possibly "extracts"—though none quite fits the outline of the letters; however, neither do readings like "Cambridge" or "Platonist"—this is WBY's handwriting at its most personal.
- 208 In *The Trembling of the Veil* (see n136), WBY noted that "Villiers de l'Isle Adam had shaped whatever in my *Rosa Alchemica* Pater had not shaped" (*Au* 320–21, CW3 247), and in the poem "The Phases of the Moon," he has Michael Robartes speak of how Mr. Yeats wrote "in that extravagant style / He had learned from Pater" (CW13 4 and 230–31 n7, CW14 42 and 341 n6); see also n182. Though it had appeared in fragmentary and serial form in periodicals from 1872 onwards, Auguste Villiers de l'Isle Adam's symbolist play *Axël* was not published in book form until the year after the author's death (Paris: Quantin, 1890); it had a great impact on WBY, who wrote a preface to H. P. R. Finberg's 1925 translation (CW6 156–58).

- 209 Corrina Salvadori's *Yeats and Castiglione, Poet and Courtier: A Study of Some Fundamental Concepts of the Philosophy and Poetic Creed of W. B. Yeats in the Light of Castiglione's "Il Libro Del Cortegiano"* (Dublin: A. Figgis, 1965) is still the principal study of the connection.
- 210 Maurice Maeterlinck's *Pelléas and Mélisande* (Brussels: Paul Lacomblez, 1892) premiered in 1893. Writing about it in 1905, Joseph Holloway recorded "Mr. Yeats said he never understood its meaning clearly until he saw Mrs. Patrick Campbell and Madame Bernhardt enact the roles of the lovers as if they were a pair of little children"; *CL3* 614 n1. In *Per Amica Silentia Lunae*, Mrs. Patrick Campbell was a point of reference for the opposition of her boisterous daily self to the roles she played of "those young queens imagined by Maeterlinck who have so little will, so little self, that they are like shadows sighing at the edge of the world" (*Myth* 327, *CW5* 5), though WBY was later contradicted in this supposition by GY's instructors; see George Mills Harper (general editor), *Yeats's "Vision" Papers*, 4 vols. (Iowa City: University of Iowa Press, 1992), vol. 1, 181; vol. 2, 17; vol. 3, 419. Michael McAteer draws parallels with Villiers de l'Isle Adam, Ibsen, and Maeterlinck in McAteer, *Yeats and European Drama* (Cambridge: Cambridge University Press, 2010), especially chapter one, where he outlines the influence of *Pelléas et Mélisande* on *The Countess Cathleen*, and also makes a connection with Andrew Lang's work on totemism (30–31); see also McAteer, "Music, Setting, Voice: Maeterlinck's *Pelléas et Mélisande* and Yeats's *The Countess Cathleen*," *IYS* 2, no. 1 (2017), article 2.
- 211 Guy Ducrey traces the phrase's use by writers including Balzac, Ibsen, Maeterlinck, and D'Annunzio in Ducrey, "*Ne me touchez pas!*" Transgressions decadentes d'une parole biblique," *Nordlit* 28 (2011), 141–157. WBY may indeed be thinking of Christ's words to Mary Magdalene, "Touch me not: for I am not yet ascended to my Father" (John 20:17), usually given in Latin as "*Noli me tangere*"; this could in turn relate to *The Resurrection*, which was originally conceived ca. 1925 (*CL InteLex* 4725) and written in two versions of 1927 and 1932. This was drafted especially in Rapallo E, NLI 13,582, and the White Vellum Notebook (in private hands; see Chapman, "Yeats's White Vellum Notebook," *IYS* 2, no. 2 (2018), article 4); see Jared Curtis and Selina Guinness, *The Resurrection: Manuscript Materials* (Ithaca, NY: Cornell University Press, 2011). The question of the substance of the resurrected Christ fascinated WBY and was linked to psychic phenomena: the Greek's horror that "The heart of a phantom is beating" (*VPI* 931) draws on Sir William Crookes's experience when "he touched a materialised form and found the heart beating" (*VPI* 935).
- 212 See p. 87 above, on Rapallo A, NLI 13,578, [22r], page numbered 17.
- 213 Rapallo B, NLI 13,579, [68r–69r with insertion from 68v], pages numbered 15 and 16. Cf. Rapallo A, 13,578, [22r], page numbered 17, p. 86. In the phrase "called both a 'sequence,'" both appears to relate to the "kind of number" and the "work of art"; my thanks to Wayne Chapman for helping with this reading.
- 214 Rapallo B, NLI 13,579, [71r], page numbered 18. Following "... read him in astonishment," a cancelled sentence starts: "A phrase of Sir Thomas Brown comes into my mind," almost certainly alluding to Browne's opinion, "I do think that many mysteries ascribed to our own inventions have been the courteous revelations of Spirits. . ."; see *Religio Medici* (London: J. M. Dent, 1896; *WBGYL* 297, *YL* 289), 46 (section 31). WBY used this quotation in "Swedenborg, Mediums, and the Desolate Places" (*Ex* 60, *CW5* 66), as well as in the drafts of the Robartes-Aherne dialogues, where it is rendered as "the courteous communication of spirits"; see *Yeats's "Vision" Papers*, vol. 4: "*The Discoveries of Michael Robartes*," *Version B ("The Great Wheel" and "The Twenty-Eight Embodiments")*, ed. George Mills Harper and Margaret Mills Harper, with Richard W. Stoops, Jr. (London: Palgrave, 2001), 45.
- 215 *PEP* 25; cf. *AVB* 18–19, *CW14* 14.

- 216 There is an unrelated paragraph tagged “A” on leaf [24], numbered 8, a cancelled section, itself intended for insertion “at page 6 (or rather at back of p. 5” (i.e., 2 or 3 pages earlier in the notebook).
- 217 Rapallo B, NLI 13,579, [76r], page numbered 1.
- 218 Rapallo B, NLI 13,579, [76r–77r], pages numbered 1 and 2.
- 219 Rapallo B, NLI 13,579, [83r–84r], pages numbered 4 and 5.
- 220 A passage from Rapallo A quoted above still speaks of “this 3 fold world” (Rapallo A, NLI 13,578, [21r], page numbered 16; see p. 86). For more detail on this topic, see Neil Mann, “The *Thirteenth Cone*,” in *YVEC*, 159–93, and *ARGYV*, chapter ten.
- 221 Rapallo B, NLI 13,579, [87r], page numbered 7[bis].
- 222 Rapallo B, NLI 13,579, [88r], page numbered 8. The accurate quotation of Morris’s version of the *Odyssey* (down to Morris’s idiosyncratic spelling of “anclcd” and, probably, also of “Here” rather than Hera—the letter is unclear) suggests that he had the book to hand; Morris, *The Collected Works of William Morris*, 24 vols. (London: Longman, Green, 1910–15; *WBGYL* 1401, *YL* 1389), 13:169.
- 223 Clark, “Cast-offs, Non-starters and Gnomical Illegibilities,” 7–12.
- 224 Later termed *Meditation, Return, Shiftings, Beatitude, Purification*, and *Foreknowledge* (*AVB* 223–235, *CW14* 162–171), *WBY*’s presentation of the nomenclature has proven confusing, with sub-stages placed in parallel with the main stages (*ARGYV* 253–54).
- 225 Rapallo B, NLI 13,579, [90r], page numbered 10, with insertion from [89v]. The reference to Blake is to the marginalia in *An Apology for the Bible* by R. Watson, Bishop of Llandaff (London: F. & C. Rivington, 1797); see D. V. Erdman, *The Complete Poetry and Prose of William Blake*, rev. edn. (New York: Anchor, 1988), 615. *WBY* had used the word “Shade” as a synonym for the *Passionate Body* in the notes to *The Dreaming of the Bones* (*VPI* 777–78, *CW2* 692–94), but the reading is uncertain.
- 226 *PEP* 11–33; later “Introduction to ‘A Vision,’” *AVB* 8, *CW14* 7.
- 227 Rapallo B, NLI 13,579, [102r].
- 228 This cancelled sentence is replaced by a long insertion from the facing verso, which is largely the same as the closing section of the published section III.
- 229 Rapallo B, NLI 13,579, [91r–92r], pages numbered 1 and 2. Cf. *PEP* 12–14, and also *AVB* 8–10, *CW14* 7–8.
- 230 Richard Ellmann, *Yeats: The Man and the Masks*, 2nd edn. (1979; Harmondsworth: Penguin, 1987), xiv–xv; see Ann Saddlemyer, *Becoming George: The Life of Mrs W. B. Yeats* (Oxford: Oxford University Press, 2002), 102, and *ARGYV* 29–30.
- 231 See *VPI* 967–68, *CW2* 719–20, and *ARGYV* 32–34.
- 232 Rapallo B, NLI 13,579, [93r–94r], pages numbered 3 and 4; *AVB* 12–13, *CW14* 9–10.
- 233 Rapallo B, NLI 13,579, [96v], insertion to replace text on [97r] numbered 7. Cf. section IX (*AVB* 19, *CW14* 15). An earlier cancelled version on the same page has: “because my wife has a great distaste for spiritism in its common form, & hated being thought of as a medium, I introduced it by a piece of make believe, which could not & was not intended to deceive any body. The philosophy had been found in the Arabian desert by Michael Roberts the hero of an early story of mine. The spirits had wanted me to represent the system as my own creation but that I would not do.”
- 234 Rapallo B, NLI 13,579, [100r–101r], pages numbered 10 and 11, insertion from [100v]. The passage contains much cancellation, but only one is transcribed to make sense of the structure.
- 235 *PEP* 28–29; cf. *AVB* 21–22, *CW14* 16–17.
- 236 See above, p. 117–18. The Cuala edition has almost exactly the same wording with “screen” and “lute-players” (*PEP* 29), while the transposed version in *A Vision* has “curtain” and



- “flute-players” (AVB 215, CW14 158). Suzuki’s version has a “brocade screen” and “flute-playing”; *Essays in Zen Buddhism*, 230.
- 237 Rapallo B, NLI 13,579, [102r], page numbered 12; this is the first draft of section XII in *PEP* 29–31; AVB 22–23, CW14 17.
- 238 Rapallo B, NLI 13,579, [102r–101v], page numbered 12 and facing verso; cf. *PEP* 29–30; AVB 22–23, CW14 17. In a slightly later draft WBY glosses “the guides’ those greater beings whose messengers are communicating spirits”; NLI 30,319(4), page numbered 20.
- 239 “He said also that when a spirit is given a special mission in ‘state before birth’ it is compensated by having a short life after,” September 5, 1921, *Yeats’s “Vision” Papers*, vol. 3, 97; see also Card File R1, vol. 3, 383.
- 240 Rapallo B, NLI 13,579, [102v]. Cancelled text included to clarify syntax.
- 241 See Catherine E. Paul, “W. B. Yeats and the Problem of Belief,” *YA21* (2018), 297–311.
- 242 Rapallo B, NLI 13,579, [102v]. See Paul, “Problem of Belief,” 298, whose readings differ in a few places; see also ARGYV 300.
- 243 In the early drafts for *A Vision*, the centaur seems to be associated with the unity or wisdom of Phase 4. Phase 18 is referred to as having “a wisdom as emotional as that of the Centaur Chiron was instinctive”; *Yeats’s “Vision” Papers*, vol. 4, 200. Phase 18 is in the emotional quarter, standing opposite Phase 4 in the instinctive quarter, and there is a possible reading under Phase 4; *Yeats’s “Vision” Papers*, vol. 4, 172. In the draft of his introduction to *Selections from the Poems of Dorothy Wellesley* (London: Macmillan, 1936), WBY writes of her poem “Matrix” as “the most moving philosophic poem of our time, and the most moving precisely because its wisdom bulked animal below the waist. In its abrupt lines, passion burst into thought without renouncing its dark quality” (September 8, [1935], *CL InteLex* 6335), and it seems that this combination of passion and wisdom suggests the centaur in his mind. In the typescript “Images” III, the fighting centaurs provide a contrast to Christ preaching his Sermon on the Mount (NLI 30,434); see Neil Mann, “Images: Unpublished Tableaux of Opposition,” *YA8* (1992): 313–20. Elsewhere there are the “holy centaurs of the hills” (VP 344, CW1 146) in “Lines Written in Dejection” or the “Black Centaur by Edmund Dulac” stamping “my works . . . into the sultry mud” (VP 442, CW1 219), conveying a sense of wildness and freedom, as well as violence. See also Warwick Gould, “Afterword: The Centaur and the Daimon,” *YA21* (2018): 312–13.
- 244 Rapallo B, NLI 13,579, [33v]; see above, p. 122.
- 245 Rapallo A, NLI 13,578, [22r], page numbered 17.

## APPENDIX

## TABULAR SUMMARIES

The following tables give a listing of the notebooks' leaves by:

1. **Leaf number.**
2. A **brief description**, indicating the corresponding work.
3. A summary of the **title** or the **section** number.
4. The **page number** as given by Yeats.
5. The first uncanceled line(s) of **text** (canceled text is included where there is no uncanceled text).
6. **Notes** give points of physical description, including pages which are canceled *in toto*, and indicate if the page includes a date.
7. The final column records where **published** transcriptions or final versions appear.

Please note:

- **Blank pages** are included, giving both recto and verso.
- Evidently **missing pages** are also included (with a single leaf number). Following restoration, most of these are now indicated by stubs of Japanese paper used to fix the counterparts on the other side of the stitching.
- Pages added at the beginning and end of the book during the rebinding process are indicated but not counted.

I am extremely grateful to Jack Quin for his help in checking the physical copy of the notebooks at the National Library of Ireland at a time when travel was impossible, and for helping to ensure the accuracy of this table and the details of the essay.

## TABULAR SUMMARY 1: RAPALLO NOTEBOOK A (NLI 13,578)

*Note:* in addition to the standard *IYS* abbreviations (see [https://tigerprints.clemson.edu/iys/iys\\_abbreviations.html](https://tigerprints.clemson.edu/iys/iys_abbreviations.html)), the following abbreviations are used below: *PD1930* = *Pages from a Diary Written in Nineteen Hundred and Thirty* (Dublin: Cuala, 1944); *UP2* = *Uncollected Prose by W. B. Yeats*, ed. John P. Frayne and Colton Johnson, vol. 2 (New York: Columbia University Press, 1976); *WPQ* = Curtis Bradford, *W. B. Yeats: The Writing of "The Player Queen"* (DeKalb: Northern Illinois University Press, 1977).

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
Cover	Patterned	Marked "D"				
Inside	Patterned					
0	Flyleaf/ endpaper			papers added in restoration		
0	Rebinding					
1r	[Title]	Marked "A"	—	A		
1v	Contents	Contents (notes on Plotinus)		<i>Contents Great Year (final version) 20 pages</i>		
2r	Notes	[MacKenna Plotinus IV- Fifth Ennead]	—	<i>Plot IV p 10 top of intellect symbolized by [circle] sensation by line</i>		
2v	[Blank]					
3r	[Blank]					
3v	[Blank]					
4r	A <i>Vision</i> material	Great Year   I	1	<i>The Great Year   I   To the time when Marius sat at home planning a sedition that began the . . .</i>		cf. AVB 243–45, CW14 177–79
4v	[Blank]					
5r	A <i>Vision</i> material	[\$I cont.]	2	<i>interpreting oracles had thought of announcing in the Senate House that . . .</i>		(cf. also notes to <i>The Resurrec- tion</i> )
5v	Text to insert opposite			<i>at some star, that marks the transition from the constellation . . .</i>		
6r	A <i>Vision</i> material	[\$I cont.]	3	<i>&amp; Virgil goden [sic] age needed a longer gestation.</i>		
6v	[Blank]					
7r	A <i>Vision</i> material	[H] II	4	<i>II   It is upon Annus Platonicus that my instructors have founded their . . .</i>		

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
7v	[Blank]					cf. AVB
8r	A <i>Vision</i> material	[\$II cont.] III	5	<i>In [gap] instance a writer of the time of Marcus Aurelius translated by . . .</i>		243–45, CW14 177–79  (cf. also notes to <i>The Resurrec- tion</i> )
8v	[Blank]					
9r	A <i>Vision</i> material	IV	6	<i>IV   The circle of twenty six thousand years is for one half the Great Wheel . . .</i>	Lower part (2 tables) all cancelled	
9v	[Blank]					
10r	A <i>Vision</i> material	[\$IV cont.]	—	<i>Phase 15 Phases 16.17.18 Phases</i>	All cancelled (tables)	
10v	Calculations, cancelled			<i>Stet [for cancelled para. opposite]</i>		
11r	A <i>Vision</i> material	[\$IV cont.]	7	<i>The months run as follows The first month coincides with phase 15 mid spring</i>		
11v	Cont. from previous recto & cancelled start to \$V & text to insert opposite			<i>between phase 18 &amp; phase 19 it will reach the climax of the next movement . . .</i>		
12r	A <i>Vision</i> material	V	8	<i>V   We have four symbols of change, the double cone, the wheel formed . . .</i>		
12v	[Blank]					
13r	A <i>Vision</i> material	[\$V cont.]	9	<i>It is the contrary of the lunar &amp; subjective Hourglass figure; expands . . .</i>		
13v	[Blank]					
14r	A <i>Vision</i> material	[\$V cont.] VI	10	<i>The widest part is the <u>Celestial Body</u> or rather the whole cone is <u>Celestial Body</u></i>		
14v	Text to insert opposite			<i>In the diamond there is only one gyre, because primary thought, needs . . .</i>		

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
15r	A <i>Vision</i> material	[§VI cont.]	11	At Phase 15 they coincide — <i>Spirit</i> & <i>Husk</i> at one end Celestial Body & . . .		
15v	Substitute text, start §VII & text to insert opposite & stet for text opposite			<del>VH   But a civilization belong to its Husk (or Will) to its phase . . .</del>	All cancelled	
16r	A <i>Vision</i> material	VH	—	<del>VH   If we take the halves of each symbol nearest <i>Husk</i> &amp; <i>Spirit</i> . . .</del>	All cancelled	
16v	Substitute text & text to insert opposite			<i>But each civilization, or period of 2200 years, belongs to its phase to its Husk . . .</i>		
17r	A <i>Vision</i> material	[VH cont.] VII	12	<del>VH VII   So far I have considered the wheel of the Great Year as if its . . .</del>		
17v	Text to insert opposite			<i>drama renewed, the Heraclitean antythesis rediscovered, Hegel &amp; Karl . . .</i>		
18r	A <i>Vision</i> material	[§VII cont.]	13	<i>can be drawn through all four faculties [diagram] I have shaded the cone, which . . .</i>		
18v	Diagram			<i>[intersecting triangles]</i>		
19r	A <i>Vision</i> material	[§VII cont.]	14	<i>When religious thought refuses to be <u>Mask</u> &amp; <u>Body of Fate</u> when it insists . . .</i>		cf. AVB 256, CW14 187
19v	Text to insert opposite			<i>But even were it possible I would not follow beyond the range of concrete. . .</i>		
20r	A <i>Vision</i> material	[§VII cont.] VIII	15	<i>cones for period, where the Faculties of some larger cone fall, as I am told . . .</i>		
20v	[Blank]					
21r	A <i>Vision</i> material	IX	16	<del>VH IX   The diagrams frequently make each of these months a half . . .</del>		
21v	[Blank]					
22r	A <i>Vision</i> material	X	17	<i>X   I reconstruct the wheel of the twenty eight incarnations till it . . .</i>		cf. AVB 202, 248, CW14 149, 181

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
22v	Text to insert opposite			<i>a point that remains fixed like the ascend of the indidual horoscope</i>		cf. AVB 253n, CW14 184n
23r	<i>A Vision</i> material	[\$X cont.] XI	18	<i>is now passing from phase 22 to phase 23, but a nation or individual or . . .</i>		
23v	[Blank]					
24r	<i>A Vision</i> material	XII	19	<i>XII   They tell me that the primary revelation comes soon after the . . .</i>		
24v	Text to insert opposite			<i>great nameless mountains, cataracts falls through cloud into cloud an . . .</i>		
25r	<i>A Vision</i> material	[\$XII cont.]	20	<i>When Christianity lost its first character when ecclesiastics became . . .</i>	Dated "Nov 1928"	
25v	[Blank]					
26r	? <i>A Vision</i> material	[?cont.]	—	<i>Plotinus in Samkara, but a Plotinus in Sankara its Plotinus . . .</i>	All cancelled	
26v	[Blank]					
27r	[Blank]					
27v	[Blank]					
28r	[Blank]					
28v	[Blank]					
29r	[Blank]					
29v	[Blank]					
30r	[Blank]					
30v	Text to insert opposite			<i>Had Prof Trench made I would understand for he is as Ruskin said . . .</i>		cf. CW10 211–13; UP2 477–80
31r	Article	The Censorship & St Thomas Acquinas I, II	1	<i>The Censorship &amp; St Thomas Aquinas.   I   "The Censorship of Publications Bill" declares in its preliminary section that "the word . . .</i>		
31v	Text to insert opposite			<i>Nobody can stray into that little Byzantine chappel at Palermo . . .</i>		
32r	Article	[\$II cont.] III	—	<i>For centuries Byzantium, &amp; Platonic Theology had dominated the thought . . .</i>		



## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
32v	Text to insert opposite			<i>a corresponding change in technique [?evolved] here to [?imagine] her not . . .</i>		cf. CW10 211–13; UP2 477–80
33r	Article	[§III cont.] III [=IV]	2	<i>As if liberated from a conviction that only ideas were real, from the time of . . .</i>		
33v	[Blank]					
34r	[Blank]					
34v	[Blank]					
35r	[Blank]					
35v	[Blank]					
36r	[Blank]					
36v	[Blank]					
37r	[Blank]					
37v	Text to insert opposite			<i>In obedience to their will <del>I remain a dramatist</del> and if I define a thing</i>	All cancelled	
38	<i>Missing leaf</i>					
39r	A <i>Vision</i> material	[First Things] [§II cont.] III	2	<i>angry &amp; said that each is perfect. I did not dare to ask why if each be perfect . . .</i>	ff. 39–44 were loose (see Harvard microfilm)	
39v	[Blank]					
40r	A <i>Vision</i> material	[§III cont.] IV	3	<i>and its desire is expressed by a vortex or gyre. Though the gyre always touches . . .</i>		
40v	Text to insert opposite			<i>that the Ought is unimpeded or unified emotion—Beauty—the Known thought . . .</i>		
41r	A <i>Vision</i> material	[§IV cont.]	4	<i>Time or subject [diagram cone] Space or object The mind only gathers it self up into it self by something that resists nor can . . .</i>		
41v	[Blank]					
42r	A <i>Vision</i> material	[§IV cont.] IV [bis]	5	<i>as they come war retires to the extreme boundary. . . . in proportion as it runs out a soft immortal stream of boundless . . .</i>		

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
42v	[Blank]					
43r	A <i>Vision</i> material	[\$IV bis cont.] V	6	<i>by fire when the expanding gyre of Love escapes in its turn, &amp; its Vernal . . .</i>		
43v	[Blank]					
44r	A <i>Vision</i> material	[\$V cont.]	7	<i>[diagram intersecting triangles] We have therefore four gyres AB . CD . . .</i>		
44v	Text to insert opposite			<i>if I did my instructors if he did</i>	All cancelled	
45r	A <i>Vision</i> material	[\$V cont.]	8	<i>When Spirit has reached the narrow end of its cone, &amp; Husk the broad end . . .</i>		
45v	Text to insert opposite			<i>It could not indeed be one did it not play that part, for it is action that . . .</i>		
46r	A <i>Vision</i> material	VI	9	<i>VI   The <u>Husk</u> emanates light that seen when we rub our eyes, that seen . . .</i>		cf. AVB 190-91, CW14 139-40
46v	Text to insert opposite			<i>I repeat familiar speculations to relate what many believe with a forgotten . . .</i>		
47r	A <i>Vision</i> material	[\$VI cont.] VII VIII	10	<i>Because no tint &amp; shade, no quality, can exist without a surface, though it . . .</i>		
47v	[Blank]					
48r	A <i>Vision</i> material	[\$VIII cont.]	11	<i>and behind the picture only, behind fruit or tiger but behind all their . . .</i>		cf. <i>The Cat and the Moon</i>
48v	Text to insert opposite			<i>At midwinter Christ is born Christs Annunciation is in spring &amp; . . .</i>	All cancelled	cf. CW13 133; CW14 156
49r	A <i>Vision</i> material	IX	12	<i>IX   When the Four Principles are one in the daimon there is no greater or . . .</i>		
49v	A <i>Vision</i> material	[Cont.] X		<del>X   At midwinter Christ is born, at midsummer St John;</del>	All cancelled	cf. CW13 133; CW14 156

## RAPALLO NOTEBOOK A (NLI 13,578)

Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
50	[Page stub]					
51	[Page stub]					
52	[Page stub]					
53	[Page stub]					
54	[Page stub]					
55	[Page stub]					
56	[Page stub]					
57	[Page stub]					
58r	Play	<i>Player Queen</i>	1	<i>Player Queen   corrections for sake of dancers   Page 403</i>	Page nos. are those of <i>US Plays in Prose and Verse</i> (1924)	WPQ “Draft 32” 447–51 Transcribed (without cancelled text) WPQ 447–48
58v	Text to insert opposite			<i>1 P   It is of me that they are</i>		WPQ 448
59r	Play	[Cont.] Page 407	2	<i>but no no step I will . . . Yet what do I care who it is</i>		WPQ 448
59v	[Blank]					
60r	Play	[Cont.]	3	<i>in the old Play the Burning of Troy</i>	All cancelled	
60v	[Blank]					
61r	Play	[Cont.] page 409 & 410	4	<i>page 409   “delete cloak of Noah</i>		WPQ 449
61v	Play	[Cont.]		<i>cast him beyond the border</i>		WPQ 449
62r	Play	[Cont.]	5	<i>Player Queen   Yes let all be banished</i>		
62v	Text to insert opposite			<i>P.Q.   Let them well rewarded</i>		WPQ 449–50
63r	Play	[Cont.]	6	<del><i>Look</i></del> <i>It fits me as if . . . I am told she was such a woman</i>		WPQ 450
63v	Substitute text & text to insert opposite			<i>Milles &amp; Maestrovic the famous Servian sculptor &amp; medalist</i>		
64r	Article	Editorial [Essay on coinage]	1	<i>Editorial   What advice should we give the government . . .</i>		cf. CW6 166–71
64v	Substitute text & text to insert opposite			<i>for Charles Ricketts had recommended Carline, we selected on the . . .</i>		

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Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
65r	Article	[\$I cont.] II	2	<i>but after some hesitation for Charles Ricketts, &amp; the secretary of the school . . .</i>		cf. CW6 166–71
65v	Insert			<i>quote Blake</i>		
66r	Article	[\$II cont.]	3	<i>as the deputy master of the mint has commended, a precaution which . . .</i>		cf. CW10 214–18; UP2 480–85
66v	Text to substitute opposite			<i>The other night I woke with a sense of well being of recovered health &amp; vigour.</i>		
67r	Article	“The Irish Censorship” I	1	<i>The Irish Censorship   I</i>	All cancelled	
67v	Text to insert opposite			<i>some of these ecclesiastics are of an incredible ignorance</i>		
68r	Article	[\$I cont.] II	2	<i>upon them . . . by ecclesiastics who shy at the modern world as horses in my . . .</i>		
68v	Text to insert opposite			<i>&amp; under this section “The Spectator” “The Nation” “The New Statesman” . . .</i>		
69r	Article	[\$II cont.] HH IV	3	<i>subject for judgment book or periodical. These five persons must then say . . .</i>		
69v	Text to insert opposite			<i>Though it was almost inevitable that the one remaining Catholic [?county] . . .</i>		
70r	Article	[\$IV cont.]	4	<i>are right who say that in a hundred years the population will overtake . . .</i>		
70v	Substitute text & text to insert opposite			<i>permits him to exclude such works as the Origin of Species, Mr Marxs . . .</i>		
71r	Article	III	6	<i>III   This bill, if it becomes law will give one man, the Minister of Justice . . .</i>		
71v	Substitute text & text to insert opposite			<i>Neither the government, nor the comission on which the bill based, nor . . .</i>		

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Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
72r	Article	[§III cont.]	7	<i>But in legislation intentions are nothing &amp; the letter of the law is everything.</i>		cf. CW10 214–18; UP2 480–85
72v	Substitute text & text to insert opposite			<i>an educated press, &amp; a [?better] understanding among creative writers . . .</i>		
73r	Article	V	8	<i>V   The fanatics, who hold trains are no doubt influenced in some sense . . .</i>		
73v	[Blank]					
74r	Notes	VI [1 line cancelled] [notes on kalpas]	—	<i>VI   <del>Yet I am not such that I would have them</del>   Indian ages of world</i>	Loose leaf; at end of vol. in Harvard microfilm	
74v	[Notes on kalpas etc.]			<i>A manvantara of which 14 = Kalpa</i>		
75r	Article	[§V cont.] VI	9	<i>There is no remedy but better education, &amp; taste for reading, &amp; enough mature . . .</i>		cf. CW10 217–18; UP2 484–85
75v	[Blank]					
76r	Article	[§VI cont.]	10	<i>The power to create great character, or possess cannot long survive the certainty . . .</i>	Signed “W B Yeats”	
76v	[Blank]					
77r	[Draft letter]	[Letter in reply to Miss H (on Wagner)]	—	<i>Dear Sr   Miss Horniman is quite right to say that Wagner got part of the . . .</i>		cf. CLInteLex 5176; UP2 485–86
77v	[Blank]					
78r	Note for article	[Note from essay on coinage]	—	<i>Mestrovic was in Checko-Slovakia &amp; one letter went astray. He made one . . .</i>		cf. CW6 297n10
78v	[Blank]					
79r	Diary	Diary (Oct 20 continued)	—	<i>Diary (Oct 20 continued)   . . . Dogmatic protestantism. Much of the emotional energy in our civil war . . .</i>	Diary of 1930	PD1930 56–57; Ex 338–39

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Folio	Description	Title/ Content	WBY p. no.	First line of page (uncancelled)	Note	Pub.
79v	[Blank]					
80r	[Blank]					
80v	[Blank]					
81r	[Blank]					
81v	[Blank]					
82r	[Blank]					
82v	[Blank]					
83r	[Blank]					
83v	[Blank]					
84r	[Blank]					
84v	[Blank]					
85r	[Blank]					
85v	[Blank]					
86r	[Blank]					
86v	[Blank]					
87r	[Blank]					
87v	[Blank]					
88r	[Blank]					
88v	[Blank]					
89r	[Blank]					
89v	[Blank]					
90r	[Blank]					
90v	[Blank]					
91r	[Blank]					
91v	[Blank]					
92r	[Blank]					
92v	[Blank]					
93r	[Blank]					
93v	[Blank]					
94r	[Blank]					
94v	[Blank]					
95r	[Blank]					
95v	[Blank]					
0	Binding					
0	Flyleaf/ endpaper					
Inside	Patterned	[Conservation summary]				
Cover	Patterned					



**Tabular Summary: Rapallo Notebook B (NLI 13,579)**

*Note:* in addition to the standard *IYS* abbreviations (see [https://tigerprints.clemson.edu/iys/iys\\_abbreviations.html](https://tigerprints.clemson.edu/iys/iys_abbreviations.html)), the following abbreviation is used below: *PEP* = *A Packet for Ezra Pound* (Dublin: Cuala, 1929).

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
Cover	Patterned			Finished, Oct 9,   1928		
Inside	Patterned					
0	Flyleaf/ endpaper			Papers added in restoration		
0	Rebinding					
1r			—	<i>B   Prose   ?Siris</i>		
1v	Contents		—	<i>Contents</i> <i>Notes on Rapallo</i> <i>Rapallo in Spring 9 pages</i> <i>First 4 to be used</i>		
2r	Rapallo in Spring/ <i>PEP</i>	I	1	<i>Siris Rapallo in Spring</i>		cf. <i>PEP</i> 1–5, AVB 3–6, CW14 3–6
2v	Revisions for insertion on opposite page	II		<i>Foot note –</i> <i>Mr Wyndham Lewis</i>		
3r	Rapallo in Spring/ <i>PEP</i>		2	<i>I shall not lack conversation,</i> <i>for Ezra Pound a man with</i> <i>whom I should quarell more</i> <i>than with anybody . . .</i>		
3v	Text to insert opposite			<i>To explain, a structure that</i> <i>is musical or perhaps one</i> <i>should say . . .</i>		
4r	Rapallo in Spring/ <i>PEP</i>	[\$II cont.] III	3	<i>ABCDJ then JKLM &amp; then</i> <i>each set of letters reflected,</i> <i>&amp; then ABCD . . .</i>		
4v	Text to insert opposite			<i>He no knows their all their</i> <i>histories. That fat grey cat</i> <i>is the an hotel . . .</i>		
5r	Rapallo in Spring/ <i>PEP</i>	[\$III cont.] IV	4	<i>seeking expression without</i> <i>ornament or emphasis not</i> <i>inherent in the . . .</i>		
5v	Text to insert opposite			<i>I was accustomed to</i> <i>compare such poetry with</i> <i>that painting . . .</i>		
6r	Rapallo in Spring/ <i>PEP</i>	[\$IV cont.] V	5	<i>confounding all together</i> <i>in his powerful invented</i> <i>symbols &amp; metaphor</i>	All cancelled	
6v	[Blank]					

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
7r	Rapallo in Spring/PEP	[\$IV cont.]	6	<i>A friend tells me that Cezanne deduced his art from certain passages in Balzac <u>Chef D'oeuvre</u> <u>Inconnu</u></i>		
7v	[Blank]					
8r	Rapallo in Spring/PEP	V	7	<i>In the sixteen[th] &amp; seven[teen]th centuries imagination recovered its autonomy</i>		
8v	[Blank]					
9r	Rapallo in Spring/PEP	[\$V cont.]	8	<i>As we talked <u>dreams</u> of my youth return to me, &amp; I remembered . . .</i>		
9v	[Blank]					
10r	Rapallo in Spring/PEP		9	<i>all promising rest from the self creating all creating soul . . .</i>		
10v	Text to insert opposite	I		<i>I   This book would be different if it had not come from those, who claim to have died many times . . .</i>		
11r	A <i>Vision</i> material	I	1	<i>First things II I begin with the daimon &amp; of the daimon I know little, but content . . .</i>		
11v	Text to insert opposite			<i>At first the daimon knows all other daimons within itself as separate . . .</i>	All or most cancelled	
12	Page removed					
13	Stub			<i>a   one   exis   to. . .</i>		
14	Page removed					
15r	A <i>Vision</i> material	III	2	<i>III A line is movemnt without extension . . .</i>		
15v	Text to insert opposite			<i>But the mind has two movements one into an imagined space within it self</i>	Cancelled but "stet"	
16r	A <i>Vision</i> material	[\$III cont.]	3	<i>perpetually gives way a mere limit, but creates itself through continual conflict or finds its object through . . .</i>		

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
16v	A Vision material	III IV	4	IV <i>At roots of all most all that I have to say is pchological truth which I cannot prove by abstract exposition . . .</i>		
17r	A Vision material	[?IV]	6	<i>to first devide it into Four Principles, which elaborate &amp; are the creation of natural things.  V  The devide into War &amp; Love is too simple . . .</i>	All cancelled	
17v	Text to insert on previous page		5	<i>insert at top of previous page In the shaded cone, which are called Spirit &amp; Celestial Body . . .</i>		
18r	A Vision material		7	<del><i>with substance, cause &amp; effect,</i></del>	All cancelled	
18v	Text to insert opposite		8 9	<i>When Spirit &amp; Celestial Body are united in contemplation . . .</i>		
19r	A Vision material	VII	10	<i>When we are in Spirit &amp; Celestial Body whether in meditation or the in the purification state . . .</i>		
19v	Notes for opposite			<i>*1 The Double vortex is the year . . .</i>		
20r	A Vision material	VIII	11	<i>define Fate as all things determined from without &amp; describe it as Daimon</i>		
20v	Text to insert opposite (i.e., 22r)			<i>Nature, where the subjective experience of the diamon— mirror of all daimons— are reflected as all animate &amp; incarnate bodies</i>	Arrows connect 20v to 22r, so postdate removal of leaf 21	
21	Page removed					
22r	A Vision material	V	6	V <i>In the gyre or cone of Husk &amp; Passionate Body is light phisical light</i>		
22v	Text to insert opposite		6.a	<i>the source of the light, which reveals that being as in a mirror . . .</i>		
23r	A Vision material	VI	7	VI <i>It is comestary [sic] to deny or affirm a substratum behind sensation . . .</i>	Much cancelled	

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
23v	Text to insert?			<i>Therefore Husk too it had separate shape . . .</i>	Cancelled	
24r	A Vision material	[\$VI cont.]	6 8	<i>Passionate Body and Celestial Body exceeds human emotion &amp; human intellect alike. . . . (for 9, 10 Etc see some pages back)</i>		
24v	Text to insert opposite			<i>No moment of the light is the same as any other, &amp; the Spirit seeks to . . .</i>		
25r	A Vision material	∞∞∞ IX	12	<i>The Principles show what ever? is its own evidence, [?all this] is born . . .</i>	All cancelled	
25v	Text to insert			<i>Husk from birth to death, living events in the order of time, finds . . .</i>		
26r	A Vision material	IX	9	<i>The Principles show what is visable to sense necessary of thought, all . . .</i>	Much cancelled	
26v	?Text to insert	at head of Chap III		<i>at head of Chap III Between this symbol &amp; the next given by my instructors, the double vortex. . . .</i>		
27r	A Vision material		—	<i>when we substitute discursive mind argument &amp; silogism, classification. . .</i>	All cancelled	
27v	Sentences to insert opposite			<i>Principles alone cannot distinguish between fact &amp; hallucination . . .</i>		
28r	A Vision material		10	<i>Husk gives way to Will, in all that is done to prolong our existence . . .</i>		
28v	Text to insert opposite	[X]		<i>[?Morality] is the submission of our Will &amp; Creative Mind to the body of . . .</i>		
29r	A Vision material		—	<i>Spirit &amp; Celestial are alive, intellect masculine, Husk &amp; Passionate . . .</i>	Upper part all cancelled	
29v	Diagram to insert			[3 diagrams of double cones (all but central one cancelled)]		
30r	A Vision material	X	11	<i>The Four Principles include in the the [sic] Double Vortex the figure . . .</i>		

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
30v	Sentence to insert			<i>after each complete year or month of the faculties, there is the change . . .</i>		
31r	<i>A Vision</i> material	[\$X cont.] XI	12	<i>are human life alone when united to Husk &amp; Passionate Body, are &amp; . . .</i>		
31v	Text to insert			<i>We can represent man &amp; woman so opposed as part of the same vortex . . .</i>		
32r	<i>A Vision</i> material	[\$XI cont.]	13	<i>Each however is antithetical to itself, &amp; sees the other as its object &amp; . . .</i>		
32v	Text to insert			<i>The God, "boundless love" the universal self is always . . .</i>		
33r	<i>A Vision</i> material	[\$XI cont.] XII	14	<i>Coventry Patmore called St John "natural love" &amp; . . .</i>		
33v	Text to insert			<i>At first we are subject to Destiny, or Passionate Body, to Fate or . . .</i>		
34r	<i>A Vision</i> material	[\$XII cont.] XIII	15	<i>an ideal history, determined by the nature of the mind alone, and I . . .</i>	Dated "March 1928"	
34v	Text to add			<i>I am a dramatist &amp; symbolist, &amp; often content with such definition. . . .</i>		
35r	<i>A Vision</i> material			<i>Religio Poetae   Book H   I. The Great Wheel   The double vortex of Heraclitus was too simple, we . . .</i>	All cancelled	
35v	[Blank]					
36r	<i>A Vision</i> material		1	<i>Siris   a Foundation   Book II   I. The Great Wheel   When my instructors began, I was taught to . . .</i>		
36v	[Blank]					
37r	<i>A Vision</i> material		2	<i>A Foundation   I   This book would be different   &amp; PB, Will &amp; Mask moves from left to right &amp; Spirit . . .</i>		
37v	[Blank]					
38r	<i>A Vision</i> material			<i>When for many weeks, after   when my instructors first taught me, they</i>	All cancelled	
38v	Text to substitute			<i>(I) Introduction. I have used hitherto the double cone &amp; four gyres . . .</i>		

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
39r	<i>A Vision</i> material		3	<i>I. Introduction   The Great Wheel is a circle of 28 lunar phases or of 27 phases and a moonless night . . .</i>		
39v	Text to substitute			<i>the cone of objective life &amp; it lives in the same degree for Creative Mind</i>		
40r	<i>A Vision</i> material		4	<i>When I wrote my second Book as it was for the first edition of this book . . .</i>		
40v	[Blank]					
41r	<i>A Vision</i> material		5	<i>I wrote this book in my first excitement when it seemed that I . . .</i>		
41v	[Blank]					
42r	<i>A Vision</i> material		6	<i>So far as this second book is concerned the Great Wheel is the 28 types of incarnation, that are one . . .</i>	Cancelled text contains date: May 1928	
42v	[Blank]					
43r	<i>A Vision</i> material		7	<i>&amp; the moment of this possible attainment "could in found . . .</i>	May 1928	
43v	Notes, referring to AVA			[diagram of cones] <i>Page 12   line 6   put "picturesque" before "method". full stop after . . .</i>		
44r	Notes, referring to AVA		7	<i>Page 14   line 3   after subjective read I understand by the word . . .</i>		
44v	[Blank]					
45	Page removed?					
46	Page removed?					
47	Page removed?					
48r	<i>Vision</i> material	II	8	<i>H. In the Great Wheel there are alternate of Primary &amp; Antithetical</i>	All cancelled	
48v	[Almost blank]			[triangle]		
49r	<i>A Vision</i> material			<i>the religious life contracts into a point, &amp; begins to expand once more</i>	All cancelled	
49v	[Blank]					
50r	<i>A Vision</i> material			<i>such a symbol would show at the birth of Christ the greatest . . .</i>	All cancelled	
50v	[Blank]					



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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
51r	<i>A Vision</i> material			(H.) " <i>By common custom</i> " <i>Cicero wrote in the Dream</i> <i>of Scipio "men . . .</i>	All cancelled	
51v	Text to insert opposite			<i>and foretold the future of</i> <i>civilization believing their</i> <i>mind made &amp; not . . .</i>		
52r	<i>A Vision</i> material		1	<i>II. I do not know all that</i> <i>was in my instructors mind</i> <i>when they decided . . .</i>		
52v	Text to insert opposite			<i>an abstract ideal is e</i> <i>*I do not know when the</i> <i>map was . . .</i>		
53r	<i>A Vision</i> material		2	<i>Their Great Year starts</i> <i>where the Fishes of the star</i> <i>map touch the . . .</i>		
53v	[Blank]					
54r	<i>A Vision</i> material	HH III	3	<i>An ideal separated from</i> <i>its opposite is lyrical &amp; its</i> <i>phantastic imobility . . .</i>		
54v	Text to insert opposite			<i>Phase 1, mid autumn, Solar</i> <i>West</i> <i>[Libra] begins at central</i> <i>point</i>		
55r	<i>A Vision</i> material		4	<i>The following is the table of</i> <i>the months, &amp; of the solar</i> <i>signs—I leave . . .</i>		
55v	Text to insert opposite			<i>The Faculties have</i> <i>overpowered the Principles</i> <i>as all are out of phase</i>	All cancelled	
56r	<i>A Vision</i> material		5	<i>Phases 23.24.25</i> <i>[Leo] " " "</i> <i>Phases 26.27.28</i> <i>[Virgo] " " "</i>	Cancelled after first two lines	
56v	Text to insert opposite			<i>It is as it were the</i> <i>astrological horoscope of a</i> <i>spiritual . . .</i>		
57r	<i>A Vision</i> material		6	<i>The Great Year began with</i> <i>Husk in the middle of</i> <i>phase Fifteen and . . .</i>		
57v	Text to insert opposite			<i>Our civilizations must</i> <i>move through the moment</i> <i>of greatest intectual . . .</i>	All cancelled	
58r	<i>A Vision</i> material		7	<i>the world was therefore at</i> <i>phase 15, or rather between</i> <i>phases 14 &amp; 16 . . .</i>		

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
58v	Text to insert opposite			<i>The early Christians had some similar thought when they alloted . . .</i>	All cancelled	
59r	<i>A Vision material</i>		8	<i>Early Christian They face one another again as early Christian . . .</i>	All cancelled	
59v	[Blank]					
60r	<i>A Vision material</i>		—	<i>I am puzzled by a symbolism which Patmore must have though that of . . .</i>	All cancelled	
60v	Text to insert opposite			<i>We are now all but through one twelvth part and as the signs and . . .</i>	All cancelled	
61r	<i>A Vision material</i>		8	<i>Hitherto we have had three symbols of change that of the double cone . . .</i>		
61v	Text to insert opposite			[diagrams] <i>The antithetical life passes [?away] into its object, &amp; is [?loss from] it . . .</i>		
62r	<i>A Vision material</i>		9	<i>The other is in a diamond shaped figure which passess through the . . .</i>		
62v	Text to insert opposite			<i>We can can consider half cone as containing [?our one] gyre that of . . .</i>		
63r	<i>A Vision material</i>		10	<i>Sometimes the documents from which this book is made represent the . . .</i>		
63v	Text to insert opposite			<i>Will &amp; CM now make their cone constitute secular or political . . .</i>		
64r	<i>A Vision material</i>		11	<i>the cones drawn between Husk and Body of Fate &amp; contain both the . . .</i>		
64v	[Blank]					
65r	<i>A Vision material</i>		12	<i>of this shaded cone. As antithetical life, Particular &amp; Universal Self . . .</i>		
65v	Text to insert opposite			<i>It was a long time before I understood the line with the four . . .</i>		
66r	<i>A Vision material</i>		13	<i>tenth century or greatest expansion, while the gyre of civilization had . . .</i>		

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
66v	Notes (for a talk/lecture?)			? <i>Materlinck</i> do not touch me ?what about Lang, Etc.		
67r	A <i>Vision</i> material		14	the date upon the line fell into the places of its Four Faculties		
67v	[Almost blank]			<i>[when] [would return]</i>		
68r	A <i>Vision</i> material	III	15	I reconstruct the wheel of incarnations but it . . .		
68v	Text to insert opposite			In pure "sequence[""] there is no "allusion" all is from the whole & . . .		
69r	A <i>Vision</i> material		16	of number to a work of art, because in the work of art each separate . . .		
69v	[Blank]					
70r	A <i>Vision</i> material		17	I do not know when the wheel which has Christian history for the first . . .		
70v	[Blank]					
71r	A <i>Vision</i> material		18	I have left what follows, except for the change of Fountain into . . .		
71v	Line to insert			360 days of a hundred years apiece		
72r	A <i>Vision</i> material		19	insert at A What Great Year was coming to an end. An Etruscan cycle of some . . .		
72v	[Blank]					
73r	A <i>Vision</i> material		20	writers usually attributed to the first & second centuries, & [?one knows] . . .		
73v	[Blank]					
74r	A <i>Vision</i> material		21	not [?be] spoken from exact knowledge, or any other knowledge . . .		
74v	[Blank]					
75r	[Blank]					
75v	[Blank]					
76r	A <i>Vision</i> material	I	1	Soul in Judgement   <del>Life</del> <del>after Death</del>   I   Coventry Patmore thought Da Vinci had a philosophical intention . . .		
76v	[Blank]					

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
77r	<i>A Vision material</i>		2	<i>when in the middle moment between Life and Death it is called back . . .</i>		
77v	[Blank]					
78r	<i>A Vision material</i>		3	<i>before I must once more consider the symbolism of life before passing to . . .</i>	All cancelled	
78v	Text to substitute			<i>Phase 15 &amp; phase 1 are now called <u>Critical Moments</u> &amp; phases or gyres . . .</i>		
79r	<i>A Vision material</i>			<i>the man. In the first moment &amp; before the woman in the second is . . .</i>	All cancelled	
79v	[Blank]					
80r	<i>A Vision material</i>			<i>If I place it upon the great wheel itslef a gyre in a greater cone, &amp; . . .</i>	All cancelled	
80v	[Blank]					
81r	<i>A Vision material</i>			<i>At this moment the soul, which might be dragged from historic phase</i>	All cancelled	
81v	[Blank]					
82r	<i>A Vision material</i>	II	3	<i>The Wheel of the Incarnations, has the same geometric structure as . . .</i>		
82v	[Blank]					
83r	<i>A Vision material</i>		4	<i>and we consider the movements of the Faculties round the circle as . . .</i>		
83v	[Blank]					
84r	<i>A Vision material</i>		5	<i>fortnight to the dark; . . . The 13th sphere is the present dwelling place . . .</i>		
84v	Cancelled note			<i>Each equinox or equinoctial sign has [?at the] first has the side of . . .</i>	All cancelled	
85r	<i>A Vision material</i>		6	<i>When the gyre of Spirit moving from right to left is at [Libra] of shaded . . .</i>		
85v	[Blank]					
86r	<i>A Vision material</i>	III	7	<i>[?arrow] that Anne cone is at phase 16 of Creative Mind &amp; Michael . . .</i>	All cancelled	
86v	[Blank]					

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Folio	Description	Title/ section	WBY p. no.	First line of page (uncancelled)	Note	Pub.
87r	<i>A Vision</i> material		7	<i>That the Principles contain in their complete movement life as the . . .</i>		
87v	[Blank]					
88r	<i>A Vision</i> material	IV	8	<i>St John of Cross had the same thought when he said . . .</i>		
88v	[Blank]					
89r	<i>A Vision</i> material		9	<i>haunting the place where they had lived that fill the poetry &amp; prose . . .</i>		
89v	Text to insert			<i>Even while we live, the more our state aproximates to phase 15 . . .</i>		
90r	<i>A Vision</i> material		10	<i>at "the opening of the Tinctures" it seeks a reverse past experience . . .</i>		
90v	[Blank]					
91r	<i>PEP/A Vision</i> material		1	<i>Introduction   I   The other day Lady Gregory said to me "you are a much better educated man than . . .</i>		cf. PEP 11–25, AVB 8–19, CW14 7–14
91v	Text to insert			<i>as a little later almost all communication took place in that . . .</i>		
92r	<i>PEP/A Vision</i> material		2	<i>My wife bored &amp; fatigued by the almost daily task I think &amp; talking . . .</i>		
92v	[Blank]					
93r	<i>PEP/A Vision</i> material		3	<i>upon the interaction of two cones, &amp; . . . Just when I was interested in . . .</i>		
93v	Text to insert			<i>was never adequately ex- plained, for the explanation in Book IV leaves . . .</i>		
94r	<i>PEP/A Vision</i> material		4	<i>two or three of the principal Platonic dialogues I know no philosophy . . .</i>		
94v	Text to insert			<i>was he was constrained by a drama which was part of the conditions . . .</i>		
95r	<i>PEP/A Vision</i> material	IV	5	<i>Whether my question has to be asked before his own mind cleared or if he . . .</i>		
95v	Text to insert			<i>I noticed that their sweet smells came more often when we were passing . . .</i>		

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96r	PEP/A Vision material		6	<i>was sometimes shown approval for something said or thought as when . . .</i>		cf. PEP 11–25, AVB 8–19, CW14 7–14
96v	Text to insert	V		<i>V   When I prepared for publication the first confused incomplete . . .</i>		
97r	PEP/A Vision material	[V] VI	7	<i>though I had mastered nothing but the 28 phases, &amp; the general ideas . . .</i>		
97v	[Blank]					
98r	PEP/A Vision material		8	<i>soldier, who had a little later to turn his own house in fort told me that . . .</i>		
98v	[Blank]					
99r	PEP/A Vision material	VII	9	<i>I might have read for two or three more years but for something that . . .</i>		
99v	[Blank]					
100r	PEP/A Vision material		10	<i>&amp; then having locked the door of bedroom lay down upon the edge of . . .</i>		
100v	Text to insert			<i>It was obvious that though he tolerated my philosophical studies . . .</i>		
101r	PEP/A Vision material		11	<i>as my embarrassment was increased by his irritability — from Plato &amp; . . .</i>		
101v	Text to insert opposite			<i>without acquiring meaning, —sometimes she spoke with her own . . .</i>		
102r	PEP/A Vision material	VIII	12	<i>Beginning for account of origin of system   I   A friend said the other . . . After a fortnight of communication made possible they explained . . .</i>		
102v	PEP/A Vision material	IX		<i>given in this book, or rather touched &amp; skimmed for I find I understand . . .</i>		
0	Binding page					
0	Binding page					
Inside	Patterned					
Cover	Patterned					