

August 2023

## Rapallo Notebook C: *A Vision*, Poetry, and Sundry Writings

Wayne K. Chapman

Follow this and additional works at: <https://tigerprints.clemson.edu/iys>

---

### Recommended Citation

Chapman, Wayne K. (2023) "Rapallo Notebook C: *A Vision*, Poetry, and Sundry Writings," *International Yeats Studies*: Vol. 7: Iss. 1, Article 11.

Available at: <https://tigerprints.clemson.edu/iys/vol7/iss1/11>

This Article is brought to you for free and open access by TigerPrints. It has been accepted for inclusion in *International Yeats Studies* by an authorized editor of TigerPrints. For more information, please contact [kokeefe@clemson.edu](mailto:kokeefe@clemson.edu).

## RAPALLO NOTEBOOK C: A VISION, POETRY, AND SUNDRY WRITINGS

Wayne K. Chapman

### 1. INTRODUCTION

This essay continues on the path established by Neil Mann, recently, in *International Yeats Studies*, where his analytical digest “Rapallo Notebooks A and B” appears as the first in a series of articles to outline the contents of Yeats’s several Rapallo notebooks.<sup>1</sup> The present article, like the first one and the two that are projected for later issues, is the product of collaborating scholarship transacted over a number of years.<sup>2</sup> As there are five nominal “Rapallo Notebooks,” designated by letters A to E, this article is about the third notebook, “Rapallo Notebook C.” Although full treatment of notebooks “D” and “E” will come later, they are also incident to discussion when relevant to Rapallo C. Generally speaking, diary entries, notes, and philosophical prose related to *A Vision* 1925 and 1937 are common to all five notebooks. Even so, poems that became part of the lyric sequences of *The Winding Stair* are distinctive in defining Yeats’s principal use of notebooks C and D. Thus, the objective of the essays in this series is to guide the reader along lines of contiguity that exist in the notebooks while remaining true to the principle that manuscripts are artifacts involved in an investigative procedure. They are properties, in this case, curated by the National Library of Ireland, quoted and reproduced with the consent of its Trustees, and authorized by United Agents LLP on behalf of Caitriona Yeats and the W. B. Yeats Estate.<sup>3</sup>

In 1985, when I first encountered the Rapallo notebooks, my favorite book on the poet’s creative process was David R. Clark’s *Yeats at Songs and Choruses* (Amherst: The University of Massachusetts Press, 1983). That beautifully illustrated book sharpened the focus for me with respect to several lyrics Yeats wrote in the late 1920s for *The Winding Stair*. Moreover, Professor Clark’s presence during much of my initiation that summer as an “interpretative”<sup>4</sup> reader of manuscripts was a startling coincidence. As an exemplar, he was a consummate craftsman, a teacher by example with great skill navigating the nebula of archival materials in Dublin at that time, and probably the most gifted paleographic authority on Yeats anywhere.<sup>5</sup> Thomas Parkinson and Jon Stallworthy were my next-favorite idols in this vein, being among the earliest students of Yeats’s poetry to acquire experience working under Mrs. W. B. Yeats’s watchful eye. Poets in their own right, they had perhaps less adroitly than

Clark trawled the manuscripts in quest of Yeatsian luminous matter, secrets of the trade, or “vestiges of creation,” as Parkinson aptly called it.<sup>6</sup> But Clark and Parkinson had won the confidence of the National Library and of Mrs. Yeats, respectively, so that, in the years 1957–1958, Clark worked with staff at the NLI to begin sorting the manuscripts of Yeats’s plays, while Parkinson worked directly with George Yeats at her home to prepare the manuscripts of Yeats’s “later poetry” for the gift she eventually made to the library in 1964. Appropriately, Clark went on to edit *The Plays* (CW2), with his daughter, Rosalind E. Clark (2001). With publication of Parkinson’s *W. B. Yeats: The Later Poetry* in 1964, the NLI adapted its cataloguing system to the organization of the poetry manuscripts—from *Responsibilities* through *Last Poems* (including fragments, miscellaneous, and unpublished material)—which Parkinson had worked out with Mrs. Yeats and left with her in a typescript known as “Parkinson’s list” (NLI 30,214).

This list is in two parts, the first entitled “Loose material (manuscript, typescripts).” Part II gives thumbnail listings (from “a.” to “m.”) of fourteen “Bound manuscript books,” of which items II.g.–k. are correspondent with the five Rapallo notebooks. That segment of “Parkinson’s list” is presented here, with subsequent NLI numbers and accession date italicized in brackets:

- g. “Rapallo” notebook with notation “Diary” on cover. Diary of Thought begun Sept. 23, 1928 in Dublin. Contains many working versions of poems in The Winding Stair. [*Also known as “Rapallo C”; NLI 13,580 in 1964*]
- h. “Rapallo” notebook. Diary begun in Rapallo, 1928. Contains many versions of poems in The Winding Stair, including “Byzantium.” [*Also known as “Rapallo D”; NLI 13,581 in 1964*]
- i. “Rapallo” notebook designated “A” and containing rewritten sections of A Vision. [*Also called “Rapallo A”; NLI 13,578 in 1964*]
- j. “Rapallo” notebook designated “B,” finished Oct. 9, 1928. Almost entirely prose. [*Also called “Rapallo B”; NLI 13,579 in 1964*]
- k. “Rapallo” notebook containing ms of Resurrection, work on A Vision. [*Also known as “Rapallo E”; NLI 13,582 in 1964*]

By 1985, when I reviewed the contents of Rapallo C, NLI 13,580 (or “Parkinson’s list” II.g”), I had the benefit of Clark’s description in *Yeats at Songs and Choruses* (243–44) for its chapter on “Three Things”:

The manuscripts of “Three Things” may be found in [NLI] 13,580, “Rapallo notebook (‘Diary’) finished June or July 1929, containing Diary of Thought, Vision material, Poems (drafts, etc.) from Winding Stair and Words for Music Perhaps, including Cracked Mary (later Crazy Jane) poems”.... This is a notebook bound with a greenish tan paper with a design of large and small

spots with blue flowers with nine white petals in the large spots. The word “Diary” is in black ink in the upper right-hand corner. The book measures 30cm. x 22cm. and contains four signatures of 30cm. x 44cm. paper folded in half and sewn together at the fold. These signatures are in turn sewn together and then the paper cover glued. The binding is now quite loose and torn. The inside of each cardboard cover is covered with the same paper as the outside.

With only Clark’s reference to the Stony Brook archive omitted in the ellipsis (due to later amendments), the description continues for three additional paragraphs of precise observation on missing folios, stubs, the condition of paper (“heavy but cheap pulp paper now turning yellow and brittle”), location of poetry, and the absence of lines, chains, or watermarks. On such matters, the reader is directed to the “Tabular Summary” appended to this article, because, like Rapallo notebooks B and E, Rapallo C was rebound during conservation in December 2005, somewhat altering its original construction.<sup>7</sup> Rapallo notebooks A and E, however, bear evidence of their relation to “Parkinson’s list” in that typed slips have survived in their collation, either tipped in where they happened to lie when rebinding occurred (in February 2006 for Rapallo A), or remaining loose (as in Rapallo E). For example, a cover notice for Rapallo A was typed out by Parkinson to serve the whole notebook as a short summary of its contents. Formerly paper clipped at a prominent location, the notice is now incongruously tipped in (at folio 39r, page “2”), appearing as follows amid materials otherwise related to *A Vision*:<sup>8</sup>

From  
Rapallo Notebook designated “A” (on inside and “D”  
on cover) and containing rewritten sections of  
“A Vision”. (Parkinson’s List II, I)

Contains notes on system including comments on  
THE CAT AND THE MOON, Passages of THE  
PLAYER QUEEN, Prose entitled  
THE IRISH CENSORSHIP, a letter about Wagner.

None of this material may be used  
without the express permission in  
writing of Mrs. W. B. Yeats, 46  
Palmerston Road, Dublin, or of  
her executors.

Similar instances in Rapallo E (overtly relating it to “Parkinson’s List II, K”) will be noted in the final essay of this series. Suffice it to say here that the survival

of Parkinson's typed slips, like those in Rapallo notebooks A and E, are not unknown elsewhere in the Yeats Collection—for example, in NLI 30,336, “Red loose-leaf note book containing a version of *A Full Moon in March* and some prose,” item II.m on “Parkinson's list”—and that labeling with clipped slips almost certainly occurred in notebooks B–D, as well, in 1958, but have since been lost in handling.<sup>9</sup>

## 2. CONTENTS OVERVIEW (SEPTEMBER 1928–JULY 1929)

Although given to diverse purposes and not the only notebooks Yeats acquired in Rapallo, Italy, during the period of their use, between 1928 and 1931, the five manuscript notebooks referred to as the “Rapallo Notebooks” (NLI 13,578–13,582) share differing degrees of distinction as tools used in rewriting *A Vision* (1925). As Neil Mann has said, “it is in fact likely that Rapallo Notebooks A, B, and E were all started in 1928” to that end, “with B being the first, while E had all the early material removed.”<sup>10</sup> Certainly, E was started before notebooks C and D if E had carried the *Vision* material indicated on its cover. Similarly, B contains drafts that predate A and declares on its cover that it was “Finished, Oct. 9, 1928.” Clark notes that entries in Rapallo E show that it was in use between c. May 9, 1928, and January 22, 1929, but it has been argued, too, that its use in remaking *The Resurrection* and writing the introduction for the play in *Wheels and Butterflies* (1934) makes it the earliest and latest of the five notebooks on date of use.<sup>11</sup> Still, Rapallo Notebooks C and D, both significant in the making of poetry, are the most serially related to one another in that respect. Rapallo C was “begun. Sept. 23. 1928 in Dublin” (as noted in its initiating diary entry) and “Finished June or July 1929” (as noted on its cover), whereas Yeats began to use notebook D in Rapallo in March of 1928, paused for a time, and then took it up again in Dublin in August 1929 (its last dated entry being “Nov 18 1930”).

Between September 23, 1928, and July 1929, Yeats's whereabouts can be traced from Dublin to Rapallo and back to Dublin in Rapallo Notebook C. In September 1928, he finished his term in the Senate and, in November, moved to Rapallo for the winter, remaining there until early May 1929 (save for a visit to Rome in January), thereafter returning to Dublin by way of London. During those six months, he sent accounts periodically to Olivia Shakespear and Lady Gregory on his progress writing. In settling into the flat at Via Americhe 12/8, Rapallo, Italy, he wrote, on November 23, 1928: “I write each morning and am well....I am finishing a little book for Cuala to be called either *A Packet* or *A Packet for Ezra Pound*.”<sup>12</sup> By March 1929, he had just begun to think of a series of poems to be called *Twelve poems for music*, but their number soon increased to the point whereby, on April 10, 1929, he was able to boast that “[s]ince I came here I have written 14 [lyrics] besides some little scraps of satirical verse,”

and “[t]his has all been in three months I think—for at first I wrote prose.”<sup>13</sup> Nearing his departure from Rapallo, he reported, on April 26, 1929: “I am well and more cheerful than I have been for years—[and] have written 19 lyrics for the numbers keep on mounting.”<sup>14</sup> Once back in Dublin, on May 19, 1929, he was relieved to find there “life sufficiently tranquil” and pledged “that it may continue so I shall keep away from politicians.”<sup>15</sup>

There is a story in Rapallo C better told, I think, by addressing first its prose and then its poetry. Initially, this procedure mirrors the way Yeats began by writing prose into it as in a “Diary” (noted on the front cover) and then, for the better part of three months, wrote nothing but poetry in an apparent frenzy. That shift to poetry-writing involved a slight transition in the notebook before it became sustained, yet it failed to last to the very end of the notebook, where his latest entries in prose return to speculations (as in a “Diary of Thought”) on the fundamentals of *A Vision*. The prose, in other words, *frames* the story and is first to speak of Yeats’s intentional use of the notebook. The burst of poetry, surprisingly sustained once it began, had not been anticipated; and there was literally no room for a second burst, when that eventually came, except in another notebook, Rapallo Notebook D.

Before describing in detail the contents of Rapallo C below (in parts 4 and 5), the following list is provided as a scratch outline of the notebook’s prose frame, with locations cited by folio (recto and verso) to assist the conceptualization of content in spatial terms. “Diary of Thought” begins with three numbered entries, dated “Sept 23. 1928” (1r–2r), on Kevin O’Higgins’s last words, the idea of “national mind,” and a French quotation copied from Pound, followed by dates of past significance regarding the development of the automatic script and an anecdote on Italian pictures and British propaganda. (2v is left blank.) Then revisions are drafted in paragraph blocks for insertion into AVA copy for AVB, dated “Jan 1929” (3r–5r). Also dated “Jan 1929,” the draft of an essay on Ezra Pound and skepticism occupies the next six pages (5v–8r, with 8v left blank). The prose subject for a “Lyric sequence” is introduced (on 9r), prior to two pages of verse (9v–10r) and a blank page (10v; see next paragraph). This is followed by the continuation of prose inserts (on 11r–11v, like those on 3r–5r) for “End of Cuala book” (i.e., *A Packet for Ezra Pound* [1929]) and a footnote on Spengler to be added to a typescript on the “Great Wheel.” Thereafter, until folio 59v, the central core of Rapallo Notebook C (12r–59r) is entirely devoted to poetry. Folios 59v–69v are filled with notes and speculations about the rudiments of *A Vision* as informed by such Instructors as Dionertes and by readings in the aesthetics of Benedetto Croce and others. After that, up to eight leaves (70r–77v) have been removed and possibly discarded from the notebook. The concluding portion of the prose frame (59v–69v) was written

after Yeats returned from Rapallo, as indicated by the dates “May 26 [1929]” (on 61r) and “June [1929]” (on 67v).

To outline the body of poetry-writing in Rapallo C, even a thumbnail sketch of it, is complicated because of the crisscrossing of draft material from leaf 12 through 59, but also including the transitional subject of three poems (“At Algeciras—A Meditation on Death,” “Mohini Chatterjee,” and “Nineteenth Century and After”) found at 9r. The poetic core of Rapallo C may be defined by the following inventory, where titles are listed only once and parenthetically accompanied by their folio location as ranging from recto to verso: “Meditations upon Death” (9r, 10r, 12r, 13r, 14r–15r); “Nineteenth Century and After” (9v, 25r); “Mad as the Mist and Snow” (13v, 14r, 16r); “Crazy Jane on the King” (unpub.; 16v–20r, 23v–24v); “Three Things” (20v–23r); “Crazy Jane Grown Old Looks at the Dancers” (25v–28r); “Those Dancing Days Are Gone” (28v–30r, 31r–31v); “Lullaby” (32r–35r, 36r–36v); “Wisdom & Knowledge” (unpub.; 35v); “Crazy Jane & the Bishop” (36v–37r, 39r); “Crazy Jane Reproved” (37v–38r); “Mrs. Phillamore” (unpub.; 38r, 43v); “The Scholars” (rev.; 38v); “Girl’s Song” (39v–40r, 41r); “Young Man’s Song” (41v–44r, 45r); “Love’s Loneliness” (44v, 50v, 55v–56v); “His Confidence” (45v–47r, 48r); “Her Anxiety” (47v); “Her Dream” (48v–49r, 50r, 51r); “Symbols” (49v, 51r); “[Heavy the Bog]” (unpub.; 51v–52r); “His Bargain” (51v–55r); “The Two Trees” (rev.; 55r); and “[Imagination’s Bride]” (unpub.; 56v–59r, first titled “The Daimon & the Celestial Body” [at 57v] and then “The Passionate & Celestial Body” [at 58r]).

### 3. TRANSCRIPTION PROTOCOL AND KEY TO ABBREVIATIONS

Transcriptions are meant to preserve the idiosyncrasies of Yeats’s spelling, punctuation, and revising as much as possible. The whole word is given when that seems intended, even though letters are missing or elided with a stroke, as often with the “-ing” ending. When a precise spelling is unclear, a standard one may be substituted. A word will be left incomplete if Yeats seems to have abandoned it that way. Illegible words are represented thus: [?]. A conjectural reading thus: [?word]. And partly conjectural readings thus: every[?thing]. Yeats’s scribal additions are indicated within angle brackets < > whereas mine are given in editorial square brackets [ ]. Yeats’s underlinings are retained as are his strikeouts, which are everywhere indicated with a line through the deleted word, parts of words, parts of lines, whole lines, or sentences, as the case may be. Except in literatim transcriptions presented as block quotations, commentary follows the convention of punctuated matter entered in quotation marks (“”). Hence, embedded quotation is indicated by a set of single inverted commas (‘’), according to American convention; and end-stop punctuation such as periods will occur within close quotation marks except in instances where end

punctuation is lacking in Yeats's writing. As a rule, use of the slash mark (/), or virgule, follows *The Chicago Manual of Style* (17th ed., section 6.111). However, vertical line marks (|) are used to represent instances of accidental line breaks within texts.

Aside from secondary sources introduced above and in notes thus far, several studies are cited frequently enough in the remaining sections of this essay—either on the dating of poems or for the drafts they present from Rapallo C—that for economy they are identified in the following list of abbreviations:

- “CCP” Wayne K. Chapman, “Appendix A: A Chronology of the Composition of the Poems,” *YPM* 229–45 (also *YA* 15 [2002]: 138–58).
- “CNGI” David R. Clark, “Yeats: Cast-offs, Non-starters and Gnomish Illegibilities,” *YAACTS* 17 (1999; pub. 2003): 1–18.
- Genet Jacqueline Genet, *William Butler Yeats: Les fondements et l'évolution de la création poétique* (Villeneuve-d'Ascq, FR: Université de Lille III, 1976).
- WFMP W. B. Yeats, *Words for Music Perhaps and Other Poems: Manuscript Materials*, ed. David R. Clark (Ithaca and London: Cornell University Press, 1999).

Other acronyms are used as directed in the “List of Abbreviations” posted on this journal's website<sup>16</sup> or as introduced in the endnotes of this essay. Abbreviations cited here are mainly used in part 5, on the poetry.

#### 4. DIARY ENTRIES, NOTES, AND PROSE FRAGMENTS (IN DETAIL)

##### [Covers]<sup>17</sup>

In caps, black ink, and superimposed upon the patterned front cover, the inscription: “DIARY” (in right-hand corner as defined by all entries up to leaf 78 and the exceptional back cover). Likewise, on the patterned back cover (and at the top as defined by the upside-down positioning of the entries on 78r and 78v) is superimposed the inscription in ink: “Finished June or July 1929.” The exceptional entries seem to have been made at a later date and partly in error as an effort was made but soon abandoned in listing the notebook's contents as had been introduced at the beginning of Rapallo Notebooks A and B.<sup>18</sup> Therefore, to approach Rapallo C from the back, one first encounters the rough completion date, next the inscription “Diary” (written twice, on 78v, the one over the other to make the title more prominent), and then, as in a book (on 78r), the words: “Contents | Introduction to Great Wheel. page 13 (detach from rest) | Soul in Judgement (continued from loose leaf book | 12 pages.” (See 3v and 59v–69v accounts, below.)



## [1r–2v] “Contents || Diary of Thought | began. Sept 23. 1928 | in Dublin”

Yeats’s first three entries, or “thoughts,” are numbered, the first one reflecting his political life in Dublin on this date, or literally the day before the entry, when he had been told by the widow of Ireland’s assassinated minister of justice Kevin O’Higgins (1892–1927) what his last words were on being carried into his house to die: “my beautiful home’ & | later ‘my dear, I did try to save myself I could not | help it.” Yeats later praised his friend in “The Municipal Gallery Revisited” and “Parnell’s Funeral” but here wonders about O’Higgins’s motive behind the words: “[He] must <have> felt that he was deserting her & that | he had tried to excuse himself”

In entry “(2),” to fill most of first page, Yeats recalls a conversation with “Someone,” perhaps an American, about the “small intellectual production of some great nation” likened to the tone and volume of John King,<sup>19</sup> a manifestation in séances of the buccaneer Henry Morgan “with deep muscular voice.” If voice is great, “[p]erhaps the national mind at each epoch is limited also to a few types” “dramatized most easily by voice alone” since “those capable of vigorous expression must be but few.” To bring an abstruse thought to its conclusion, Yeats reasons that, “Probably[,] when an epoch gives us a sense of it[s] greatest possible intellectual power each dramatization has expressed itself through a single mind, & so retained its fullness & unity.”

On leaf 2r, copied as entry “3,” is a French passage quoted “on Ezra’s authority” for the “new Vision — pa[rt] book 1.” The quotation is from one of two volumes of Etienne Gilson’s *Philosophie au Moyen Age* (Paris, 1922), yet almost certainly Yeats’s source was Ezra Pound’s essay “Medievalism and Modernism (Guido Cavalcanti)” in *The Dial* LXXXIV.3 (March 1928), only later retitled “Medievalism” for reprinting in *Guido Cavalcanti Rime* (1932), *Make It New* (1934), and *Literary Essays* (1954).<sup>20</sup> The quotation is an abridgement, defective in spelling, on “Grosseteste’s Grossetestes idea on light”: “Cette substance extrêmement ténue est aussi l’étoffe dont toutes choses sont faites; elle est la première forme corporelle et ce que certains nomment la corporeauté.” (That last word should be “corporeité.”) Gilson’s French came to be paraphrased in Yeats’s English of *A Vision B*, Book II (191n): “Grosseteste, Bishop of Lincoln, described Light as corporeality itself, and thought that in conjunction with the first matter, it engendered all bodies” (AVB 191n; CW14 140n).

The remaining two entries on 2r are unnumbered although a short line has been drawn between them. The first is a cluster of notes on significant dates in the development of the System, ranging from “Script began Oct 24, 1917” to “March <23> 1920 first sleep.” Between those events, in heavily revised notation, Yeats observes that, from mid-November 1917 to December 6 (“when first cone is drawn”) “& through much of 1918,” the spirit guides (“they,” including the Yeateses) focused on “exposition [of] great wheel” and “life after death &

the Four Principles.” Much is cancelled, except for the following after the date of Mrs. Yeats’s “first sleep” in 1920: “& from June 3 to June 7 the Christian Era with | Spenglerian dates, & then back to life after death.” On the otherwise blank facing page (1v), these notes are appended with the sentence: “Anne came Feb 3 1918.” This is not Anne Butler Yeats, but Anne Hyde, late Countess of Ossory, a spirit much discussed in the “Sleep and Dream Notebooks” after communicating her desire to reincarnate a dead son from the seventeenth century.<sup>21</sup> Generally, the dates on 2r correlate with those in the earliest account of the System’s origin, which Yeats drafted in Rapallo Notebook B (91r–92r) for *A Packet for Ezra Pound* (1929). That first draft is transcribed in Mann’s essay “Rapallo Notebooks A and B” (137–38).

The final “Thought” on this page returns to national politics before Yeats’s departure for Italy in late November 1928:

I have just heard the following of the Lord Chief Justice [Hugh Edward Kennedy]. He said to Bodkin | —Bodkin tells me. “I don’t think we should put any more of those Italian | pictures into the gallery. I think that is all British Propaganda. & | Gaelic Ireland has no affinities [*sic*] with those Mediteranean [*sic*] nations.”

Yeats’s source for this anecdote is his friend Thomas Bodkin, son of jurist Matthias McDonnell Bodkin and director (later governor) of the National Gallery of Ireland. Soon, Thomas Bodkin became the author of *Hugh Lane and His Pictures* (1932, 1934), and he was one of few correspondents to receive word from Yeats to confirm both his arrival in Rapallo and his renunciation of political office: “I have ceased to be a Senator” (L 749, WBY to TB dated “Dec 20 [1928]” from Via Americhe 12-8, Rapallo). Thought “(2)” on leaf 1r (see above) and this concluding anecdote of 2r, conveyed by Bodkin, are vaguely related to one another on the idea of “national mind.” Yeats came to own both editions of Bodkin’s book.<sup>22</sup>

At this point, leaf 2v has been left blank, partly to mark a departure from diary entries to a series of prose drafts that follow from that opening, and partly because this page was not used to revise text for leaf 3r in the notebook.

### [3r–3v] “**Book II. Correction[s]**” [to be introduced into *A Vision A text*]

Yeats’s heading is misleading here as no correction actually applies to Book II in *AVA* (121–76). His first instruction is to “Delete all up to end of first paragraph on page 17” (i.e., to the word “quality”) in Book I and then to make the following changes “at opening of paragraph 3”: in “Between Phase 12 and Phase 13,” numbers “11” and “12” were to be substituted; thereafter, “at” was to substitute for “between” for the rest of the paragraph. Also on page 17 of *AVA*,

he directed that paragraph 4 (on “The geometrical reasons” in *AVA*) was to be deleted and replaced by the following, in parentheses:

~~(The opening & closing of the Tincture has have been~~ I have never been | given a di[a]gram of the opening & closing of the tinctures. It must ~~I think~~ | have represented the Antithe[tical] half [...] of the Great Wheel one separate | double cone, with ~~the~~ <its> phase 8 [...] at the opening & its phase 22 at the closing of the | Tinctures. That one tincture opens [...] & closes before the other | would be represente[d] on the diagram by the ~~fall of the~~ place of the | gyre, which would pass through phase 12—say—& then through phase 12 | but I have not the details. The Primary half ~~of~~ would be anothe[er] double | vortex, at phase 22 <of this vortex>, ~~at between phases at the~~ The closing, it <at> its phase | 8 its <the> opening ~~The [?dividing] of the [?two] tinctures into four preceeds~~ | the Marriage of Husk & Passionate Body, &the [?] | Jan. 192[9])<sup>23</sup>

Another Book I correction is made to “Delete the whole of Section XI” (“The Daimon, the Sexes, Unity of Being, Natural and Supernatural Unity,” *AVA* 26–30), followed, on another line, by instructions to introduce “Foot note to ‘Then the \* last gyre’” at “Page 218” in Book III, though Yeats means page 213 at line 10 (“Then with the last gyre”), as Laurie’s heavy type makes a “3” look like “8.” The note Yeats wanted to insert there is another roughly constructed approximation, but one reflecting recent encounters with contemporary work by Wyndham Lewis:

~~If~~It is easier now than when I wrote to forget what forms the gyre will | take. Mr Wyndam Lewis in the ~~enemy~~[=essay] <“Art of Being Ruled”> ~~he~~ in “Time & the Western Man[?] | has studied ~~various forms of~~ [?antecedent] personality <sexuality>, & ~~found~~ emotion <constructed simplicity, & simulated childhood> in art | & life, which are phase 26, & in those admirable first hundred pages | of his “Children Mass” groups all <these> ~~those~~[?artifice] personalities or [?forced] emotions | round his crook backed bailiff, the phase complete meaning & symbol alike. ~~The gyre is not yet due but its fore-runners are.~~ | Jan 1929. | P.T.O. [that is, “Please Turn Over” to the next insertion for *AVA*, written on 3v]

This footnote was intended for section IV (“A.D. 1050 to the Present Day”) of *AVA* Book III (“Dove or Swan”), but, eventually, by the time Book III became Book V in *AVB*, Yeats had cropped the last five pages, abruptly ending “Dove or Swan” just short of material that had been there on Wyndham Lewis, Brancusi, and other contemporaries. A reference to *Time and Western Man* survives in a footnote in *AVB* 4 only because of its position in *A Packet for Ezra Pound*. Yeats’s reading acquaintance with Lewis by January 1929 obviously included

*Time and Western Man* (1927; WBGYL 1136) and *The Childermass* (1928; WBGYL 1129), copies significantly annotated by Yeats or bearing an enclosure from Lewis.<sup>24</sup>

Continuing in this vein to leaf 3v, another short amendment for *A Vision* is penned beneath the heading: “Page 180 | Foote note [to] ‘The Great Wheel & \* history.’” The designated location in *AVA*, at the beginning of Book III, “Dove or Swan,” shows that Yeats thought a simple headnote might be linked to the last word of the subtitle “2. THE GREAT WHEEL AND HISTORY.” This would acknowledge similarities to his own work that he found when he read Spengler’s two-volume opus *The Decline of the West* (1926–1929; WBGYL 1989 and 1989A), much-studied in Yeats’s personal library.<sup>25</sup> The tone of the note suggests that Yeats was reticent about making the acknowledgment:

\* I ~~send these pages out &~~ cannot turn these pages without | these pages without [*sic*] ~~the sense of shame~~ <alarm> [...]. The learned Spengler has | committed many errors, | I have been told ~~in the expo~~ in his historical exposition of | his analogous theory; & I have no learning at all[....] | If I know little of a man or | period I must use that little. I do not offer proof but the only <possible> illustration & explanation of what others must prove or | dispro[ve]. <I could amend much> Even ~~by ex~~ as explanation & illustration—now that | [I] know the system better—~~more than I have written~~ but if I do not leave | all as it was in Feb 1925 I shall seem Spengler[’s] plagiarist[.]

Compare this with treatment of Spengler in *A Packet for Ezra Pound* (as borne into *AVB* 11 and 18; also *CW14* 9 and 4). Pound might well have been one source of reticence in his disparagement of Spengler’s insufficient knowledge and “rubber-bag categories,” as Pound called it in his essay “How to Read,” first published in the *New York Herald Tribune* in 1929.<sup>26</sup>

[4r–5r] [A passage on “Husk & Passionate Body” for *A Vision B*]

On these pages, Yeats takes up matter beyond the 1925 edition, largely destined for “The Soul in Judgment,” Book III, in 1937. The way in which *Husk* and *Passionate Body* “affect one another,” or are combined in a “Marriage” of perception in which “desire & the object of desire are indistinguishable,” is subject to *Will* and described with some difficulty here. Fraught with false starts and cancellations, it does seem to enlarge upon the brief suggestion in *AVA* Book II that, in man’s experience after death, “if *Husk* and *Passionate Body* be sublimated and transformed—he may enter through *Spirit* and *Celestial Body* into the nature of both” (160; *CW13* 130). These three pages are the last that Yeats devotes to the subject (4v being a thorough rewriting of 5r) until he picks up the thread again with the series of notes that begin on 59v and continue with speculations to the end of Rapallo C. Perhaps anticipating the breakthrough we

witness on poetry-making, beginning on 9r, Yeats draws analogy here between the “Marriage of Husk & Passionate Body,” as indistinguishable merger of desire and its object, and, roughly, the last verse of his poem “Among School Children”: “how shall we know the dancer from the dance” (4r).

On 5r, he struggles with the first sentence, reducing it (in four lines) to a fragment: “The Husk [...] makes perception, medieval ‘matter,’ makes all concrete particular [?multitudinous] & living (quote Swift),<sup>27</sup> whereas the Spirit is ~~an abstract and empty form.~~” Remaining text on this page is then cancelled, sixteen lines on the Marriage of *Spirit* and *Celestial Body*, or (as his “instructors have called” the latter) “a cloak lent to the Spirit,” but thereafter succeeded by a second draft from the top of the facing page (4v). This revision begins by completing the sentence fragment from 5r, line 4, as follows: “is abstract empty unity. It cannot act [and] would change the Celestial Body ~~to the Passionate~~ to the object of desire” etc. The writing becomes more confident describing movements “in opposite directions” within familiar geometry. Anticipating diagrams ahead, yet to be drawn, the entry ends paradoxically: “It will be seen | however when I study these diagram[s] that[,] though Husk & Passionate Body | Spirit & Celestial Body prevail in turn, [...] the conquered pair remains, though to do the conquerers’ will, [...] & that we can separate neither from the Faculties. Unity of Being which | alone stops the whirl is the harmony of all.”

**[5v–8r] [A short theme on Ezra Pound’s skepticism, January 1929]**

Sufficient ambiguity exists in accounts that Yeats made to Olivia Shakespear and Lady Gregory (on November 23 and 27, 1928) to allow that the “entry” (as Ellmann calls it),<sup>28</sup> begun on 6r, might have been intended to be more than a note, perhaps even one of the articulated units that constitute *A Packet*. In the letter to Shakespear, Yeats described a book that “shall wind up with a description of Ezra feeding the cats (‘some of them are so ungrateful’ T. S. Eliot says),” and then discussed Pound’s poetry (*L* 748; *CL IntelLex* 5191). In the essay “Rapallo” (dated “March and October 1928” in *A Packet* and *A Vision*), Ezra and the cats are featured in part III, with discussion of poetry thereafter in section VI, which resembles in certain respects features of Yeats’s argument in Rapallo Notebook C, 5v–8r. Eliot makes an appearance there, too (on 6r and 8r), although part VI in *A Packet*—together with Yeats’s “Meditations upon Death” I and II (dated February 4 and 9, 1929)—came to be deleted, much later, in setting copy he prepared for *A Vision* 1937.<sup>29</sup> Hence, similarities between this draft and “Rapallo” part VI strongly suggest an affinity in content as well as chronology. If the former was not a rehearsal, it is a proximate, discarded theme with a very similar textual topography to that of the eventually deleted section of *A Packet*.

The entry begins with the date “Jan 1929” and is succeeded, on 9r, by the poem’s prose subject (labeled “Lyric Sequence” and dated “Jan 23”). Thereafter, on 10r, appears the first draft of “Meditations upon Death” (dated “Feb 4. 1929”). Catherine Paul sees a connection between the opening sentence of the “Introduction to the Great Wheel” XV—“Some will ask if I believe all that this book contains” (*A Packet* 32; cf. *AVB* 24; *CW14* 19)—and the first sentence of Rapallo C, 6r, which she takes to be “an exploration of the question of belief, generated, it seems, by a conversation with Pound, as Pound’s own thinking is frequently laid out as something with which Yeats agrees or disagrees.”<sup>30</sup> She seems to be right about that and finishes her summary concisely: “Yeats,” she says, “goes on to disagree with Pound’s understanding. Here he also considers what Pound means by ‘belief,’ and uses Pound’s definition to examine how he himself understands that word—taking up the word again in the final section of ‘The Introduction.’”<sup>31</sup> In Neil Mann’s treatment, the essay “Rapallo” (originally entitled “Rapallo in Spring”) consists of leaves 2r–6r in Rapallo Notebook B, and in relation to parts I–V only, confirming my belief that part VI came to be written after that, at this point in Rapallo C. *A Packet for Ezra Pound* was published in August 1929, after Yeats had returned to Dublin from Italy. He had written in January to Oliver Gogarty to report finishing the book (“re-written and corrected”) and acknowledged to Lady Gregory great fatigue after laboring over proof sheets in late March 1929.<sup>32</sup> In the interval defined by those dates, then, the last section of the essay “Rapallo” must have been rewritten, typed, and amended in proof without leaving a trace in the archive.

The partial transcription here accepts much of the wording in Ellmann’s presentation (*IY* 239–40). The composition is in three paragraphs, with verso pages left for revisions or additions to be inserted into the pages on their right—Yeats’s ordinary procedure when writing prose. “Ezra Pound,” it begins, “bases his [...] scept[ic]ism upon the statement, that we know nothing but sequences.”<sup>33</sup> “If I touch the button the ~~light will shine~~ lamp will light up—all our knowledge is like that.’ But this statement [...] is not true of [...] [insert from 5v:] any philosophy, which holds the universe [is] but a sequence in the mind.” After cancelling several lines, 6r continues with a quotation from “some Asian [?];” “some Church father,” who has said: “I know god as he is known to himself.” In this respect, the Church Father “had [...] like Ezras transcendent object of thought [...] [insert from 5v:] though his arose ~~from self~~ <out of> self-surrender, Ezras ~~from~~ out of search [back to 6r:] for complete [?undisturbed] self possession.” Eliot and Wordsworth are brought in, as they are in “Rapallo” VI, as well as Lewis and Blake: “In Elliot, & perhaps in Lewis[,] bred in the same [...] scepticism this is a tendency <to exchange search for sub-mission> ~~one mystery, one transcendence for the other~~. Blake [...] denounced both the nature & the god <considered> ~~conceived of as~~ external like nature [...] as

mystery; & yet he was enraged with Wordsworth for passing Jehovah ‘unafraid.’” (Yeats amends this sentence, on 5v, by inserting the clause “not because he ~~he appeared in~~ <Jehovah is> Mystery but because the passage from potential to actual man can only come in terror”—in place of cancelled lines on Joban terror “before the incomprehensible” on 6r.) The paragraph concludes with a Blakean trope (“I have been always a ~~worm~~ <insect> in the roots of the grass”), a metaphor turned to self-effacing effect: “~~perhaps~~ my form of it perhaps.”

The second paragraph of the theme begins with a concession that extends in friendship the humor of the first, although words begin to fail:

I agree with Ezra in his dislike of the word beleif [*sic*]. | Beleif implies an unknown object, a covenant ~~perhaps signed with my blood~~ | attested with a name or signed with my <with> blood. If I am all | ~~{?that} I affirm that such & such is so my proof is~~ | [continuing to the top of 7r:] ~~my exposition, & the more the exposition [...]~~ | ~~expounds my own nature the more certain it is.~~ Mathematics | & such has and ~~{?}~~ so much more <and being more> moral than intellectual | that it may pride it self on lack <lack> of proof.

The writing on 7r seems not to have come with ease. On the notion of making “the more complete proof” while acknowledging limits and the necessity to “kill scepticism in myself,” Yeats evidently jotted “When Copernicus ~~{?re}~~” (on facing page 6v) but abandoned it. Turning to “my style,” the second paragraph’s reflection on the revision of poetry advances haltingly: “Sometimes of recent years I have felt ~~wh~~ <when> ~~rewriting~~ <re-writing> some early poem—‘The Sorrow of Love’ for instance—that by assuming a self of past years, ~~a self~~ as remote from <that of today> ~~that which I now am~~ as some dramatic creation, <I found touched> a stronger passion a greater confidence.” No less labored are the last ten lines of the paragraph, where Pound is compared, as in “Rapallo” VI, because he “re-creates Propertius or some Chinese poet” and “escapes his scepticism.” But words again falter. To simplify after Ellmann’s example, we hear Yeats confess that he “must, though [the] world shriek at me, admit no act beyond my power, nor thing beyond my knowledge, yet because my divinity is far off I blanch and tremble” (*IY* 240).

The third paragraph on skepticism begins at the top of leaf 8r, where Eliot and Pound exemplify the contemporary projection of modern man in lyric poetry. The strategy of concession seems more like agreement at first: “<Even> We like, <We even more than> Elliot require tradition & though ~~{?ours}~~ it may include much that is his, it is not a <beleif in> submission or ~~a beleif~~, but exposition & ~~{?intellectual}~~ meads [= ?needs].”<sup>34</sup> But for himself, Yeats continues: “I recall a passage in some Hermetic writer on the increased power that a god finds on getting into a ~~stattu~~ <statue>. I feel as neither Elliot nor Ezra do[,] the need

of old forme <forms>, [...] old situations that, as when I re-write some early poems of my own, an <I may> escape from scepticism.” Considering “years past,” when seized by “the first vague impulse” to write verse with “the quality of a ballad,” he cites “The Tower,” a poem of 1925–1926, imagining himself “in some small sea side inn,” awaiting “the hour to embark upon some eighteenth or seventeenth century merchant ship.” The words begin to cloud. Is it a “Song” that he read or “A scene” that he “read of” as “a boy”—one or the other (or both) “that returns the simpler <simpler rhythms and> forms of emotions <& of rhythms>”?<sup>35</sup> Sensing that he might be overstating a premise (that “The Modern Man of contemporary poetry is an illusion”), four vigorously cancelled lines are amended on the facing page (7v), producing a conciliatory clause to attach to the preceding sentence—that is, “nor do I think that I differ from others for this except in so far as my preoccupation with poetry inspired makes me different.” The remainder of the paragraph on 8r (and the entry as a whole) summons a picture at best only suggested at the outset (on 6r): that of friends arguing the question of belief at an outdoor table in Rapallo,<sup>36</sup> sometime in January 1929. Figure 1 shows that Yeats gives some effort to confer charm with sympathy for both the café scene and, implicitly, one particular opponent.

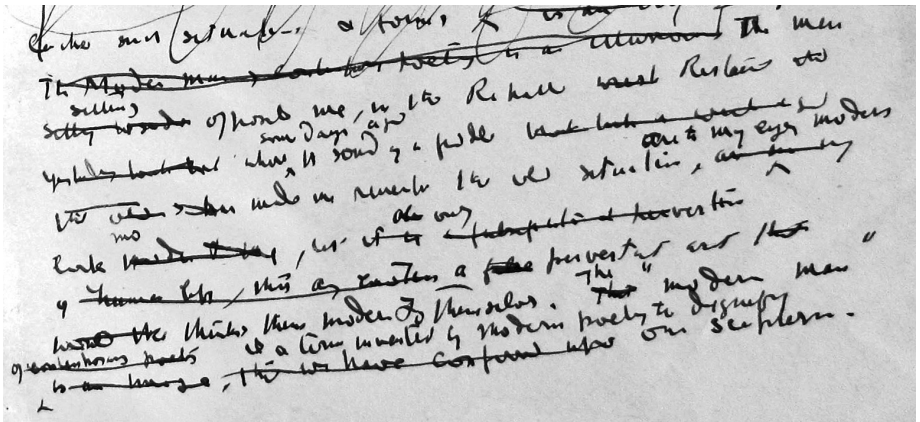


Figure 1. Rapallo Notebook C, NLI 13,580, [8r], detail. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

As we see, the scene is depicted in dramatic present tense although belabored with revisions:

The men | sitting beside <sitting> opposite me, in the Rapallo wrest Restaurant  
 which | yesterday look[ed] [?evil] where <some days ago> the sound of a  
 fiddle brou[ght] back a worl[d] & such | that older I hear made me remember  
 the old situation, <are to my eyes modern> are-in-my | book <mo[dern]>  
 modern to me, but it is <also only> a falsification & perversion | of human-  
 life, that any emotion a false perverted art that | would th thinks them modern



to themselves. ~~That~~ <The> “Modern Man” | ~~<of contemporary poetry>~~ is an image, that we have conferred upon <is a term invented by modern poetry to dignify> our scepticism.<sup>37</sup>

**[8v–10v] “Jan 23” [A prose outline for a “Lyric Sequence” and first-draft versions of two poems]**

The poems are “The Nineteenth Century and After” (untitled and undated) and “Meditations upon Death” (dated “Feb 4. 1929”). Leaves 8v and 10v are blank because the writing occurs between the discrete units of prose, above and below it, intended for *A Packet for Ezra Pound*. For details on this first departure into poetry writing from Rapallo C’s purpose as a “Diary of Thought,” see section 5 (below).

**[11r] “End of Cuala book” [for *A Packet for Ezra Pound*]**

This entry follows the precedent of short addenda prepared for *A Vision* (as on 3r–3v and 11v). Yet the heading indicates a “Cuala book,” which might indicate either *October Blast: Poems* (1927) or the work in progress, *A Packet for Ezra Pound*. The postscript inscription (“PS.”), beneath the heading, directs that the note was to be inserted (plausibly as a note on “From Oedipus at Colonus”) in the former or be added as a footnote or afterword at the end of *A Packet*. Either location makes sense. However, this short piece of scholarship on Oedipus found its place in the latter (*A Packet* 36n) and subsequently enhanced in *A Vision B* (AVB 28n; CW14 21a). Yeats seems to have made use of the material in a radio broadcast for BBC Belfast (September 8, 1931), “Oedipus the King,” but does not recall there Raftery and Oedipus as an outcast, wandering “from road to road, a blind old man”; instead, he concludes the broadcast with a recitation of the eponymous poem in its entirety (CW10 221–22).<sup>38</sup>

**[11v] “Foot note to Book I of Great Wheel page 21”**

Here, Yeats picks up a strategy executed earlier, on 3v, regarding similarities between *A Vision* and Oswald Spengler’s *The Decline of the West*, except reference to Book I of “The Great Wheel” is misleading because “page 21” is not a cue to *A Vision A* but, as a parenthetical note stipulates, to “Type script in orange envelope.” If extant, the typescript’s location is a mystery. However, the content of the entry on 11v suggests affinity with Grosseteste’s “idea on light” copied on 2r from Pound’s 1928 essay in *The Dial*. The proposed footnote, streamlined by the omission of its accidentals and few cancellations, is as follows:

\* Spengler considers perception or light as spatial and the dark—our Spirit and Celestial Body—as Time because he finds there all that is sensual or rhythmical; and this makes his attribution something that [resembles] mine;

even our meaning is the same. His system is related to Bergson[']s, very much as that of Karl Marx (which it reverses) is [related] to Hegel[']s, and he [Spengler] thinks of all beyond “the light world” as imperceptible, or as he puts it: the world has no meaning outside the great cultures.

To compare this note with Yeats’s eventual discussion of Spengler and Marx (sans Bergson and Hegel) in *A Vision B* (261; *CW14* 191) is to mark how far, by 1937, overt treatment of Spengler shifted from Book I, “The Great Wheel,” to Book IV, “The Great Year of the Ancients.” In the vicinity of that later passage, coincidentally, there is a footnote (hung from an asterisk) that weighs in Yeats’s favor the authority of his “instructors” against “Spengler’s vast speculation” (*AVB* 259, *CW14* 189).

**[12r–59r] [Lyrics mostly for *Words for Music Perhaps*, February–April 1929, Rapallo]**

See section 5, below, “Poetry Writings (in Detail).”

**[59v–69v] [Thoughts and notes for *A Vision B*, May–June 1929, Dublin]**

Apart from the first three notes, on matters at issue in the poem “[Imagination’s Bride]” (56v–59r)—or “The Daimon & the Celestial Body” and “The Passionate & Celestial Body” in the working title—the remaining prose entries in Rapallo Notebook C were certainly written after Yeats’s departure from Rapallo (on April 27, 1929), his arrival in London (on April 29), and the week he lodged at the Savile Club to look up friends (Olivia Shakespear, Wyndham Lewis, and others) and to catch a meeting of “my ‘Ghosts Club’” at Pagani’s Restaurant.<sup>39</sup> Entry number “4” (of eight) in this section is dated “May 26” (on 61r) and the last date inscribed in the notebook (on 67v) is simply given as “June.” Notably, by mid-May, the occult papers and philosophical books of Yeats’s library would have been available to him once more; and he seems to have consulted both types of authority while writing many of these entries. At first, up to May 26, they are written with confidence and with surprisingly few cancellations or rephrasings. After that, they seem increasingly tentative, hypothetical, and dependent upon references to external authorities such as the spirit Dionertes and poets and philosophers such as Paul Valéry and Benedetto Croce from any number of texts. Streamed from verso to recto pages without reserving versos for improvements, the remaining effort in the notebook may be viewed as a kind of prewriting or informal rehearsal for a body of new writing destined for *A Vision B*. Given the limited number of pages left in Rapallo C, entries here are listed by headings “Note. (1),” “(2),” “(3),” “(4),” “(5),” “(6),” “7,” and “8,” until the progression of topics breaks down into a loosely related

potpourri of ideas that one finds after 65r, reflecting Yeats's heterodox reading and ongoing activities as a creative mystic.

On leaves 59v–60r, “Note. (1)” begins with a retrospective: “When automatic script began, a spirit ~~spoke of~~ <said> the ‘Funnell’ contained ‘no images.’ But at that stage in the exposition there was only one after death cone [...] We have now the narrowing cones of P B [i.e., *Passionate Body*] & Husk.” Like much in the remaining pages on the topic of afterdeath phenomena, this note seems to anticipate matters taken up in Book III, “The Soul in Judgment.” “Death is the separation of the Spirit from the particular stream of images—a personality— [...] as in a dance except that this action is not Aesthetic [...] —it is as it were somnambulistic.” The *Spirit* experiences a “coherent somnambulism” distinctive from living sleep, since “we seek in dreams experiences of pleasure & pain” whereas *Spirit* only experiences those things while it “remains united to the Husk.” This thought leads to the question at the end of the note: “Is it perhaps that the Husk depended upon the body?”

Paradoxically, in note “(2),” “Husk is light,” which “seeks it self,” and “Spirit is consciousness—attention,” which also “seeks itself.” However, “[i]n the end there is only light, only consciousness” (60r).

Note “(3)” is longer and continues in this vein for more than two pages (60r–61r): “After death the Spirits act in common but not all in common. They are drawn—I will not say with Swedenborg [—] by their ruling love—but by their ruling fate, or ruling truth, into communities.” They are the satisfaction that “we seek through thought & sense & do not find. ‘I stand by you’ Etc.” (60r). This leads to thinking about the relationship between *Spirits* and the living in a new paragraph on 60v: “Identical with the ends of human endeavour[,] they are ceaselessly present to the human mind, but they know nothing of that mind except in so far as that mind [?realizes] that <those> end[s].” They “are always in the future here,” yet in our sleep “they can use our faculties [to] create temporary personalities” and “may retain knowledge their identity with our ends & yet recover knowledge of time & space.” In such cases, the “conscious effect” of *Spirits* is “abnormal & rare,” for “it must be considered as a development from the Normall sub-conscious influence.” As if to sum up, a paragraph of one sentence follows, shifting simultaneously from plural to a singular count-noun and defining *Spirit* by process: “Spirit is only Future future during the activation of Husk & P B, ~~for it is~~ for only then is it contrasted with past & present.” Thereafter, in a new paragraph on 61r, testimony is cited from the automatic scripts: “A spirit spoke of the forms of art as ‘correspondential’ to the states of the dead.” Therefore, “the scenery of the other world changes as spiritual states change.” Accordingly, note “(3)” concludes: “A universal [...] must be understood[,] not as something thought or argued, but as a state lived. We live in that which is common [...], yet in reality this common life is but

altered for a moment & approximately [...] until B V [= Beatific Vision] & after that a growing struggle in which the object of desire gradually wins.”

The next entry, beginning at the middle of 61r and titled “May 26 (4),” recalls an exchange of the night before: “The spirit last night[,] after giving sign[,] confirmed [the] statement spirits come in to our sleep as the dramatis Personae of our dreams.” This will become “all spirits inhabit our unconsciousness or, as Swedenborg said, are the Dramatis Personae of our dreams” (AVB 227; cf. CW14 165, 407n37). It happens in “the sleep state of the Shiftings at night[,] insisting that they came ‘involuntary’ whereas our dreams were ‘voluntary’ (‘emotional’). [...] He reminded me that there is however ‘for[e]knowledge.’ Their equating voluntary & emotional is the first clear statement that relegates emotion to the Faculties” (i.e., “Husk tinged with Will” just as “[e]vidently ‘abstract’ is Spirit tinged with C. M. [*Creative Mind*]” (end 61r). This logic leads to an important question about procedure in Book III, “The Soul in Judgment”:

Can I consider “dream as our emotion acting connected | with what remains “sensuous sensuous” as the dead remember the | word “sensuous” here may mean an “image” or that personality | is still impressed—an image which in the waking state of the | dead is “correspondential” but here steps back into personal | consciousness[?] “Sensuous” here does not mean pleasurable | unless the Spirit is still united to the husk—an image like a | remembered image. (61v)

Note “(5)” takes up the question: “Who are the Teaching Spirits of the Return?” Whereupon the response (also on 61v) is tentative, exploratory, and leads to additional questions about how the author might proceed to write compellingly on the subject. Clearly, Yeats is engaging elements of the subject that will dominate Book III, such matters as “*Shiftings*,” “*Teaching Spirits*,” and “the *Return*” as initially defined in the automatic writings and sleeps before codification in the card file prior to reworkings here, in fragments of parts V and VI in typescript (see CW14 281–91, Appendix II, “Earlier Versions”),<sup>40</sup> and in the final version of AVB. As to the *Teaching Spirits*, Yeats writes: “I think they are the being of the group to which the soul tends. [...] Behind all is the conception [...] of the union of Spirit & C B constituting Christ, divine humanity, but that divine humanity only effect [=affects] the spirit when in the Shifting it is taken up into the universals—is taught by C B alone.” In a new paragraph (on 62r), he asks: “Am I to assume that the teaching spirits are beings who have passed beyond our sphere & who form the great groups [...] & draw forth from them the images of their past actions Etc so as to make them conscious of the causes of their acts Etc”? To which there is a rejoinder: “The necessity for teaching spirits is that the dead before B V are fated—are

chosen—they do not choose.” So, Yeats reasons: “I may have to simply state that the group [of] beings who <govern> constitute the group lie outside my field of study, in the world of Angels Etc upon which the script has touched but left unexplored”—the matter of the *Thirteenth Cone*, which is indeed the tack that will be taken.

Note “(6)” defines itself as a retrospective on note “(2)” although with hesitation on terms more recently employed in note “(4)”: “In comment on (2), the images (P B) grow contingent after more & more after death—being separated from Husk which Will, which gave them personality sensuousness [continuing on 62v:] & from Husk which gave them separate existence.” As “(2)” is about “Light [that] seeks itself” and “(4)” involves images “sensuous’ & ‘abstract,” note “(6)” introduces one of the most important images in Book III for “that state of absolute light” of Beatific Vision. For the next few pages, Yeats continues to toil with a figure that he eventually chooses to introduce “The Soul in Judgment.” He writes here (in parenthesis): “I think of Paul Valéry’s description of the mid day reflected in the still sea—each wave with the image of the sun” (62v). In *A Vision B*, the image occurs in the opening sentences:

Paul Valéry in the *Cimetière Marin* describes a seaside cemetery, a recollection, some commentator explains, of a spot known in childhood. The midday light is the changeless absolute and its reflection in the sea “les œuvres purs d’une cause éternelle”. The sea breaks into the ephemeral foam of life; the monuments of the dead take sides as it were with the light and would with their inscriptions and their sculptured angels persuade the poet that he is the light, but he is not persuaded. (219; *CW14* 159)

In the note, Yeats wonders first if Valéry’s symbols can be accommodated with his own since emphasis in the poem “is on change—mine on the perfection of the moment”; yet the prospect of building on Valéry’s example held promise, as Yeats extended and then closed that parenthetical thought: “Perhaps I may even use the metaphor of things being born each out of its perfection—a ship born at full sail under a full moon—future & past, its building & its wreck [?illusions] that fall from it like a double shadow” (62v).

By contrast, on 63r, note “7” begins unpromisingly by acknowledging a possible mistake: “My association of Husk & light is perhaps [an] error. The true association may be P. B. & light.” The problem was significant enough that eighteen lines were circumscribed and cancelled—matter being “the cause of all difference (Valéry[’s] sea).” Below the cancelled entry, a horizontal line was then drawn across the page, after which Yeats began to write the note afresh, reintroducing the centered number “7” (perhaps at another sitting): “I am tempted by <to> transfer light from Husk to P. B. by the fact [that]

Spirits speak of dreaming back forms Etc as in light.” As he turned the page, he conceded to himself the difficulty: “I am back at the old problem. I am not ~~sensi~~ I have ~~untimely~~ ~~se~~ sensation (light) which [continuing to 63v:] seems [both] unlimi[ted] & limited perception.” Then note “7” breaks again with verbal equations that are used occasionally on later pages of the notebook. The first two are an aphoristic pair: “The light knows it self in Husk & P B | consciousness knows it self in Spirit & C B.” A third instance is figurative and looks mathematical and perhaps Blakean: “Light & Perception (Husk) = the spark from the anvil | the moment perpetual creation. The shower of sparks.” Followed by space and strokes resembling an equals sign (=) in the left margin, the interrupted paragraph continues with the sentence “Supernatural light (p[hase] 15) is light completely expressed because set free from Spirit & C B.” Light has two supernatural moments—“moments which have only ideal reality—that of its complete expression at [phase] 15” (voluntary), and “that at phase 1” (involuntary). A concluding paragraph on 63v takes issue with a philosophical reading to which Yeats was strongly opposed: “This ideal existence” (of phase 15) accounts for “natural beauty,” for “[w]ithout it one has Croce’s unsatisfying aesthetics.”<sup>41</sup>

The last designated note in the notebook (an entry numbered “8.” on leaf 64r) investigates light as understood to be “Astral Light.” At this point and “for the first time,” Yeats claims, “I see the derivation of astral light from that light which Grosseteste called corporeality it self or that of which corporeality is made, and from that light which Bonaventura identified with all senses.” Previously, we encountered this idea on 2r (entry “3”), where Grosseteste on light is noted in connection with a quotation from Gilson’s *Philosophie au Moyen Age* (cf. AVB 191n; CW14 140n), as well as on 11v in the footnote prepared for Book I, “The Great Wheel” (cf. AVB 259, CW14 189). Such “corporeality” is “matter as in Swift’s verse & Husk is [...] form, form being understood as shaping, not as a shape.” But here, just as in the passage on *Husk* and *Passionate Body* on leaf 5r—where confusion clouds Yeats’s writing about the Marriage of *Spirit* and *Celestial Body*—a dozen lines of labored prose on “the daimonic moment” are abandoned, to be followed by an incomplete paragraph (“Astral Light in popular usage is applied to dream ~~like~~ images, & vision images rather than to natural images—though Levi used it in the last sense also”<sup>42</sup>), after finding himself confused. Cancelled sentences and paragraph starts follow onto the next page (64v): “This is a matter for ~~the spirit~~ <Dionertes> for it confuses me.”<sup>43</sup> An if/then construction fails to generate either a sentence or paragraph. So Yeats turns to his spirit guide Dionertes to make a third stab at the meaning of “astral light,” when “[t]he point about the dream images may not be that they are sensuous but that they are images—concrete image. I must ask Dionertes.” Not to put too fine a point on this, but it is obvious from the appearance of leaf

64v that Yeats had written himself into a corner. So he broke off, temporarily (see Figure 2), to pose the questions he needed to have answered in this Platonic dialogue with himself:

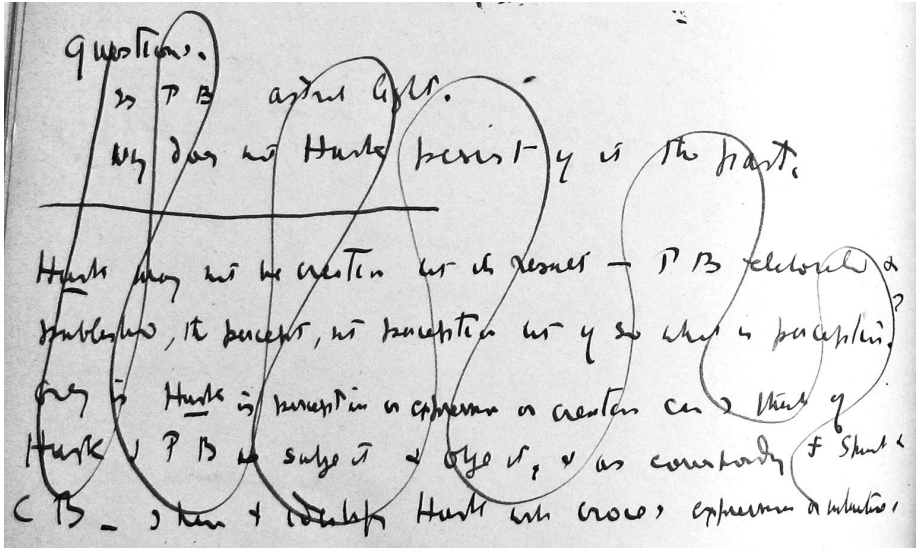


Figure 2. Rapallo Notebook C, NLI 13,580, [64v], detail. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

Questions  
 Is P B astral light.  
 Why does not Husk persist if it [is] the past.

---

Husk may not be creation but its result—P B elaborated & | published, the percept, not perception but if so what is perception? | Only if Husk is perception or expression or creation can I think of | Husk & P B as subject & object, & as corresponding to Spirit & C B. I have to identify Husk with Croce's expression | or intuition.

This cancelled part of a continuing argument stipulates possible reconciliation between Yeats's thinking and that of “elaborated & published” accounts by Benedetto Croce and contemporary philosophers whose work Yeats had been reading on the distinction between “percept” and “perception”—for example, works by Bernard Bosanquet, John H. Muirhead, and Bertrand Russell.<sup>44</sup>

On leaf 65r, Yeats joins his discussion of the mechanics of *Husk*, *Passionate Body*, and *Spirit* to that of the afterdeath state called the “Dreaming Back,” a term introduced in *A Vision A*, Book II, Part XIV, “Life After Death,” and discussed in greater detail in Book IV, “The Gates of Pluto.” *Dreaming Back* as a concept he believed to be confirmed by Henri Bergson in *Matter and Memory* (1919),

Theodor Fechner in *On Life after Death* (1914), and Hermes Trismegistus in *Hermetica* (1924) as suggested by the marginalia in Yeats's copies.<sup>45</sup> On leaf 65r, Yeats again finds himself in trouble after resuming note "8," now on the persistence of *Passionate Body* in the *Dreaming Back*. "I am back at my old difficulty. I want to make P B the creator. ~~Can I do so~~. But that is impossible. Can I make it [?protean]—endless change—fixed by Spirit according to its eternal forms. [...] No for the astral image recurs. Can I identify Husk with endless change creation—no for it is the past." Consequently, these lines in the notebook are crossed out and succeeded by as many in a series of interrogative sentences beginning with "Is" and "If" on the behavior of *Passionate Body*, *Husk*, and *Spirit*. Similarly, as on the facing page, a series of equations are inscribed as if to help clarify:

Once more                      Material  
Husk = expression.    P B = the ~~expressed~~ (Matter)

~~Spirit = the mould or form expressed.~~

or

Husk = expressed = P B expression	}	no for then the	[	bracketed lines are
Spirit = the mould	}	Husk would persist <sup>46</sup>	]	vigorously stricken]

Yeats's writing in the next opening of the notebook (65v–66r) stumbles forward in much the same manner, three-quarters of it cancelled and punctuated with formulae, intermittently: "Husk = senses" and "P B [=] matter, of light <or undivided> light" on 65v; and "Husk = expression" and "P B = Matter" on 66r, concluding the page with the entirely cancelled equation "Daimon = form <forms> expressed." Aside from dispiriting references to mystical authority, such as "But I dare not go to Dionertes with abstractions like 'transformation'" (on 65v) and "Only those our spirit knows [...] are so expressed" (on 66r), the most promising element on both of these pages is the Valéry thread from notes "(6)" and "(7)" (leaves 62v and 63r). Here, "life is a meaningless flux, a sea—as in Valery poem—where the Sun—Spirit—is mirrored" (65v). "Valery man sitting in [a] dark theatre, [h]is eyes on the lighted square of the stage[,] except that we are the lighted stage" (66r). After cancelling most of the page, Yeats asserts that expressed forms are from the *Daimon*, neither *Husk* nor *Creative Body* "but their perfect union. Absolute expression[, as a] flame without ark [i.e., arc]," like "the spark from the anvil" on 63v.

But a formula at the top of leaf 66v offers an alternative explanation: "or perhaps | Husk ~~Express~~ = Expression. B. B. [i.e., P. B.] [=] Potential form." This alternate turn in thought does not develop very far in the ensuing paragraph ("In which case the daimon is [...] in its full expression only"), almost all



of which is cancelled. After a new start (“Husk & daimon P B expresses the daimon & impose their form upon the Spirit, & so realize its end. End & form imply one another”), even that small remnant was also stricken. Beneath that, a horizontal line has been drawn across 66v to divide the page, providing space for Yeats to recall “an unpleasant but important interview with Dionertes” (see Figure 3).

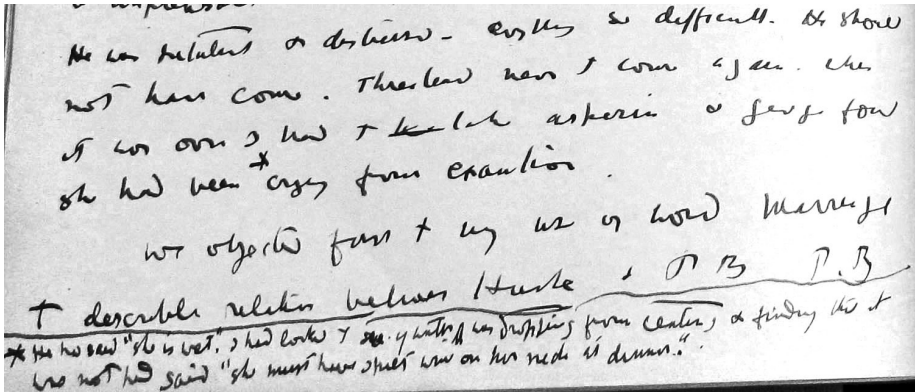


Figure 3. Rapallo Notebook C, NLI 13,580, [66v], detail. Courtesy of NLI; photograph courtesy of Catherine E. Paul.

He was petulant & distressed—everything so difficult. He should not have come. Threatened never to come again. When | it was over I had to ~~the~~ take aspirin & George found | she had been \*crying from exhaustion.

We [= He] objected first to my use of [the] word marriage | to describe [sic] relation between Husk & P B[.] PB | [continuing to 67r:] was to[o] ephemeral for such a word. [...]

\* He had said “she is wet.” I had looked to see if water [?] was dripping from ceiling & finding that it | was not had said “she must have spilt wine on her [?neck] at dinner.”

As one of the Yeatses’ chief Communicators, Dionertes presided on several occasions, during the winter of 1919/1920, when George Yeats’s function as medium was impaired by acute fatigue (see *YVP2* 519, 525, and 528), directing them, in effect, to end the automatic scripts: “I do not really want script here [in Pasadena, California]—I prefer to use other methods—sleeps” (539). And that is just what they did until the end of George’s “philosophical sleeps” on November 27, 1923.<sup>47</sup> In Dublin, in late May 1929, Yeats recalled an evidently more recent episode in which Dionertes had intervened on her behalf and gone on to object to the wording of questions put to him. In Rapallo Notebook C, the objection relates to the entry introduced on “the Marriage of Husk & Passionate Body” (4r–5r) but qualified here (on leaf 66v) from memory and

for the next two pages. On 67r, objections are enumerated: “He objected to a certain phrase of mine about Husk ‘bringing forth’ the forms from P B. Implied much too [= to] intention. (He meant I conclude that ‘the marriage’ is a kind of correspondence or image & [...] something ephemeral & unconscious. He meant also that [...] Husk is life—~~sea foam~~ the wind that makes waves.)” Dionertes’s “most important statement” on that subject may be interpreted as an endorsement of the efficacy of sleep. After *Beatific Vision*, “they do not ossilate [*sic*] between sleep & waking but can still sleep” (cf. AVB 238, CW14 174: when “[t]he expiation is completed and the oscillation brought to an end for each at the same moment”). Yeats notes that, although this statement corrects a “previous” one by the Communicator, they agree that “images seen in dreams are a continuance of the dreaming back” and that images made by one spirit may be “used by a different spirit to communicate through.” However, Dionertes “refused to speak of ‘the Teaching Spirits’ & with great emphasis to say anything of that state between BV & birth that I [continuing to 67v:] must think out for myself.”

Left to think the matter out for himself, Yeats brings to an end a movement he may have intended for part of note “8.” He had also reached the end of a sitting, partly indicated by the long line that he drew beneath this paragraph:

~~When speaking of “M~~ When I was asserting that I was right | in using the phrase “Marriage of Husk & P B” he | had said “What comes of it?” He meant that it was | barren. The point is I think is that uni antithetical | unity of being, or even phase 15, implies the faculties | —it is even—it is as it were human. That which is | given there <there> is barren nature—man through nature | —Husk & P B—is an abstraction from it. Perfection of form | —p 15—comes through the effort of the individual soul | & its Faculties. We create our bodies & our scenery. (67v)

After that, the remaining prose entries in Rapallo C form a somewhat broken landscape of writing on the subject of “expiation.” Below the drawn line on 67v, the date “June” is inscribed (at left) halfway toward the vertical center of the page. To the right of the date, a small figure has been drawn, juxtaposed semicircles, perhaps to symbolize persons A and B (soon discussed on 68r–69r), who are bound in “the continuous circling” of expiation. The figure is notched, possibly to suggest motion by degrees:



Below the date, aligned at the left margin, are the heading and opening lines:

Expiation.

A soul which expiates ignorance in the “shiftings” | had its “abstract memory” in the Return but has not | that memory now. I think not[,] for I think | that now its knowledge must be positive knowledge | of the contrary of the self so remembered—of the | self of its dreaming back. Its oppressor if he has | now returned to life will upon the other hand live | through that which had inflicted. Is he affected | by his oppressors victims <victims> dreaming back state? (67v)

This much, though cancelled, very much resembles the definitions and notes in the Card File on Expiation (E2, E3, and E10–12; YVP3 297–98 and 300). But then Yeats begins anew in a way resembling the draft of an essay: “A Spirit joined to its C. B. lives through its life in the order of the events, that is to say growing younger until childhood comes; but these words ‘younger’ ‘childhood’ [continuing to 68r:] are symbols, or metaphors because it is separated from the Record & has memory alone.” In “The Soul in Judgment,” part XI (AVB 237–39, CW14 172–74) we find the treatment of “expiation for the dead.” In typescript (NLI 36,272/6/2a), it occurs in part XIII with a brief notice at the end of part XV (CW14 288–89). In Rapallo C (68r), spirits travel according to rule: “If Principles are placed on Wheel [instead] of cone C B [*Celestial Body*] of course travels back from 22-12-21-19 Etc & reaches 8 at rebirth.” Maturity (the middle), not the source, is correspondent with the *Beatific Vision*, where a spirit realizes itself as “one with the Spiritual whole,” at first separating from *Passionate Body*, then sinking back into it again—“a New P B—images which are purified of personal associations[....] It is only after the new birth that they are the objects of its thought. Before birth thought summons the image, after birth [thought] is summoned by it.”

In a new paragraph, victim and oppressor are discussed in relation to the *Shiftings*: “In expiation the two persons[,] being symbols to one another, are not—taken as symbols—bound to the continuous circling. [...] A wrongs B & B cannot pass the Shiftings until the active wrong is expiated in life of <A> B, & that of ignorance by <B> A himself in Shiftings” (68r; cf. AVB 237–38; CW14 173). “B re A returns to life again & either to repeat the act[,] being still caught in the Dreaming Back[,] or to expiate it by the reversal[.] <He> it longs to suffer what he has inflicted.” The account continues for interpretation on the next page (68v): “The system denies[,] I think[,] the existence of anything which we know unconsciously. When A reverses the act, that he does so that he may complete something, something which is therefore known in its details.” Recalling the myth of Eros and Anteros, to which Michael Robartes alludes in “The Phases of the Moon” as he delivers his recitation of the phases, beginning at line 30,<sup>48</sup> Yeats asserts, here, that A and B “have changed natures, & yet each is made whole in the other. This [is] called Expiation for the Daimon”; but

correction is necessary because this change is painful: “The two might have been one through sympathy, but instead theirs has been [a] struggle in which one has been victim & afterwards that exchange of nature which Russell foretold for England & Germany.”<sup>49</sup> Even so, “All this dissatisfies me,” Yeats observes at the end of the paragraph, “but for the moment I can do no better” (68v).

From here on, procedure reverts to that of question and short-answer follow-ups. To wit:

[68v:] B remains in “Shiftings” because something checks | the living back. What does? In some form | it must be drawn down into the Dreaming Back. | If so[,] does its dreaming back effect [*sic*] the living man? | Does a dreaming Back ever effect [*sic*] the living except by the | re-birth of the dreamer—or by some obvious haunting.

[69r:] Is not sympathy itself a reversal of being | but voluntary whereas that in expiation is involuntary[?] | One must not forget that human life is but | the ground where the friendship or anim[osity] of the | daimons is displayed.

What is expiation for ghostly self? How does it | differ from that for daimon? B & A expiation is | not for one another but for daimon. I conclude [this] because | it is the daimon not the individual that is denied completeness. | The individual may get nothing but strain & pain. What is | the daimon during embodied life—as an actual existence[?]

Is not the Daimon <in some sense> that being which can stretch | its memory—both Record & abstract memory— | through 28 incarnations & man that being | whose memory includes one only? If so[,] the significant | moment for the man is that [of] when the Daimon | changes phase—the Mans B. V.[?] | If so[,] the great passions arise from the Daimons | phasal relations—and are to the man “subconscious” | whereas those that arise from (say) the phasal | relations of a life in its passage are conscious & ephemeral. ~~The Daimon of the~~ || If so[,] the distinction between the Daimon of | the man when embodied by that of the man disembodied | loses [*sic*] meaning. All mans <28> incarnations are <a> single | [continuing to 69v:] phase of the daimon [∴] –its life constituting a year—28 phases divided into 12. | We are in the midst of a powerful incomprehensible | death corresponding to the daimons death to birth state.

All that is left, after this, are several scratch notes that direct our attention to the end of part XI and the beginning of part XII in “The Soul in Judgment” as it was eventually written. “The Daimon or its essence is always the timeless moment, the symbolic sphere [...] —the fullness which includes ever[y] moment” (69v). “Every ex[p]iation is conscious. When A reverses his nature he does not starve his Karma because his suffering is not from ignorance, but the desire to suffer. Expiation for the ghostly self” (the next point, made on 69v between centered, parallel strokes laid horizontally). The reference to “Karma” could

be an indication that Yeats had in mind the “ascetic schools of India” cited in part XII (AVB 239, CW14 174). Then, after another pair of strokes to set off the following point, he weighs in the logic of the foregoing statements on 69v: “Can I take ‘ghostly self’ as daimon here[?] *Daimonic* Then the refusal to experience, starves the daimon, but is followed by Daimonic living—conscious experience for the Daimons sake, & so by [?initiation]—a guide.” Although fuzzy here, the relevant elements of part XII are (1) “refusal of experience itself” that “starves” a *Spirit of the Thirteenth Cone* and (2) the acquisition of a “supernatural guide” (AVB 239, CW14 174).

**[70r–78v] [Missing pages and end matter]**

The facing stubs of omitted leaves 70–77, presumably on the “Introduction to the Great Wheel” for *A Packet for Ezra Pound* and therefore cancelled in the “Contents” list on 78r, are correspondent with entries on 2r, 6r–8r, and 11r, just as the entries on 59v–69v relate to draft materials cited in the “Contents” as belonging to “Soul in Judgement ([as]continued from loose leaf book[ ]) | 12 pages”—that is, roughly, from the beginning of part VI to the end but not in final order. Leaf 78v confirms that the entire notebook was considered to be a “Diary.”

**5. POETRY WRITINGS (IN DETAIL)**

**[8v–10v] “Jan 23 [1929]” [A prose outline for a “Lyric Sequence” and first-draft versions]**

Notably, leaves 8v and 10v are blank because the writing between these two points is flanked by discrete units of prose, before and afterward intended for *A Packet for Ezra Pound*. The poems conceived here in planning become, in a few days and pages later, “Meditations upon Death” (dated “Feb 4. 1929” on 10r, continuing on 12r, 13r, 14r–15r) and “The Nineteenth Century and After” (untitled and undated on 9v, continuing on 25r). As a prose subject, “Lyric Sequence,” as it was called, appears in three parts on 9r and has been transcribed accordingly (cf. *WFMP* 208–209):

I

Slowly ~~the circle narrowed~~—at Al[g]eciras | At Al[g]eciras where F <are> the long [?beaked] herons, they [?settle] [?with] | [?out] clamour in the dark pines, & & I cry out <I see the rock have no desire to climb it—I love them near at hand> an old man is | like a child—he turns to god as a child to his nurse. | [?Death] with me is [?terrible] spirit make sweet the trouble | ¶ An old man is like a child & turns to god as to his | The [?circle] — I look [?back] upon my life—I have a little [?wisdom]. | Platos king—something of Sankarya, & something has been spoken | to me alone—. Hence forth I shall seek from

~~searching~~ <searching>, & | turn it over & over, as if I were a child turning over & over | a handful of shells. | ¶ At Cannes. Ka | Algeciras I I could walk a couple of miles & now a mile

## II

~~I have been & am being~~ || What prayers should I play [= pray], Do not prey said the Brahmin but say | I have been <I been man & women> king & slave , <I have been man> Mirriad of beloveds have sat | on my knees, I have sat on a mirriad knees [?" ] & shudder | thinking that soon I must change again [?" ] Always an insect in the roots of | the grass.

## III

What I have built grows from me— | Don't deceive yourself exorbitant soul—<the> [?"if] greater men are gone | You have been a rattle of pebbles in a receding wave.

From part III of these scratch notes, Yeats wrote the first draft of "The Nineteenth Century and After" (on 9v in four stages, the first three cancelled in left column) and began fashioning a longer poem (on facing leaf, 10r, based on part I of the outline; see Figure 4). This longer poem was entitled "Meditations upon Death," which resonates with the dedicated general purpose of Rapallo Notebook C as a "Diary of Thought" (the heading given the first entry on 1r) and echoing such celebrated sequences of meditative lyrics as "Thoughts upon the Present State of the World" (afterward "Nineteen Hundred and Nineteen") and "Meditations in Time of Civil War," masterworks of the kind in Yeats's recent collection *The Tower* (1928). One notices by viewing the fourth stage of the quatrain, appearing in the upper right-hand corner of 9v, and then by skimming the first-draft version of "Meditations upon Death," with which it aligns on 10r, that there is commonality in imagery, at first elemental, compressed, and suggesting "pebbles which the waves draw back" and famously "fling" in Arnold's "Dover Beach"—

Though the  
~~The~~ great men return no more  
~~I~~ make  
 I take delight in what I have  
 The rattle of pebbles on the shore  
 Under the out going wave—

a scene set in apposition to the particularity of images in the second poem, emerging on the facing page (10r): a "heron-billed pale Cattle Bird, / That feeds on some foul parasite / of an African flock or herd," that "Crosses the narrow straits to light / In Algeciras gardens and there rest / Until the mourning break as on a Dark breast." Thereafter, we have Yeats as "a boy," the "actual shells of Rosses level shore" (rhymed with "Newton's metaphor"), and young Yeats

bidding “imagination run” on “What matters he [Newton] may question” but with the confidence that “befits a man.” The thought-chain and stream of images, from the yet unfinished quatrain on 9v to the welling up of memory and imagination on 10r, seems consistent with the technique of *scrying*, “a form of meditation,” Yeats said, “that has perhaps been the intellectual chief influence on my life up to perhaps my fortieth year” (*Mem* 26–27). This technique is captured in the following reproduction of those two, extraordinary, facing pages in the notebook:

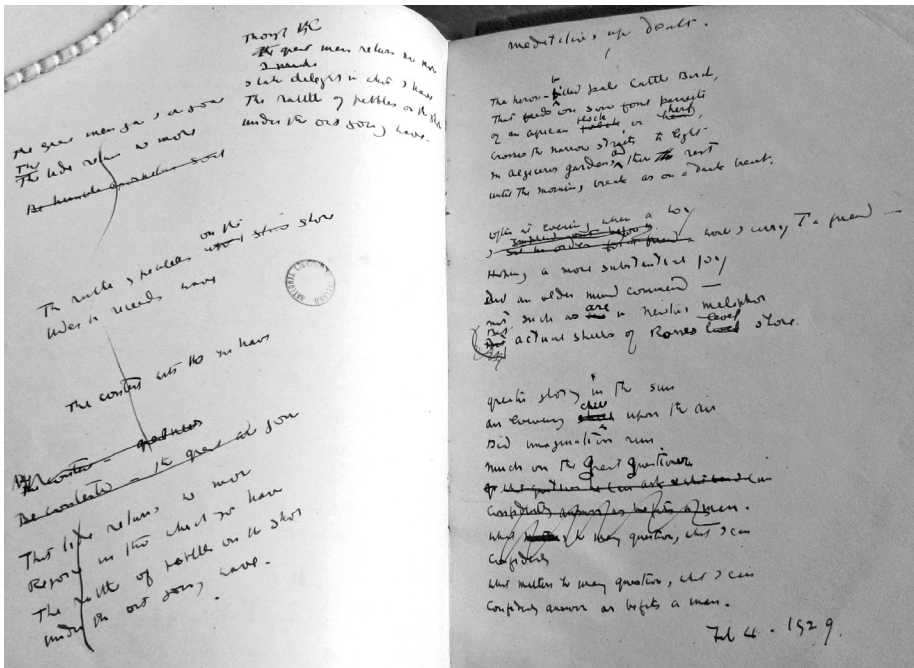


Figure 4. Rapallo Notebook C, NLI 13,580, [9v and 10r], in full. Courtesy of NLI; photograph courtesy of Catherine E. Paul. (See *WFMP* 262–63 and 210–11.)

From references to Browning and Morris in a letter Yeats wrote to Olivia Shakespear on March 2, 1929 (*L* 758–59, *CL InteLex* 5221), Stallworthy infers that in “Nineteenth Century and After” “Yeats has ‘loaded every rift with ore’” without attempting to pinpoint sources, and that example is best to follow here.<sup>50</sup> Though Yeats had intended the poem to be third in a three-part sequence, the reason the plan was not carried out is indicated by the poem’s displacement for many pages, until 25r, where he finished and dated it “Feb 2 March 2 [1929]” (see below). There is a good chance that he simply forgot the lyric as he concentrated on the other two movements, which would become “Meditations upon Death” I and II in *A Packet for Ezra Pound* (9–11) and later two poems in *Words for Music Perhaps and Other Poems* (Cuala Press, 1932): “A Meditation

written during Sickness at Algeciras” (12–13; afterward “At Algeciras—A Meditation upon Death”) and “Mohini Chatterji” (13–14). February 2, 1929, is almost certainly the date on which the draft on 9v was made, facing the “Feb 4. 1929” draft of “Meditations upon Death” I on 10r. After the notes for *A Packet* and *A Vision*, on 11r–11v, the focus on “Meditations upon Death” II would be broken only by “Mad as the Mist and Snow” and by the intervention of Crazy Jane around mid-February. Both “Meditations” I and II are misleadingly dated in *The Collected Poems* (e.g., “November 1928” and “1928”), perhaps from later recollection of Yeats’s travels and illnesses rather than from recorded dates of composition. The dates Yeats recorded in Rapallo Notebook C are fairly dependable (see “CCP” 240).

For practical reasons, it is unnecessary, hereafter, to give literatim, or detailed, transcriptions of the poems in Rapallo C because David R. Clark has provided both facsimiles and reliable transcriptions in *WFMP*. These will be cited in every case, even as they are noted in the Appendix. Exceptionally, there are instances in which reproduction or quotation may be necessary to make clear the sense of Yeats’s process, as when the Cornell series’ arrangement of titles and pairings of facsimiles and transcriptions disrupt the actual physical (and often cognitive) relationship between compositions on facing pages in the notebook (verso-to-recto). Figure 4 is an example of one such exceptional case (cf. *WFMP* 262–63 and 210–11).

**[11r–11v] [See entry in part 4 above]**

The note “End of Cuala book” bears project relevance to “Lyric Sequence” and “Meditations.”

**[12r–16r] [“Meditations upon Death” II and “Mad as the Mist and Snow”]**

As “Meditations upon Death” I and II were destined to complete the essay “Rapallo” in *A Packet for Ezra Pound* (9–11), facing pages at 14v–15r of Rapallo C were used to preserve essentially finished versions of those lyrics for that project (see *WFMP* 225n and 224–25). Yeats seems to have felt satisfied with “Meditations” I just as it stood on 10r, dated “Feb 4. 1929,” for he inscribed the title “Meditations upon Death | I” at the top of 14v, leaving the remainder of the page blank opposite an amended fair-hand copy of the second lyric, entitled “Meditations upon Death | II” and, at the end, dated “~~Feb 8. 1929~~ Feb 9 1929” (February 9 being coincident with a substitution of nine lines). The refinement of those nine lines seems to have been as easy for the poet as were the first half of stanza 1, which began, “I asked if I should pray / But the Brahman say said” (etc.) and seems to have been a fairly simple matter of versifying from part II of the prose subject on 9r. The notion of “myriad” lives and loves had taken longer to develop and was a bit harder to render in several drafts. Together, the two



lyrics, when finished, can be seen as part of Yeats's philosophical objection to the idea of "modern man" as an invention, in contemporary poetry, "to dignify our scepticism" (8r).

On 12r, 12v, and 13r (*WFMP* 216–17, 218–19, and 220–21), we witness an uninterrupted effort to write the poem eventually entitled "Mohini Chatterjee," although the Brahmin by name and spelling are approximate at this stage—matters for the second stanza. The three-stress lines of stanza 1 are fortunate but are not enough for cadence to marshal thought coherently to anything like a stable second stanza for two more pages (through 13r), in spite of the emergence of old soldiers in "strategic thought" (fourteen lines cancelled on 14r, compressed on 15r, and then reduced to the line "The old troops parade"). From the four stresses of "Meditations" I to the three stresses of "Meditations" II, the latter poem in progress was temporarily arrested before it could be completed, engulfed by stanzas of a new poem, a ballad. This event occurs on facing pages 13v–14r in Rapallo C (*WFMP* 498–99, 222–23, and 500–01), where the three stanzas of "Mad as the Mist and Snow" took shape comparatively quickly, starting with an unnumbered stanza 1 on 13v, followed by numbered stanza "H | III" (also on 13v) and stanza "II" written in the space beneath those fourteen cancelled lines from "Meditations" II on 14r.

With the planned "Lyric Sequence" nearly finished for the "Rapallo" essay in *A Packet for Ezra Pound*, and with an unanticipated ballad nearing completion, Yeats had only to set out in fair-hand state the poems that he had written thus far. This was done for "Meditations" I and II on 14v (from 10r) and on 15r as cited above. Part II (afterward "Mohini Chatterjee") was then dated "Feb 8. 1929 Feb 9 1929" (see "CCP" 240). The three stanzas of "Mad as the Mist and Snow" were written out in correct order on 16r (with the initial lines of stanza 2 revised on 15v) and officially dated at the end: "Feb Feb 12. 1929" (see "CCP" 241 and *WFMP* 503n and 503–04). This was the first lyric written for Yeats's "Words for Music Perhaps" sequence, anticipating such personae as Crazy Jane and Tom the Lunatic.

**[16v–20r, 23v–24v] ["Crazy Jane on the King"]**

The unpublished lyric "King Nuala," retitled "Cracked Mary's Vision" and, finally, in typescript "Crazy Jane on the King" (see Clark's exceptional genetic commentary, reproductions, and transcriptions in Appendix I of *WFMP* 577–603) confirms Yeats's renewed interest in the ballad while in Rapallo at this particular time. The majority of the poems collected under the rubric "Words for Music Perhaps" in 1932 were written in this interval. Although "Crazy Jane on the King" seems to have been typed directly from the advanced draft on 24v, or from Yeats's dictation (probably at Coole on August 5, 1929, according to Mrs. Yeats),<sup>51</sup> Yeats decided to withdraw the poem from publication, at the

suggestion of friends, despite the apparent role he thought it might play as an introduction to the sequence. From 24r in the notebook to the typescript, the title given is “Cracked Mary’s Vision” until changed, in Yeats’s hand, to “Crazy Jane and the King || (Words for Music)” (*WFMP* 600–01). The base text (on 24r) is dated “Feb 24,” which is consistent with the dating of poems up to this point, except for intervening, undated verses on leaves 20v–23r. Not at cross-purposes, the writing of “Three Things” was not even the chronological interruption one infers from standard scholarly sources (see below). As “Words for Music,” they confirm the premise that Yeats, like the expatriate poets of his circle in Rapallo, had begun to emulate the unvarnished balladry of Robert Burns.<sup>52</sup>

So “Crazy Jane on the King” begins without title but conscious of form at the first two openings devoted to the poem in the notebook, where rhyme patterns are noted beside the lines on 17r (“A | B | B | A | € | Đ | Đ | €” and “A | B | B | A | C [circled] | D | D | A | C [circled]”) and on 17v (“A | A | B | C | D | D | C | B”). The refrain line changed very little, from “The devil take King George” to “May the devil take King George,” as one would expect. Yeats’s right-handedness is evident in the way entries tend to slope, roughly from 30 to 45 degrees, except at stages where written text needed to be copied out and revised, presumably on the flat surface of a table. The content itself was quite malleable. As Clark points out, by leaf 19r, Yeats had managed to write one “impressive stanza” (discarded after 20r) from “a daring mix of Blakean symbolic topography with misremembered Irish legend” (*WFMP* 579):

Did Nuala’s ship of glass  
 Over Udan Adan pass?  
 Did the gloomy river Storge  
 Bear that great mouth &  
 Carry his great lucky eye  
 That  
 ^ Magnanimity of rage  
   Towards his  
 To that ^ famous anchorage  
 (When I think of him I cry  
 May the devil take King George) (NLI 13,580, 20r)

The mixed Blake topography involves the lake Udan Adan from “Vala or the Four Zoas” and the river Storge from “Milton”; and the “misremembered Irish legend” involves Yeats’s confusing King Nuada with Queen Nuala. On 23v and 24v, the names are gone (the Blakean as well as the Irish) except for the English King George V, of course, and the “Long bodied Tuatha de Danaan.” Still, the transgender error in the poem and its title, on 20v, may have partly inspired the invention of a persona expressly not that of the poet himself:

The bad girl's

A ~~The Childs~~ refusal to Cheer for the King

^

King Nuala

On this page, the whole poem is stricken with a long diagonal line. Afterward, at the first opportunity following the writing of an intervening lyric, "Three Things," the "bad girl" poem was rewritten from 23v to 24v, christened "Cracked Mary's Vision" on 24v (taking the name of an eccentric woman who lived in Galway near the Gregory estate),<sup>53</sup> and dated, at the bottom of the same page, as completed on "Feb 24."

### [20v–23r] ["Three Things"]

Between the "King Nuala" and "Cracked Mary" versions of "Crazy Jane on the King," Rapallo C shows that in an unspecified number of days Yeats had conceived and largely completed work on a minor gem for "Words for Music Perhaps," then envisioned as a sequence of twelve lyrics, as he said in a letter to Olivia Shakespear: "no[t] so much that they may be sung as that I may define their kind of emotion to myself... One of the three I have written is my best lyric for some years I think. They are the opposite of my recent work and all praise of joyous life, though in the best of them it is a dry bone on the shore that sings the praise" (*L* 758; *CL IntelLex* 5221). The date of this letter is "March 2 [1929]," and the best of three lyrics so intended is the song "Three Things" (the other two being "Mad as the Mist and Snow" and "Cracked Mary's Vision"). Until now, the standard date assigned to "Three Things" has been "March 1929" ("CCP" 241). In a memoir, Bridgit Patmore recalls a particular scene of Yeats and his wife, strolling along the seashore at Rapallo, when Yeats becomes transfixed by an object at his feet. Two days after that, she and her companion, Richard Aldington, are present for tea and a recitation of the poem at Via Americhe 12/8: "after every two lines, he raised his head a little and, over his spectacles looked at me and then, after the next two lines, at Richard."<sup>54</sup> Unfortunately, dates are not provided for either scene, although, more precisely, George Yeats later typed out a select list of dates headed "Sequence of poems written at Rapallo Feb & March 1929," which places the composition of the poem as occurring between February 14 (two days after "Mad as the Mist and Snow") and "Cracked Mary's Vision (King George) Feb 24" (*NLI* 30,891, 1 page).<sup>55</sup> Patmore's telescoping Yeats's sudden inspiration and subsequent reading of "Three Things" makes a good story thirty-nine years after the fact, although possibly without too much exaggeration.

If Yeats's discovery was indeed a *bone* on the beach, the writing of the poem gained from recent exercise in the notebook. "The Nineteenth Century and After," with its "rattle of pebbles on the shore," remained in suspension until

“March 2” (on 25r). “Mad as the Mist and Snow” anticipated the three-part structure of the new ballad, each stanza of which gained in effect by the addition of an extra refrain. As in “Crazy Jane on the King,” each stanza’s closing refrain was quickly found in early draft; likewise quickly obtained were refrain lines 2, 8, and 14. In fact, the whole poem came with relative ease at first, from the first opening devoted to the poem, on 20v–21r (*WFMP* 458–61), until Yeats took a bit longer to resolve a problem that stanza 3 posed for him.

On 21v–23r (*WFMP* 463n, 462–67), we see him reverting to a planning strategy last employed in launching the “King Nuala” phase of “Crazy Jane on the King”: namely the jotting down of rhyme notes to remind himself of words he thought might be effective as he made the bone sing of the third thing that a woman holds dear. In *Yeats at Songs and Choruses*, Clark argues that *that* thing is sexual arousal rather than heterosexual consummation: “Yeats achieves his aim of ending climactically with excitement of the mind and spirit by going back to the time of desire rather than fulfillment” (64). Clark’s case depends to a large degree on multiple instances in which the words “stretch and yawn” occur in his poems from 1914 onward.<sup>56</sup> Such intricate reading from multiple contexts is impressive. Moreover, Clark’s interpretation is most convincingly made after providing a transcription of the relevant folios in Rapallo C. Although the basis for his work in *WFMP*, this transcription is streamed without reference to location and broken into five separate drafts. By draft 4 (on 23r), the problem of dwelling on a woman’s pleasure to a man comes to no satisfactory end, and Yeats strokes through the entire poem after making two stabs at the last stanza. Then, on 22v (to the left of draft 4), he works out the final version (draft 5) in the notebook. The stanzas are assigned numerals, stanza I on point as a mostly fair-hand copy, followed by a reworking of stanza II. But when he copied out and revised stanza III from 23r, where the speaker recollects past intellectual and spiritual congress with “wise” Solomon,” the stanza is decisively rejected and followed by substitution of an “~~Alternative last verse~~”:

third            III

The ~~third~~ thing that I think of yet  
Sang a bone upon the shore  
 Is — that morning when I met  
 Face to face my right ful man  
 And did after stretch and yawn  
A bone wave whitened & dried in the wind

As an afterthought, the new stanza III provides strength to the voice of the woman who speaks, because, as Clark saw, “to be nostalgic about her former role as ignorant muse does not make a convincing climax to the poem” (56). Fortunately, Yeats chose the option that most affirms the woman’s role.

[25r] [**“The Nineteenth Century and After” concluded**]

More a revisiting than an afterthought, since 9v, the unfinished fulcrum of four lines on which the first part of “Meditations upon Death” had been leveraged on February 4 was now copied out at the top of leaf 25r, amended slightly there, dated “~~Feb 2~~ March 2,” and then cancelled. Beneath that, Yeats drew a long line across the page horizontally. Below the line and the heading “On re-reading,” he toyed with the idea of adding a line at the beginning: “~~Thinking of all they have~~” > “~~Abashed at all that greatness gone~~” > “Abashed at all they had & gave” (25r). (Six vagrant lines from stanza 3 of “Cracked Mary’s Vision”—facing on 24v from February 24—were penned just to the right on 25r.) However, this five-line option for the quatrain was cancelled with a vertical stroke through the whole thing. Below that, the final version in Rapallo C, including the poem’s title, was inscribed in the lower margin of the page (see *WFMP* 264–65):

~~The end of~~ The Nineteenth Century & After  
~~The old poetry & the new~~

Though that great song returns no more  
 There’s  
~~Theirs~~ keen delight in what we have  
~~The~~  
 A ~~A~~ rattle of pebbles on the shore  
 Under the receding wave

[25v–28r] [**“Crazy Jane Grown Old Looks at the Dancers”**]

In his letter of March 2 to Olivia Shakespear, extolling the creation of “Three Things” as “my best lyric for some years,” Yeats went on to relate to her a strange dream that, brooding upon it, seemed likely to produce a new poem:

Last night I saw in a dream strange ragged excited people singing in a crowd. The most visible were a man and woman who were I think dancing. The man was swinging round his head a weight at the end of a rope or leather thong, and I knew that he did not know whether he would strike her dead or not, and both had their eyes fixed on each other, and both sang their love for one another. I suppose it was Blake’s old thought “sexual love is founded upon spiritual hate”—I will probably find I have written it in a poem in a few days—though my remembering my dream may prevent that—by making my criticism work upon it. (*L* 758; *CL InteLex* 5221)

The poem “Cracked Mary and the Dancers” emerged over the next four days (later retitled “Crazy Jane Grown Old Looks at the Dancers”). Its genesis resembles the pattern of “Cracked Mary’s Vision” and “Three Things” in that it began with

snatches of song (or chanting) striving to be formally and metrically completed in three stanzaic movements (this time in tetrameter verse)—all regimented according to jotted rhyme notes and to a refrain-line (once discovered). The process began on leaf 26r of the notebook, where successive efforts to launch the poem as the writer’s dream vision of a man and woman “dancing there” in “Some sort of Indian dance” on a theme established by the refrain “Love is like the flower of the lilly.” In four cycles of drafting, the first stanza progressed to a full revision on the facing page (at left), 25v. Three additional efforts were attached to that refrain—perhaps due to Yeats’s affection for the biblical *Song of Solomon* 2.1 (“I am the rose of Sharon, a lily of the valley,” a lily among thorns). But, without striking out those efforts, a new direction was forged in the space between first and second trials (and at a slant); and this departure substituted a new refrain (“Love is like the lions tooth”), which would require a completely different set of end-rhymes (“Youth | truth | both | uncouth”) to perpetuate it over three stanzas. From lily of the valley in the floral world to dandelion, a common weed (in French, *dent-de-lion*, or lion’s tooth),<sup>57</sup> Yeats made a formally exacting first stanza on leaf 26v—noting (at right) rhyming words “there,” “hair,” “scream,” “dare,” “gleam” in relation to lines 2 (“youth”) and 7 (“tooth”)—rendering the poem’s notable a-b-a-c-a-c-b pattern. With the stanza established, a first trial of lines for stanza 2 was made next, with a new set of rhymes for the a- and c-lines. After that, he copied, amended, and expanded stanza 2 onto leaf 27r (adapting Blake’s idea to the line “There must be sweetness in such hate”), and, with ease, set down a fair-hand version of stanza 3, entered at a slant after composing off the page, it appears, and superseding two false starts. The three stanzas coalesce as a poem of three complete stanzas, designated by numerals I–III and given the title “Cracked Mary & the Dancers” on 28r. Consequently, on 27v (facing left), a fair-hand copy of the poem was neatly inscribed, bearing the same title, few corrections, and the date “March 6” (see “CCP” 241). For corresponding facsimiles and transcriptions, see *WFMP* 376–87.

**[28v–31r] [“Those Dancing Days Are Gone”]**

This poem was written on two consecutive days—March 7 and 8, 1929—and included in Yeats’s account to Lady Gregory, on March 9, in which he boasted, “I have written seven poems—16 or 18 lines each—since Feb 6 and never wrote with greater ease. The poems are two ‘meditations’ for *A Packet for Ezra Pound* which Lolly is printing and the first five of *Twelve Poems for Music*. The getting away from all distractions has enriched my imagination” (*L* 759–60; *CL InteLex* 5225). Unlike the “meditations” and “Cracked Mary’s Vision,” which took longer, and the epigrammatic “Nineteenth Century and After” (not included in this count), “Those Dancing Days Are Gone” was composed

apparently without competition from other poems as its drafts are located at three contiguous openings (see *WFMP* 506–515).

Remarkably, finding the closing refrain of this ballad seems not to have been especially an aim when Yeats began writing the poem, on 29r, for it appears ready-made at the end of the first full draft of stanza 1 (at the foot of the page: “I carry the sun, <in> the gold[en] cup / The moon in a silver bag”; cf. “*I carry the sun in a golden cup, / The moon in a silver bag*”; *VP* 525). In his later note in *The Winding Stair and Other Poems* (1933), he acknowledged that the first refrain-line, but not the second, “is a quotation from the last of Mr. Ezra Pound’s *Cantos*” (*VP* 831). The reference is to “With the sun in a golden cup” (line 19 in *Canto XXIII*) as Yeats encountered it in *A Draft of the Cantos 17–27* (1928). The next line in *Canto XXIII* (“and going toward the low fords of ocean”) might have suited a sunny beach scene in the manner of “Three Things,” but expropriating most of a single line from Pound must have seemed enough to complement with an echo from any number of Yeats’s early lyrics (e.g., “The Man who dreamed of Faeryland”). After two preliminary runs at the first five lines in active voice (“I sing...”; “I cry...”), both cancelled, the speaker shifts to passive in addressing “that old woman there,” a “sorry crone” although at one time dressed in “silken gear,” “silk & satin gear,” “Before her dancing days were gone” (“...done”). The a-b-a-b-c-d-c-d stanza has been defined in ballad form without resorting to rhyme notes of any kind. Already on the left-hand facing page (28v) he has begun jotting phrases (“husband,” “song,” “sons...so tall & strong,” “sleeping like a top / Under a marble fla[g]”) relevant to stanza 2. From there, Yeats turned to the next opening in the journal and copied stanza 1 from 29r as far as line 6, stopped there, cancelled the fragment, and then reintroduced the stanza, amending lines and changing “That is a wretched crone” to “Sits there upon a stone” before going on to make a draft of stanza 2. On facing page 29v, he worked out corrections for stanza 2 and then, I believe, stopped for the day. Entered at a 45-degree slant, a fair version of stanza 3 is inscribed in full beneath a drawn line, possibly from a discarded sheet. Finally, on leaf 31r, the entire poem was copied out (untitled but in segments I–III) with interlinear revisions mainly in stanza 3. (Leaf 30v is blank, save for an almost vertical column of numbers—“5 | 6 | 7 | 5”—nearly in alignment with lines revised on 31r, suggesting syllable counting in that region.) This final version bears the date “March 8 [1929]” (“CCP” 241). The title “Those Dancing Days Are Gone” was decided much later, when in typescript it was substituted for “A Song for Music.”

### [31v–35r, 36r] [“Lullaby”]

The writing of this poem seems both delayed and impeded by other work, which came with the arrival of proof copy for *A Packet for Ezra Pound*. In letters written in dictation due to fatigue brought on by proofreading, he also

blamed failing eyesight as well as poetry writing, noting that in “writing a great deal of poetry ... even a few lines [will] expend my vitality” (WBY to Shotar Oshima, March 24, 1929, *CL InteLex* 5228); on the same day, he also alleged that a trip to Monte Carlo, “just before” proofreading his “little Cuala book,” had contributed to his run-down condition (WBY to Lady Gregory, *CL InteLex* 5227). Hence, “Lullaby” took nine notebook pages to emerge, triumphantly, in three stanzas of six lines each. Yet, even then, progress seems to have been offset (as Figure 5 indicates; see below) by the intervention of an unpublished poem on leaf 35v. As usual, reproductions of the folios, paired with Clark’s transcriptions, are available in *WFMP* 470–87; however, in this instance the first page of drafting is also reproduced and briefly discussed by Genet in a note (n1095, 696–97).

The writing begins on 32r with jotted lines about Paris and Helen, at daybreak, after their first sleep together—two stresses, three stresses, and finally four stresses per line. From there, Yeats moved to the facing page at left (31v) to work on stanza 1, eliminating Helen, working from rhyme notes “sleep || alarm | deep | bed | arms,” and allowing three stresses to dominate. Turning the leaf to 32v, the matter of sleep shifts to “Hunter Trist Tram” (*sic*) and a new set of rhyme notes jotted diagonally on the right side of several mainly three-stress lines. In writing for stanza 2, all lines are cancelled by a vertical stroke. On facing page 33r, Yeats returned first to recast stanza 1 into tetrameter verse, drew a horizontal line below that, and then began recasting stanza 2 in the same way. All of the latter work was rejected, as indicated by a long vertical line. Turning the leaf to continue work on stanza 2, Yeats made two unsuccessful stabs at it on 34r, striking out half of the lines individually and then everything, together, by means of a vertical stroke from top to bottom. Shifting left, then, to facing page 33v, he copied out and corrected stanza 2, cancelling all of it but two lines: “Found the potions work being done / When birds could sing, when dear could weap.” A diagonal line also passes through numerous rhyme notes anticipating stanza 3. Similarly cancelled on 34v are a pair of couplets (the most advanced being “Such a sleap as Leda saw / When upon Eurotas bank”) that straddle a cluster of rhyme notes related to stanza 3. On facing leaf 35r, the couplet is reduced to “Such sleap, as on Eurotas ~~bank~~ banck” before Yeats uses this space to copy and revise stanzas 2 and 3 at a new sitting, writing at a 20-degree slant in relation the slight amendment of stanza 3 at the top of the page. It may be that he considered transposing the order of stanzas by introducing the numeral “I” over this draft of stanza 3. However, as the right-hand leaf in Figure 5 shows, by 36r, when he copied out the complete poem for the first and last time in the notebook, he either decided against rearranging the stanzas or had caught the error. A degree of indecisiveness is suggested in the correction and “Stetting” of lines 3–4 in stanza 1. Also noteworthy in Figure 5 is confusion in Yeats’s dating



the poem, though there can be little doubt that it was “March 1929,” and (on Mrs. Yeats’s authority) it was probably March 27, 1929 (see “CCP” 241).

On March 29, with his wife and children away in Switzerland, he felt fit enough to write to Olivia Shakespear to say that he was “filling up ... time by sitting in the sun when not reading or writing” and to share the poem with her as an example of the “wilder and perhaps slighter” work that he had been writing for “Words for Music.” By that time, the tally was up to nine poems.<sup>58</sup> As a lullaby “that I like,” the lyric was highlighted among recent accomplishments, which included “two or three others that seem to me lucky and that does not often happen.” In confidence, he added a confessional note to the letter without signing:

Yet I am full of doubt. I am writing more easily than I ever wrote and I am happy, whereas I have always been unhappy when I wrote and worked with great difficulty. I feel like one of those Japanese who in the middle ages retired from the world at 50 or so...to devote himself to “art and letters” which are considered sacred. If this new work do[es] not seem as good to my friends then I can take to some lesser task and live very contentedly. The happiness of finding idleness a duty. No more opinions, no more politics, no more practical tasks[.] (L 761; CL *InteLex* 5236)

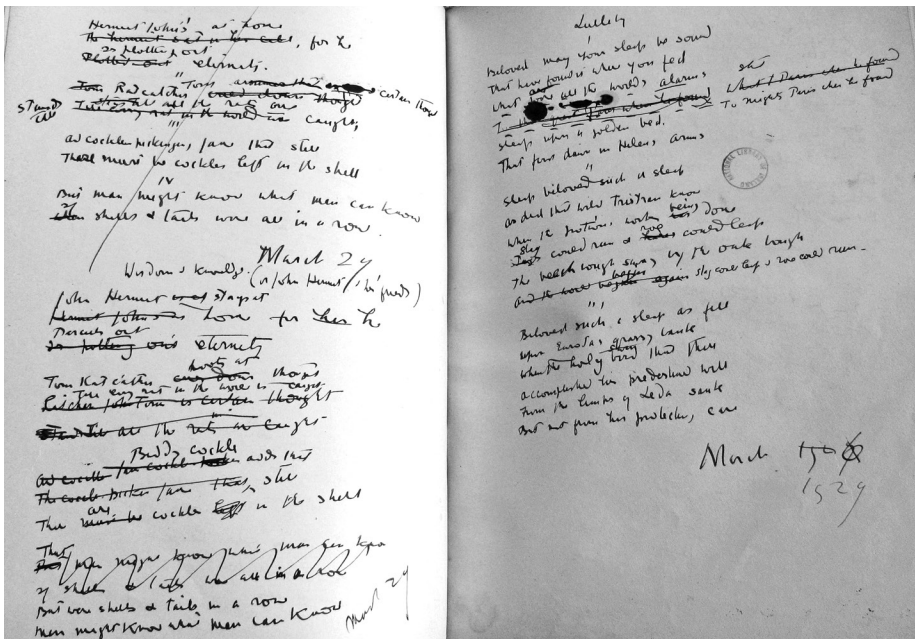


Figure 5. Rapallo Notebook C, NLI 13,580, [35v and 36r], in full. Courtesy of NLI; photograph courtesy of Catherine E. Paul. (See *WFMP* 486–87 for “Lullaby,” right. At left, “Wisdom & Knowledge” is reproduced for the first time; see below.)

**[35v] “Wisdom & Knowledge (or John Hermit & his friends)”  
[an unpublished poem]**

A transcription without facsimile of the two drafts shown at left in Figure 5 (just above) appears in “CNGI” (2–3), from which Clark produced a “reading text” of the second (lower) draft “by omitting the cancelled words” (4). This procedure projects a final version of four rhymed couplets in tetrameter, the first featuring the persona John Hermit introduced in the parenthetical subtitle. Couplets 1–3 are given to three characters (Hermit and friends Tom Ratcatcher and Biddy Cockle), reminiscent of Cracked Mary (later Crazy Jane), Tom the Lunatic, and a trio of eccentrics from the epigraph Yeats attached to “Stories of Michael Robartes and His Friend” in *AVB* 32: Huddon, Duddon, and Daniel O’Leary.<sup>59</sup> Clark is silent on the matter of dating this and three other unfinished poems from Rapallo C. Possibly, this is because of their relation to similar work in Rapallo Notebook D and the White Vellum Notebook. He only ventures to say: “I have not attempted to date these poems. They are all converging on 1930, either somewhat before or after” (1). In relation to “Lullaby” (on 36r), however, it follows that “Wisdom & Knowledge” was written on March 27 or 29, 1929, either before or after “Lullaby” was posted to Olivia Shakespear in Yeats’s letter. Also, there is a problem with Clark’s “reading text” in that a fair-hand copy of “Wisdom & Knowledge” exists (entitled “Knowledge & Wisdom | ~~John Hermit & his friends~~”), filed in a large green, loose-leaf notebook (NLI 13,583) into which Yeats saved various non-starters. Recast as a single stanza on “Swift Brook Bond” typing paper (perhaps meant for the typist), Yeats circumscribed the first two lines (“John Hermit stays at home for he / Parcels out eternity”) and instructs their “transfer” to the end of the poem—an intention also indicated by an arrow. Below that, another cast-off poem was copied there for safe keeping, a quatrain in ballad measure entitled “Heart on sleeve.”<sup>60</sup>

**[36v–37r, 38v–39r] [“Crazy Jane and the Bishop” and “The Scholars”  
(revised)]**

The poem that began at the next opening of the notebook (36v–37r), entitled “Cracked Mary & the Bishop,” is not dated although it must have been written around March 27, given its location between “Lullaby” and the untitled stanzas of “[Crazy Jane Reproved]” dated March 27 (on 37v). Until now, the date attributed to “Crazy Jane and the Bishop” has been March 2, 1929, on Mrs. Yeats’s authority (see “CCP” 241), perhaps owing to the point-position the lyric has maintained in “Words for Music Perhaps” as a sequence since 1932. But George Yeats was uncertain, confident that it was sometime in “1929” and that one should “See letter to O.S. | March 2. 1929”—that it was “undated but March.”<sup>61</sup> The fair-hand copy taken down on 39r (in stanzas arranged I–IV), following the disorder of 36v, also appears undated as the ceremony of dating

poems began to give way to a clustering of lyrics that Yeats wrote in rapid succession (several to remain unpublished).

On viewing the draft material on facing pages 36v–37r, one’s first impression is how much more advanced the first three stanzas are already when compared with poems of earlier date, such as “Cracked Mary’s Vision” or “Cracked Mary and the Dancers,” which relied on rhyme notes to define stanzas, each following from the first. Such devices are absent here, suggesting either that the two drafts of stanzas 1 and 3 (appearing side by side on 37r) and the slightly amended middle stanza had been drafted elsewhere (in source material now lost), or that the poem was written with great ease in the voice of Cracked Mary (i.e., Crazy Jane). The multiple efforts on stanzas 1 and 3 were revised and circled on 36v, and, over that, a much more labored draft of stanza 4 (labeled “IV”) was worked out for the first time. The finished text of “Cracked Mary & the Bishop,” save for a stricken mistranscription of the opening line, was copied out and punctuated on leaf 39r—prepared in a suitable state for typing (see *WFMP* 328–33).

For some reason Yeats copied to the page facing that finished text a new version of his epigram “The Scholars.” Written in 1915 and published in magazines, as well as in *The Wild Swans at Coole* of 1917 and 1919, the poem was annotated by George Yeats in her copy of the *Collected Poems*: “re-written 1929” (“CCP” 236). Rough at best, the rewritten version consists of only six lines, directed at the old men in the poem’s second stanza:

Shuffle there, & cough in the ink,  
 Wear out the carpet with your shoes  
 ❧ Think what good people think  
 Youth could sin, but but old age knows:  
 Lord what would you say  
 Did your Catullus walk that way. (38v; cf. *VP*337)

This version is unique and was not introduced into Yeats’s canon although perhaps recorded in Rapallo C for *Collected Poems* (1933). Juxtaposed to verses on Cracked Mary’s passion for Jack the Journeyman on 39r, these old scholars are addressed in a tone of contempt just as Mary addresses the old bishop who had banished Jack. In that sense, the pairing of poems (left and right) is fitting—as they speak to each other.<sup>62</sup>

[37v–38r, 43v] [“Crazy Jane Reproved” and “Mrs. Phillamore”  
 (unpublished)]

Untitled drafts of “Crazy Jane Reproved” (in two stanzas) appear at a single opening (37v–38r), with facsimiles and transcriptions available for viewing in

WFMP 336–38. The epigrammatic lyric “Mrs Phillamore” occurs in two places in the notebook: version 1 at the foot of 38r (WFMP 336) and version 2 at the foot of 43v (WFMP 400). Only version 2 is transcribed by Clark in a footnote (WFMP 401) and in his review of verse rejects (“Castoffs” 13). The date inscribed below “Crazy Jane Reproved” is “March [?] 27” (facing opposite the epigram), which establishes a date for the origin of the poem (“CCP” 241), and this will do for version 1 of “Mrs Phillamore,” assuming the two compositions were written on more or less the same day. Version 2 of “Mrs Phillamore,” however, would come a few days later, after companion poems “Girl’s Song” and “Young Man’s Song” were finished.

Like “Cracked Mary & the Bishop,” “[Crazy Jane Reproved]” came to Yeats as easy work in the voice of old Mary. The two stanzas on 38r were reasonably fair copies, with small exceptions, before he thought to revise stanza 1 on 37v, initially arrowing the replacement from one leaf to the other, but then striking the whole poem on 38r when he decided to revise stanza 2, also, on 37v—again, the one beneath the other. On comparing the two drafts, side by side, one finds that changes made in lines 4 of each stanza were the crucial business of metrically improving the dramatic turn to rhymed couplets prior to the choral refrain. Rhyming ababcc plus refrain, the only issue at first (aside from accidentals) had been the decision to substitute “Fol de roll, Fol de roll” for “Fol de liddle Etc” on 38r.

Beneath this draft activity on 38r, Yeats wrote version 1 of a miniature, slightly acid comedy in ballad measure, as if it were a snatch of actual dialogue:

Mrs Phillamore

“I learned to think in a man’s way  
 And women’s toys forget”  
 None learned like you that  
 “~~You learned it well~~ & think to day  
 ^  
 Like the first man you met.”

The actual muse of the poem—Lucy (“Lion,” née Fitzpatrick) Phillimore, Mrs. Robert Charles—was a formidable personality regarded as an enemy of “great amity” by Yeats.<sup>63</sup> As he insinuated in the letter he dictated to Lady Gregory on March 24, 1929, the fatigue that required his dictating was brought on by the wearying “return journey from Monte Carlo where we had been staying with Mrs. Phillimore” and then by proofreading “my new Cuala book” (*CL IntLex* 5227; see commentary on “Lullaby,” above). The first to speak in the poem is Mrs. Phillimore, author of *In the Carpathians*, a travel book of 1912;

the second is Yeats as we imagine him parlaying a truce when allotting himself an equal balance of two lines. Version 2 of the poem (on 43v), though, recasts the jousting in Yeats's favor: she keeps line 1 but forfeits the rest. His three-line rejoinder to her premise claims the match entirely: "And did so **thoroughly** <thoroughly> master it / Everything you think today / Is from the first man you met." Written for amusement, the two versions engage in sexual politics weighted differently at two places in Rapallo C—the first dominated by Cracked Mary and the second by Young Man ("No withered crone I saw" etc.).

### [39v–41r] ["Girl's Song"]

This is the last poem to receive a date inscription before the final draft of "Love's Loneliness" on 50v, with half a dozen undated lyrics interspersed before and after that in Rapallo Notebook C. Requiring two openings in the notebook for three pages of drafting, the composition occupies 39v–40r for the first two pages and 41r for the second, as 40v remains blank beside the almost fair copy of the poem on 41r. The latter is dated "March 29" (now standard in Yeats scholarship: "March 29, 1929"; see "CCP" 241). But George Yeats was less certain in notes she prepared for Joseph Hone: "Girl's Song ('I went out alone') dated March 29 | but was rather later I think" (NLI 30,891).<sup>64</sup> Facsimiles and transcriptions are in *WFMP* 404–09.

George Yeats may have been recalling that some of Yeats's writings from 1929 to the early 1930s found places in parallel sequences under the "Winding Stair" rubric in the *Collected Poems* of 1933. The poem "Before the World Was Made," poem II of the sequence "A Woman Young and Old," gave its title and refrain to line 12 of "Young Man's Song" (see below); and "Girl's Song" concludes (on 41r) echoing the complementary sequences in *The Tower* (1928) and *The Winding Stair* (1933): "Saw I an old man young / Or young man old" (*VP* 515, lines 11–12).<sup>65</sup>

When Yeats began to write "Girl's Song" on 39v, he assumed the voice of a young girl who sings about encountering an old man "yesterday" who "relied" "upon a stick" as "did all his might dec[a]y"—a few catch phrases trying to assemble themselves into verse with rows and columns of rhyme notes at the foot of the page to aid invention (e.g., "tongue | —young—song—wrong | long"; "seen | green | been"). The title "Girl song" (*sic*) was written first. Then Yeats shifted right, to the facing recto (leaf 40r), to begin again with a new stanza "I" and to transform textual matter from 39v into stanza "II" with ease. Stanza "I" required a second draft, which was written out beside the first. Beneath the single draft of the second stanza, he went on to write stanza "III" in three stages, the first two apparently struggle to discover the right phrasing for the last two lines. After cancelling those two stages, one after the other, he revised the stanza and achieved a complete version of it, in the right margin, with grammatically

balanced closing lines: “Saw I that old man young / Or that young man old” (40r). In copying out the entire poem on 41r, however, those lines were revised for a “musical” effect consistent with the other culminating two-stress lines (4 and 8) in stanzas “I” and “II”: “Saw ~~that~~ <an> old man young / Or ~~that~~ young man old” (11–12). Rhythmical adjustment in line 8 (“I sat ~~down~~ & <and> cried”) also follows from the four, monosyllabic words of line 4: “And you know who.” Yeats shows that the effect of words’ own music is everything.

[41v–44r, 45r] [“Young Man’s Song”]

Undated in the notebook, this poem was written on the heels of “Girl’s Song,” soon after March 29, 1929 (see “CCP” 241). Except for the late intervention of the second version of “Mrs Phillamore” (on 43v; see above) and an advanced draft of “Love’s Loneliness” (on 44v; see below), “Young Man’s Song” occupies a barely interrupted block of writing immediately after “Girl’s Song.” See *WFMP* 390–403 for facsimiles and transcriptions. As “Young Man’s Song” was written consciously as a counterpoint to the latter, the two poems have been locked as a pair since publication in the 1932 Cuala Press edition of *Words for Music Perhaps*, where their order reversed. In the *Collected Poems*, their order reverted, but “A Woman Young and Old” was also introduced to counterpoint the song sequence from *The Tower* called “A Man Young and Old.” The logic of the male-female juxtaposition largely derives from the argument Yeats waged in *A Vision* concerning the double-coned truth that he traced to Blake’s poem “The Mental Traveller” and thereafter managed to instill into these parallel male and female sequences.<sup>66</sup>

Since, by design, Yeats intended no refrain for this song, its three stanzas required more work than it might have in a ballad because he could not count on the music of repetition. Like “Girl’s Song” in its construction of stanzas that are each based on three-stress lines and two alternating end-rhymes, “Young Man’s Song” nevertheless extended the length of each stanza by two lines without cutting out a stressed syllable (or word) from the three culminating lines. The poem’s rhythms tend to be regular (even iambic) with fewer variations or metrical inversions. Dissonant effects such as the use of eye-rhyme (“show” and “saw”) or half-rhyme (“crone” and “lain”) were intended as the deliberation process is mirrored in the sets of rhyme notes Yeats made on 41v, 42r, and 42v. Respectively, the writing began at those locations for stanzas 1–3. As we have seen in the genesis of other poems, progress is often measured in stages toward a fair-hand copy although progress might not be made at an even rate.

Starting on 41v, Yeats seemed to know what he wanted and quickly achieved most of it in stanza 1, which would only require a new line 1 and slight refinement of lines 2–3 on 44r, where all three parts of the poem first came together. Turning to stanza 2 on 42r, six lines were similarly obtained but

much less to his satisfaction. In all, there are eight draft versions of that stanza up to the final fair copy on 45r. While only four lines of stanza 3 were worked out on 42v (beneath two drafts of stanza 2), it was nearly finished on 43r (above another draft of stanza 2) before slight revision occurred on 44r and the clean copy of 45r. After the three movements of the poem were joined under the title “~~The young mans song~~ Boys <Young Mans> Song” (on 43r), where only stanza 2 was entirely cancelled out, three additional drafts (on 43v) of the fraught stanza were necessary to obtain text for copying into the final version of the poem on 45r. At this penultimate stage in the poem’s composition, Yeats posed for himself the task of deciding between three alternative versions of the middle stanza, each rhyming differently from the other two. He chose the one in quotation marks that he had copied in the left margin. To judge from handwriting, this might have occurred at the same time he jotted version 2 of “Mrs Phillamore” in the lower margin (see above). Then he drew vertical strokes through the rejected versions of stanza 2 and turned to leaf 45r, where he made a finished poem out of stanzas 1 and 3 (from 44r) and the chosen stanza 2 (from 43v). In that maneuver, the culminating line of stanza 2 came to echo the poem “Before the World Was Made” (written in February 1928), number II in the sequence “A Woman Young and Old.”

**[44v] [“Love’s Loneliness”; revised from 56v (below)]**

At the time Yeats completed “Young Man’s Song,” the facing page next to it (44v) had been left blank as he began writing the poem “His Confidence” at the next opening (45v–46r). In little more than a fortnight, however, he filled the blank space on 44v with a medial version of “Love’s Loneliness” that he had not begun to write until nearing the end of his stay in Rapallo (see “CCP” 241 and *WFMP* 452–53; a facsimile of 44v also appears in Genet 700). Entries below for manuscript pages 50v and 55v–56r are needed to complete the account of this displaced draft in relation to all parts of the composition. Here, the impression of systematic progress from one work to the next seems broken with this first of two displacements since the poem’s origin on 56r.

**[45v–48r] [“His Confidence” and “Her Anxiety”]**

Following “Young Man’s Song,” Yeats wrote “His Confidence,” probably in early April. George Yeats’s estimation was also based on the poem’s position in the notebook, but, as with several poems in its vicinity, she would only give the date of composition as “1929 [after March 29]” (see “CCP” 241). Its two stanzas evolved, from recto to facing verso to next recto, in just two cycles (i.e., 46r to 45v to 47r, and 47r to 46v to 48r), leaving a temporarily blank page (47v), which the poet promptly put to use by writing “Her Anxiety,” a complementary lyric in the Girl’s voice. Reproductions and transcriptions are available in *WFMP* 410–21.

“His Confidence” begins on 46r with several cancelled and partly illegible phrasings (“Trust n[ot] changeless love || A self torturing cruelty | Had first | All loves [?cruelty] | [?Pierced] [?my] side”).<sup>67</sup> More abundant and clear on this page are the four sets of rhyme notes and the gesture of self-violence laid out in the sentence “With my own hand I smote / ~~On my~~ | Upon my hearts hard rock”—with “smote” in place of “struck” (a rhyme for “rock”) when the alternative might have been “blow” to rhyme with “know.” On 45v (facing left), Yeats worked out both of those options for stanza 2, evidently in two sittings (based on the size and angle of his cursive in the second draft. Not content with the result, he makes three more trial runs at that stanza on 47r and cancels two to produce a quatrain: “I broke my heart in two / B None other struck / Be content to know / How hard this rock.” With that much accomplished, he shifted to work on the facing page (leaf 46v) to transform the words “on corners of the eyes / [---] / Daily wrote” into not quite the final version of stanza 1 in two cycles of drafting (as on 45v for stanza 2). Thereafter, on a new leaf (48r), Yeats pulls together all that he has made of the poem so far, revising as he does so, and leaves the poem without title but stanzas in numerals (I and II) for later typing. Miraculously, he does so without rehearsing the closing rhymed couplet that he inserts into each stanza: “What payment were [---] enough / For unending love” (in “I”) and “Out of a desolate source / Love leaps upon its course” (in “II”).

“Her Anxiety” seems to have been accomplished in a single sitting, perhaps the same day in April on which its companion was finished. Superficially, the stanzas are much the same although their rhyme-schemes differ substantially, distinguishing the voices by personality if not by gender. Their three-stress lines behave differently, as well. For in “Her Anxiety” they are more measured, deliberative, concluding each stanza with a refrain-line (“Prove that I lie”) more than equal to the rhetorical force of couplets used in the same places in “His Confidence.” In short, untitled and not even close to fair copy on 47v, the one and only version of “Her Anxiety” in Rapallo C is no more revised in its place than is the final version of its mate on 48r although, obviously, written much more quickly.

#### [48v–50r, 51r] [“Her Dream” and “Symbols”]

By their position in Rapallo C, these poems were clearly written a few days after March 29 but *before* April 17, 1929. Mrs. Yeats safely estimated “Her Dream” to have been written in 1929, at some time “after March 29” (“CCP” 241). Yet she attributed to “Symbols” the incorrect date of “Oct. 1927” (“CCP” 240), thereafter copied by Ellmann.<sup>68</sup> Following work on “Her Dream” for three pages, WBW began writing “Symbols” on 49v before leaving fair-hand versions of both poems on 51r (the one over the other, as shown in *WFMP* 444). As one might expect, pairings of images and transcripts are in separate



locations in *WFMP*—on pages 438–45 for “Her Dream” and pages 236–39 for “Symbols.” A facsimile of the latter at 49v is also provided in Genet 696, without transcription, whereas Clark collates variants from 51r in the notebook against a loose-leaf version of “Symbols” (NLI 13,590 [7], featured at *WFMP* 238–39 as an intermediate text), without reproducing an image of 51r. Facing the two poems (at left, on 50v) is the final, dated version of “Love’s Loneliness” (see next entry, below).

“Her Dream” begins at the opening 48v–49r with false starts (on the right) involving first lines (e.g., “I dreamed upon the break of day / [...] That I had shorn my locks away”) so reminiscent of early lyrics—and possibly rejected for that reason—but assisted on the left by columns of rhyme notes. Three tiers of revised lines (on the left) about “locks of youth,” the shearing away of “ebony locks,” and laying of those locks “on loves lettered tomb” are then developed—most decisively on 50r—into the striking image of “Berenices burning hair” for the poem’s final line, an achievement twice anticipated on 49r and four times stated on 50r (twice cancelled). The sum of it leads to the last version, on 51r, with the first line left for the poet to choose between the one he wrote in first instance (on 49r but cancelled there) and an alternative—either “I dreamed, as in my bed I lay” or “dreamed for in bed I lay” (cf. *VP* 519).

For “Symbols,” composition occurred quickly once the adjectives were worked out for the “old Tower” in line 1 and for the “Blind Hermit” who “rings the hour” in line 2. Once that was decided, the couplet that constitutes stanza 2 (“All destroying sword-blade still / Carried by the Wandering Fool”) and the one after that, which gives the poem its zest in double-entendre (“Gold-sown silk on the sword-blade / Beauty & Fool together laid”), might almost have written themselves, as typically Yeatsian as they are. In the margin, however, he directs “no not capitals” in imperative voice, a call for subtlety that he heeds in NLI 13,590 (7) and Rapallo Notebook C, leaf 51r.

**[50v] [“Love’s Loneliness” copied and revised from 44v (above)]**

The final version of this poem, dated “April 17 [1929]” here, is a reworking of stanzas previously assembled on 44v (see “CCP” 241; see also *WFMP* 454–55 and Genet 701). Yeats’s initial work on the poem took place on 55v–56r, the last opening in the notebook prior to a longer effort (on 56v–59r) called “[Imagination’s Bride]” (“CNGI” 7–12). See the commentary, above, on “Love’s Loneliness” (44v) and, below, on the poem’s origin at 55v–56r.

**[51v–52r] [“{Heavy the Bog}” (unpublished)]**

The title of this unfinished lyric was coined by David Clark, whose transcription and notes are in “CNGI” 5–6. As Yeats left it, the poem emulates certain aspects of his dramatic lyric “Towards Break of Day” in *Michael*

*Robartes and the Dancer* (1921). Perhaps he had thought to repeat such work here in the voice of a bowhunter (or man who dreams of pursuing an archetypal stag that stands on “grey rock” in morning light and leaps “From mountain steep to mountain steep” in the manner of past example and based on “complementary dreams,” an idea discussed in *A Vision A* [173–74, *CW13* 140–41], where lines from the older poem were quoted). The rejected line in “Her Dream” (see above) was the opening line of “Towards Break of Day,” also, which suggests that “[Heavy the Bog]” might be regarded as an attempt to write complementary verse to counterpoint “Her Dream.” Pairing lyrics in composition, after all, follows the nearby precedent of “His Confidence” and “Her Anxiety,” for example. Clark suggests that echoing too closely the older poem, written in Enniskerry in the winter of 1918–1919, may be the reason “[Heavy the Bog]” was abandoned after its writing in April 1929.<sup>69</sup> Also, to be generous, two only technically viable fragments on facing pages are not very inspiring. A facsimile of 51v, without transcription of the second stanza, is available in *WFMP* 424 although stanza 1 is omitted there.

#### [51v–55r] [“His Bargain”]

Beneath the stanzas of the abandoned lyric on 51v–52r are written a few catch-phrases, initiating lines, and rhyme notes for “His Bargain,” a poem written in “1929 [after March 29],” according to Mrs. Yeats (“CCP” 241), but clearly in mid-April because of its physical relation to the nearest poems in the notebook. It is the last published poem in it to have been written on contiguous pages as the number of leaves in the notebook grew fewer and time drew nearer the Yeatses’ departure for home at the end of the month. Facsimiles and transcriptions are available in *WFMP* 424–37 but also Genet 705–10.

At the opening 52v–53r, most of the writing occurs on 53r, where all but two lines (“A bargain with that hair / And all the windings there” for stanza 2) are destined for stanza 1 (in two drafts), about “Times spindle” (also “Platos famous spindle”). On the left-hand page (52v), two sets of lines bearing the words “swindle” and “dwindle” aim to refine stanza 1, but the rhyme notes on the lower half of the page anticipate the second stanza.

At the opening 53v–54r, Yeats set down (one over the other) two versions of stanza 1, the first concluding “[...] Johny Knave, & Judy lout / Learn to change their loves about” and the second “[...] every knave & lout / Change their loves about.” After a space, only three lines relate to stanza 2. So 54r (at right) is used to compose a full stanza 2 in six lines and an alternate version of its first four lines.

Thereafter, at opening 54v–55r, both stanzas are assembled as a poem, revised, and cancelled by means of a vertical stroke on 55r. (Beneath this version of the poem, seven lines record intended revisions for an old poem, “The Two

Trees.”) Leaf 54v (facing the cancelled, amended draft of “His Bargain”) was then used to preserve a fair-hand copy of the text for later typing. Interestingly, as he copied, Yeats opted for “Dan and Jerry Lout” over “every knave and lout” in stanza 1, line 5.

[55r] [“The Two Trees” (revised lines for *Collected Poems*)]

A reproduction of this holograph fragment is available in Genet 709. Intended for revision, these lines are written at a slant beneath the penultimate draft of “His Bargain.” The fragment is correspondent with “The Two Trees,” lines 13–18 (*VP* 38, 135). The poem had been written in April 1895, according to George Yeats (“CCP” 231). A single line hovers over it (“There through the bough bewildered air light”), but then, after a small space, the following lines are written:

a circle  
 And there the loves ~~in circles~~ go  
 The flaming circle flaring circle of our ge day  
 Here & there & to & fro  
 In those leaves leafy ways  
 Remembering all that shaken hair  
 And how the winged sand[al]s [d]art<sup>70</sup>

[55v–56v] [“Love’s Loneliness” (first phase of composition)]

The writing of this poem started on leaf 56r, at the right side of the next opening in the notebook after “His Bargain.” But “Love’s Loneliness” was suspended in a rough-draft state, interrupted by the call to begin and complete an unpublished poem known eventually as “[Imagination’s Bride]” (“CNGI” 7–12). We know with certainty when “Love’s Loneliness” had reached its final state in Rapallo C, on leaf 50v (see above), for it is dated “April 17”; close to but before that would be its penultimate state on leaf 44v (see above). Roughly, the length of time between its suspension and its completion in the notebook is equal to the time it took Yeats to write “[Imagination’s Bride]” although we cannot know that for certain. Suffice it to say, like “His Bargain,” “Love’s Loneliness” was conceived in mid-April 1929, several days before its delivery. Facsimiles of the poem’s first stage have been presented by Genet (698–702) and by Clark (including transcriptions, in *WFMP* 446–51).

When composition began on 56r, the stuff of stanza 1 struggled to manifest itself in half a dozen lines, all cancelled except for “Grandfathers great grandfathers, all” (the first line). After that (and aside from intermittent rhyme notes), only three other lines emerged on that page: “old kindred of our blood, / pray to god that he protects us.” On the facing page (55v), Yeats jotted

(at top right and lower right) two separate sets of rhyme notes, both considered yet most of the lower set rejected for stanza 1. Sectioned off in the middle of the page are approximately six lines that would evolve later into stanza 2. And then he turned to the next pair of facing pages (both then blank) and launched another assault (in two runs) on 56v—but failed to solve whatever problem he was having with stanza 1. Consequently, he cancelled the effort with drawn lines, as shown in Figure 6, and drew a squiggly border around two sides of it as if to set off those lines distinctly (in the upper left corner of that page) from what was to follow. On the other side of that border are now the verses he wrote for the next poem, “[Imagination’s Bride].” Perhaps he felt it best to postpone completion of “Love’s Loneliness,” rather than to abandon it, in order to finish it later on. As half the poem was already forming nicely by 55v, the other half might reasonably come in time.... And so it did, on 44v and 50v, in that order.

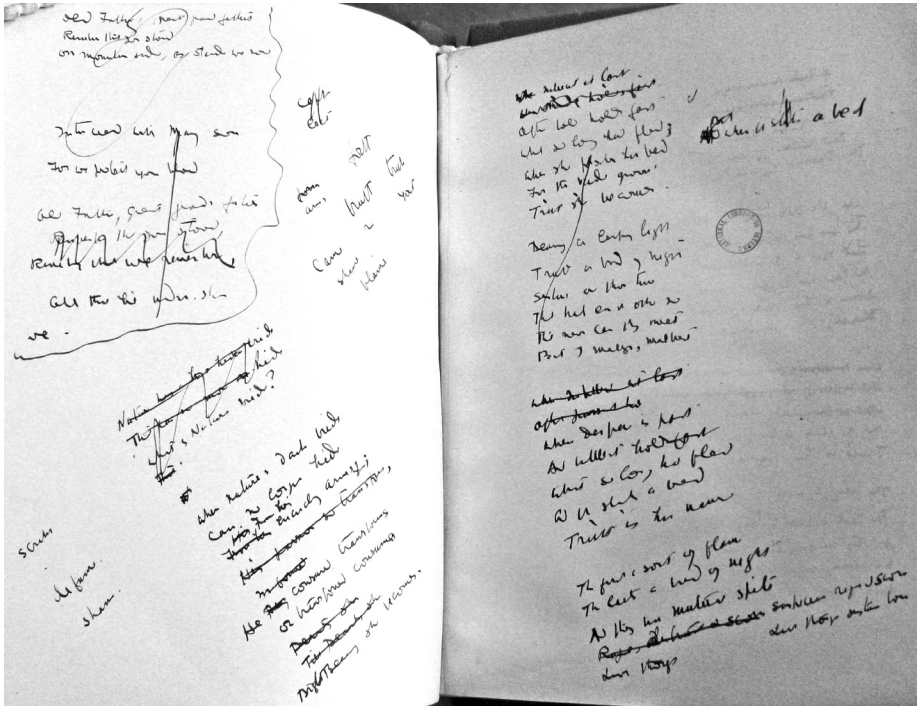


Figure 6. Rapallo Notebook C, NLI 13,580, [56v and 57r], in full. Courtesy of NLI; photograph courtesy of Catherine E. Paul. (Circumscribed lines at upper left are part of “Love’s Loneliness”; the rest relates to “[Imagination’s Bride].” Folio 57r is reproduced for the first time; see below.)

[56v–59r] [{"Imagination’s Bride"}] (unpublished)

Genet (701) was first to produce a facsimile of 56v, followed by Clark (WFMP 450). Clark’s later transcription of the drafts (in “CNGI” 7–12, without comment) produces a final version substantially in agreement with Ellmann’s

version, first presented in *The Identity of Yeats* to show that a seismic shift had occurred, after four decades, in the way Yeats brought together wisdom and dreams in his poetry. Here, a tranquil “weaving image” of wisdom and dreams is “put aside and a more violent metaphor chosen” (37):

Now truth (reason’s bride) and beauty (imagination’s bride), which correspond roughly to wisdom and dreams, are bitter and hostile to each other, in spite of their mutual dependence. The concepts are alive instead of mechanical. Powerful images of sexuality and family hatred suit the mature poet better than flowers and fruits. (38)

We might recall the versions of “Wisdom & Knowledge (or John Hermit & his friends),” Rapallo C, 35v, where the disturbance that Ellmann notes produces commentators like Tom Ratcatcher and Biddy Cockle, or, nearer to hand, compels the speaker in “Love’s Loneliness” to bid his “Old fathers great grand fathers / Rise as kindred should” (44v) to “protect your blood” (56v). Too strongly echoing the militant prologue of *Responsibilities* might have been a risk Yeats hesitated to take, just as he might have suppressed a line in “Her Dream” and an entire poem, “[Heavy the Bog],” for artlessly echoing another past achievement. Whatever the reason, the way forward with “Love’s Loneliness” was blocked by “[Imagination’s Bride]” so that, by the time the latter was finished, Yeats needed to leaf back to available pockets in the notebook (44v and 50v) when taking up the former where he had left it.

Therefore, dating the final unpublished lyric, as well as the first notes in prose after that (starting at 59v), is defined by the material evidence of the notebook and the known dates of Yeats’s itinerary. His departure from Rapallo (on April 27, 1929), arrival in London on the twenty-ninth, and busy week visiting friends there before catching up with his wife in Dublin would account for an absence of entries. Moreover, note number “4” in the final prose section of Rapallo C is preceded (on 61r) by a drawn line across the page and the date “May 26”—very likely to signify the resumption of writing in the notebook. “[Imagination’s Bride]” had triggered the resumption of prose writing, at that point, due to the philosophical questions it raises that had not been worked out to Yeats’s satisfaction in the 1925 edition of *A Vision*.

The poem begins with rhyme notes, the notion of marriage in the assertion that “Nature has [...] a hid[d]en bride / ~~That can no more [?] hide~~” and in the question “What is Nature’s bride?” (56v). Questions are implied, too, in that poetic assertion: for instance, What is meant by Nature? In what sense is Nature married? And why is that thing (to which Nature is married) hidden from us? Metaphysics aside, with the next lines Yeats set down three sets of rhymed couplets, letting words find meaning in the process while revealing “Beauty”

to be the bride, rather conventionally, but breaking with tradition to assign to Nature a masculine gender identity. Not surprisingly, the double-vortex is at the center of invention as Nature takes in “his encircling arms” a “dark bride” that he makes “Bright” paradoxically, for “<He> **Being** consumed transforms / or transformed consumes” (56v). The gyres are not evident after that, except for a reworking of stanza 1 (cancelled) later on 58r. On 57r, attention is mainly focused on stanza 2 in three stages, much of it cancelled by strikethroughs and a vertical stroke. Keatsian Beauty and Truth contend as sisters “That hate each other so” but are toned down in the stanza (except as “sluts in bed”) as the poem deviates from form established in stanza 1 (that of three pairs of rhyming couplets) to that of five-line stanzas interlaced by rhyming the fifth line of stanza 2 with the first line of stanza 3. “Intellect” (later “Reason”) begins to take over the place Nature had occupied, eventually becoming “Imagination” by draft three (on 58r).

Draft 2 of the poem (on 57v) is given a title—“The Daimon & <the> Celestial Body”—and is defined by a rewritten first stanza in heightened tones of carnality, active agency, and concrete imagery. The first and last lines of the stanza (“When nature ~~found~~ <holds> his bride” and “Beauty she becomes”) survive from draft 1 (with tweaking). Three out of five lines are amended by options provided (at right) beside stanza 2, retaining only the last two lines from draft 1 (57r). All of stanza 3 is retained from draft 1 although the entire poem is cancelled on 57v by a long vertical line drawn through the text.

Following a rejected reworking of stanza 1 based on lines introduced on 56v, Yeats fine-tuned the lyric in a third draft version called “The Passionate & Celestial Body,” on leaf 58r. There, he copied out the sixteen lines of the poem (a stanza of six lines and two stanzas of five)<sup>71</sup> much as he had done for draft 2: placing beside stanza 1 four alternative lines (to the right) and beside stanza 2 one such alternative line. Stanza 3 remains unchanged from draft 2. Imagination has taken the place of Nature just as, in the choice of options, “Thought” became “Reason” in the exceptionally fair text that Yeats copied out, finally, on 59r. At left, leaf 58v (a blank page) seems to testify to the poet’s general satisfaction with this work, at least for the time being, because this buffer serves no practical purpose other than to suggest finality, after precedents such as the blank pages facing “Those Dancing Days Are Gone” and “Girl’s Song” (at 30v and 40v).<sup>72</sup>

## 6. CONCLUSION

As we have seen, the prose writings and the poetry composed in Rapallo Notebook C transition into and out of one another as units of work, the former constituting a frame around a core of poetry writing from at least January 23

to April 17, 1929, and possibly longer. Parallels exist between Yeats's notes on the occult "Marriage of Husk & Passionate Body" in relation to "Spirit & Celestial Body" (on 4r through 5r) and his later effort to write a poem about the marriage of *Daimon* (or, alternatively, *Passionate Body*) and *Celestial Body* (on 57v and 58r). Such work also engages with his effort to define these terms in a series of exploratory notes, most of it weeks later (from 59v to the end of the notebook), in notes for "The Soul in Judgment," Book III of *A Vision* (the Macmillan trade edition of 1937). Also, as we have seen, work then underway at the Cuala Press (i.e., *A Packet for Ezra Pound*, the intended introduction for *A Vision*) had produced demands on Yeats's time and energy in Rapallo—including a first-draft essay on Poundian skepticism (6r–8r) for *A Packet*; the text of a postscript for the "End of Cuala book" (11r); both parts of the poem "Meditations upon Death" written to follow the theme on skepticism in the book (9r, 10r); and, in March, the physical challenge of correcting proof copy. The reader need only reflect on Neil Mann's "Rapallo Notebooks A and B," however, to put in perspective the fairly small role Rapallo C plays in the making of the Cuala book.

So the story Rapallo Notebook C tells is partly about the transmutation of *A Vision* 1925 into the Macmillan edition of 1937. But not only that. The story Rapallo C also tells is that the making of poetry is interwoven into the fabric of Yeats's developing philosophy. Back in Dublin, Yeats wrote letters to Olivia Shakespear and Lady Gregory on the same day (July 2, 1929), calculating the progress of his philosophy and his poetry as if they were interchangeable entities. Observing that he had "tidied" the "big table and . . . desk" of his study so that they were "no longer covered with a disorder of books and loose papers," he reported to Mrs. Shakespear that "I am still putting the philosophy in order but once that is done, and this summer must finish, I believe I shall have a poetical rebirth for as I write about my cones and gyres all kinds of images come before me" (*L* 764; *CL IntelLex* 5259).

In his letter to Lady Gregory, he attached a postscript about the progress he was making on the "big book" of philosophy, not knowing that illness would seriously delay progress on this work when he returned to Rapallo in November. He told her, "The moment the big book is finished I shall begin verse again. I have a longish poem in my head about Coole" (*CL IntelLex* 5258).

Both letters speak to the moment but in different ways. To Olivia Shakespear, the letter gives an impression of the condition of his study—"disorder of books" etc.—and (he might as well have added) a sense of the phantasmagorical topics addressed in the last ten leaves of Rapallo C. To Lady Gregory, on the other hand, Yeats promised to write, in due course, a magisterial poem: "Coole Park, 1929"—which was a promise he was able to keep by October after turning out more than forty pages of hard work in Rapallo Notebook D (see *WFMP* 609;

“CCP” 240), having filled Rapallo C, as we have seen. In short, after composing twenty-five poems in Rapallo C, Yeats wrote another eight poems in Rapallo D and then one more in Rapallo E, in both cases either for the sequence “Words for Music Perhaps” or for another location in *The Winding Stair* (1933). Consequently, the remainder of a long tale—about certain poems, philosophy, and sundry writings in the Rapallo Notebooks—is entrusted to the next two installments of this series.

### Notes

- 1 Neil Mann’s essay appears in *International Yeats Studies* 6.1 (2022), 73–183.
- 2 In alphabetical order, the principal collaborators are Wayne Chapman, Warwick Gould, Margaret Harper, and Neil Mann. Several years ago, we began by discussing a question posed by *IYS* founding editor Lauren Arrington on the feasibility of a project that has since taken shape under the editorship of Rob Doggett. The team works remotely—generally from facilities in Ireland, the US, the UK, and Spain—to prepare a reliable, detailed map of these complexly jumbled notebooks, both from direct observation in the National Library and from a set of digital facsimiles provided by Catherine E. Paul, with, in a few cases, supplements from Jack Quin. Special thanks to Charis Chapman for her expertise setting text and visuals for the series. In addition to these colleagues, there are a number of precursors to acknowledge as fellow collaborators because of their past example. Acknowledgment is therefore made to their work in the text, notes, and appendices below—especially to the unrivaled skill of the late David R. Clark to interpret the handwriting of Yeats in the lyric sequences of *The Winding Stair*.
- 3 Manuscript notebooks used by Yeats do exist elsewhere, of course. One such, unfortunately owned by an anonymous collector and thus out of circulation, has some bearing on the Rapallo notebooks as a near-contemporary involving some of the same lyric sequences. Accordingly, another precursor to the *IYS* essays was created to assist, in particular, essays on Rapallo Notebooks C and D. Hence, I will sometimes refer readers to my article “Yeats’s White Vellum Notebook, 1930–1933,” *International Yeats Studies* 2.2 (May 2018), 41–60—an updating of field notes begun by Curtis Bradford, revised by David R. Clark, and then passed down to me by Cornell Yeats general editor Stephen Parrish. For quotations from *A Vision, Revised 1937 Edition* by W. B. Yeats (copyright © 1937 by W. B. Yeats; copyright renewed © 1965 by Bertha Georgie Yeats and Anne Butler Yeats), these are reprinted with the permission of Scribner, a division of Simon & Schuster, Inc. All rights reserved.
- 4 Clark distinguished between his “interpretative book” (which combined “luxury of interpretation and critical comment”) and the great labor to which it was related as humble “by-product.” The larger project was no less than “to arrange, transcribe, and edit all the most important manuscripts of Yeats’s poems, plays, and prose.” By this he meant not simply the Cornell Yeats Series, because he had also envisioned its like at the university press in Amherst before joining the Cornell series and agreeing to edit there three volumes of manuscript materials for poetry. Such editions gave readers all of “Yeats’s words,” yet it would be up to readers themselves to “take it from there” (*Yeats at Songs and Choruses* xvii). The *luxury*, perhaps the greatest pleasure, is understood to be with the “interpretative” work.
- 5 I might add that Clark’s gifts included dedication to such hard, detailed labor in archival quarries that he voluntarily assisted SUNY librarians in the cataloguing of Yeats’s



microfilmed tapes in the Frank Melville Library at Stony Brook, on Long Island, where he spent weeks transcribing poetry for his own use and indexing entries for others.

- 6 Reminiscent of the title of Robert Chambers's influential study of the transmutation of species, *Vestiges of the Natural History of Creation* (1844), the term is defined by a chapter in Parkinson's *W. B. Yeats: The Later Poetry* (Berkeley and Los Angeles: University of California Press, 1964), 73–113. Though I have sometimes quarreled with Parkinson's tendency to simplify, his masterpiece is in some ways better, in that respect, than Stallworthy's two textual-genetic studies, *Between the Lines: Yeats's Poetry in the Making* (1963) and *Vision and Revision in Yeats's Last Poems* (1969), both published at the Clarendon Press at Oxford. See Wayne K. Chapman, "George Yeats, Thomas Parkinson, and the Legacy of the Archive," in *New Thresholds in Yeats Studies: Yeats Annual 22*, ed. Warwick Gould (Cambridge: Open Book Publishers, forthcoming). I deal with Richard Ellmann's early access to Mrs. Yeats and the manuscripts in *IYS* 2.2 (May 2018), 58n18, as well as in *YA* 15 (2002), 120–58, as reprinted in the final chapter and first appendix of my book *Yeats's Poetry in the Making: "Sing Whatever Is Well Made"* (London: Palgrave Macmillan, 2010), 211–45; hereafter cited as *YPM*.
- 7 At this writing, Rapallo Notebook D has not been rebound by the Delmas Conservation Bindery and remains loose, like the "'Rapallo' notebook in leather" used for composing *Stories of Michael Robartes and His Friends* (NLI 13,577; "Parkinson's list" II.d). Rapallo D's paper type and cover floral motif also agree with Rapallo C and NLI 13,577.
- 8 Mann's essay omits the typed cover notice as extraneous. Yet its introduction here is a necessary deferral in the series to account for the notebooks' conservation as they transitioned to the NLI's care. A smaller typed slip (denoting "NOTES ON SYSTEM | INCLUDING COMMENTS | ON THE CAT & THE | MOON" and bearing the handwritten inscription, "See p. 11," in green ink) has been tipped-in just inside the front cover of Rapallo A, too, though the smaller slip belongs clipped to numbered page "11," folio 48r, also amid *Vision* material. See Mann's "Tabular Summary 1: Rapallo Notebook A (NLI 13,578)" in *IYS* 6.1 (2022), 162–71.
- 9 Such flags did not exist when Ellmann requested and received from George Yeats an old suitcase loaded with manuscripts (see NLI 30,746, "Miscellaneous cards, notes, etc.," f. 3v), which included the Rapallo notebooks A–E. Selections were subsequently made by Ellmann for microfilming as he prepared to resume teaching at Harvard in academic year 1947/48. Five reels were acquired for the Houghton Library in January 1948. Parkinson, too, had microfilm copies made on two occasions, the first in late 1957 and the second in spring 1958, as he anticipated his return to teaching at Berkeley. Sadly, Parkinson's microfilms have been lost. See Chapman, "George Yeats, Thomas Parkinson, and the Legacy of the Archive," parts 2 and 3.
- 10 Mann, "Rapallo Notebooks A and B," 73.
- 11 See David R. Clark, *WFMP* xvii (defined in the "List of Abbreviations"). He notes that Rapallo E includes one poem, "For Anne Gregory," but attributes no date for it. On the authority of Mrs. Yeats, that poem was written in "1930," Sept. 1930 (*YPM* 240). Editors Jared Curtis and Selina Guinness, in *The Resurrection: Manuscript Materials* (Ithaca, NY, and London: Cornell University Press, 2011), argue that Rapallo E has both early and late dates of usage—that it "appears to have been in use from about May or June 1926," or even earlier (xvi), and that Yeats began writing introductions for *Wheels and Butterflies* in "mid-November 1930," with the one on *The Resurrection* to be written in 1931 (xxxix), bridging material in the missing White Vellum Notebook, and producing copy for his typist and copy text for Macmillan in February 1934.
- 12 WBV to Olivia Shakespear, L 748 (*CL InteLex* 5191).

- 13 WBY to Olivia Shakespear, *L* 758 (*CL InteLex* 5221); WBY to Lady Gregory, *L* 762 (*CL InteLex* 5236).
- 14 WBY to Olivia Shakespear, *L* 763 (*CL InteLex* 5242).
- 15 WBY to Lady Gregory, *L* 764 (*CL InteLex* 5252).
- 16 See *IYS* “List of Abbreviations” at [https://tigerprints.clemson.edu/iys/iys\\_abbreviations.html](https://tigerprints.clemson.edu/iys/iys_abbreviations.html). The four abbreviations introduced here supplement and are coordinate with abbreviations introduced in the tabular summary at the end of this essay, where (as here) “YAACTS” stands for *Yeats: An Annual of Critical and Textual Studies* (ed. Richard J. Finneran; 17 vols.), and where “*IY*” refers to Richard Ellmann, *The Identity of Yeats* (New York: OUP, 1954). Ellmann’s dates of composition have been incorporated into my table, “CCP” along with dates provided in texts annotated by Mrs. Yeats. For the abbreviation “*YPM*,” see note 6, above.
- 17 Descriptions are given below according to natural sections of the notebook, whenever possible as indicated by Yeats with headings or directions on a section’s intended use. In such cases, headings presented in quotation marks are Yeats’s; other supplied details are given in brackets, including folio numbers.
- 18 See Mann, “Rapallo Notebooks A and B,” 162 and 172.
- 19 See “King, John” psychic mediumship (online at [www.encyclopedia.com/science/encyclopedias-almanacs-transcripts-and-maps/king-john](http://www.encyclopedia.com/science/encyclopedias-almanacs-transcripts-and-maps/king-john)). See also Steve L. Adams and George Mills Harper (eds.), “The Manuscript of ‘Leo Africanus,’” *YA1* 7 and n10 (rpt. in *YA19* 295 and n10).
- 20 See Ezra Pound, *Literary Essays of Ezra Pound*, ed. T. S. Eliot (New York: New Directions, 1968), 160.
- 21 A discussion of Anne Hyde’s appearance in 1918 and of the Yeatses’ parallel research efforts at the Bodleian Library and the Oxford Union is found in Wayne K. Chapman, “Introduction,” “*Something that I read in a book*”: *W. B. Yeats’s Annotations at the National Library of Ireland*, 2 vols. (Clemson, SC, and Liverpool: Clemson University Press associated with Liverpool University Press, 2022), xxv (in both vols.); hereafter cited as *YANLI* (with volume number). For an index to the deceased countess’ involvement in their research, see *Yeats’s Vision Papers*, vol. 3: *Sleep and Dream Notebooks, Vision Notebooks 1 and 2, Card File*, ed. Robert A. Martinich and Margaret M. Harper (Iowa City: University of Iowa Press, 1992), 239. On the development of the occult system of *A Vision*, Yeats publicly acknowledged for the first time—in *A Packet for Ezra Pound* (Dublin: Cuala Press, 1929), 12—that “On the afternoon of October 24th 1917, four days after my marriage, my wife surprised me by attempting automatic writing” (rpt. in *AVB* 8 and *CW14* 7). The parenthetical “(Four days after my marriage)” recurs in Rapallo C, on 2r, after the starting date for the Script, suggesting that draft materials were at hand for the “INTRODUCTION TO THE GREAT WHEEL,” part II, in *A Packet for Ezra Pound*. The elaborate ruse developed for the 1925 edition of *A Vision* to keep this truth from getting out is the story told in *W. B. Yeats’s Robartes-Aherne Writings: Featuring the Making of His “Stories of Michael Robartes and His Friends,”* ed. Wayne K. Chapman (London: Bloomsbury Academic, 2018); see 101–64 for the years 1917–1920.
- 22 See Wayne K. Chapman, *The W. B. and George Yeats Library: A Short-Title Catalog* (Clemson, SC: Clemson University Press, 2006, 2019), 26, items 240 and 241; hereafter cited as *WBGYL*.
- 23 Just the downstroke of the “9” is completed, but the year 1929 is clearly intended as confirmed by the date of the last entry on 3r.
- 24 Regarding Yeats’s treatment of Lewis in Rapallo Notebook B, see Mann’s essay in *IYS* 6.1 111–16. On Yeats’s reading familiarity, see Chapman, *YANLI*, vol. 1, where in *Time and Western Man* (item 1136) Yeats was drawn to the last four chapters: “God as Reality,” “The Object as King of the Physical World,” “Space and Time,” and “Conclusion.” *The*

- Childermass* (item 1129) is the first volume of the unfinished epic “The Human Age,” which Lewis presented to Yeats because he had heard from someone that Yeats was reading the other book (1136).
- 25 See Chapman, *YANLI*, vol. 1, items 1989 and 1989A, pages 360–68.
- 26 See Pound, *Literary Essays* 16.
- 27 The quotation intended is probably the quatrain from Swift’s “The Progress of Beauty” that Yeats employed in a footnote on art and Lewis’s *Time and Western Man*, in “Rapallo,” II, *A Packet for Ezra Pound*, page 2 (AVB 4; CW14 4): “Matter as wise logicians say / Cannot without a form subsist; / And form, say as well as they, / Must fail, if matter brings no grist.”
- 28 Ellmann, *IY* 239. Yeats’s writes to Lady Gregory (Nov. 27, [1928]; *CL InteLex* 5194): “I want Lolly to publish next a little book of mine called ‘A Packet’ almost all written since I came here.” See Wade 163 and *CW14* xxxii–xxxvi for dating the booklet’s contents by section.
- 29 The setting copy is at Emory University (SPEC COL PR5906.A553 1929).
- 30 Catherine E. Paul, “Compiling *A Packet for Ezra Pound*,” *Paideuma: Modern and Contemporary Poetry and Poetics* 38 (2011), 45.
- 31 Paul, “Compiling *A Packet for Ezra Pound*,” 46.
- 32 WB Y to Oliver St. John Gogarty, Jan. 6 [1929] (*CL InteLex* 5211); and WB Y to Lady Gregory, March 24, 1929 (by dictation: “I have tired myself over the proof-sheets of my new Cuala book”; *CL InteLex* 5227). Near the end of Rapallo Notebook B (on leaves 91r–102r), Mann finds work for parts I–IX of “Introduction to the Great Wheel,” pages 11–15 in *A Packet*. Section XV is there.
- 33 See Mann 118 and 155, n. 171.
- 34 Ellmann reads “of intellectual needs,” but his “of” is definitely “&” and the last two obviously misspelled words might be “its technical means” (i.e., prosody). This passage on 7r–8r is also quoted and discussed in Jack Quinn’s recent study, *W. B. Yeats and the Language of Sculpture* (Oxford: Oxford University Press, 2022), 164.
- 35 Cf. entries of April 7–26 [1921] in NLI 13,576, ff. 2–4, in Yeats’s diary/notebook begun April 7, 1921, at 4 Broad Street, Oxford, wherein he distinguishes between “talking” and “singing” in verse to convey a moment of emotion: “We cannot do this if the poem does not call up the image of sailors, or of horsemen or unhappy lovers, a multitude out of other days” (qtd. in Chapman, *YPM* 10–11).
- 36 A scene like the one featured in Figure 1.2 (on page 3) in Lauren Arrington’s *The Poets of Rapallo: How Mussolini’s Italy Shaped British, Irish, and U.S. Writers* (Oxford: Oxford University Press, 2021), or like half a dozen snapshots in the Yeats Collection, MARBL, Emory, filed as “Photographs at Rapallo, 1929.”
- 37 Cf. Ellmann, *IY* 240, for a rectified version of this ending.
- 38 See YGYL 244–45 regarding the BBC Belfast broadcast, made in haste and written in dictation. See also copies of Plutarch’s *Lives* and *Morals*, the note’s sources in the Yeats library (items 1609–1611a in WBGYL).
- 39 These dates are provided by Ann Saddlemyer, *Becoming George: The Life of Mrs. W. B. Yeats* (Oxford: Oxford University Press, 2002), 417, and by Yeats in letters to Olivia Shakespear (*L* 763 and *CL InteLex* 5242 and 5245).
- 40 At the National Library of Ireland, the early typescripts are NLI 36,272/6/2a [5–8] and [14–26].
- 41 See Chapman, *YANLI*, vol. 1, regarding Yeats’s acquaintance with Croce’s aesthetics: item 355, H. Wildon Carr, *The Philosophy of Benedetto Croce: The Problem of Art and History* (1917; signed by Yeats “Read in 1926”); also, among the English editions of works by Benedetto Croce that Yeats read and annotated, especially item 451, *Aesthetic as Science of Expression and General Linguistic* (1922), and item 455, *Logic as the Science of the Pure*

- Concept* (1917). Other annotated copies of Croce's books are described in items 454, 456, 457, suggesting close reading by Yeats in the 1920s.
- 42 Éliphas Lévi, *Transcendental Magic: Its Doctrine and Ritual* (1896; WBGYL 1119).
- 43 As editors Harper and Paul have noted (CW14 386), the complicated term "astral light" puzzles because Yeats confutes "astral spirit" (probably derived from Paracelsus in the sixteenth century) and "Astral Light" as defined in the nineteenth century by Éliphas Lévi. See note 42, above. On the influence of Dionertes, see *Yeats's Vision Papers*, vol. 2: *The Automatic Script: 25 June 1918–29 March 1920*, ed. Steve L. Adams, Barbara J. Frieling, and Sandra L. Sprayberry (Iowa City, IA: University of Iowa Press, 1992), 510–40 *passim*; hereafter cited as YVP2.
- 44 See Chapman, YANLI, vol. 1, regarding Yeats's annotations on dreams, percept, and perception in item 261, Bernard Bosanquet, *The Meeting of Extremes in Contemporary Philosophy* (1924); also in item 1411, John H. Muirhead, ed., *Contemporary British Philosophy* (1924). For the most heavily annotated instances, see item 1815, Bertrand Russell, *An Outline of Philosophy* (1927), 166 *passim* (on Berkeley and Russell) and especially the back flyleaf inscription. Russell is actually cited, finally, on leaf 68v of Rapallo Notebook C, within Yeats's discussion of "Expiation." See note 41 (above) on Croce.
- 45 Respectively, these are items 158, 678, and 889 in Chapman, YANLI 1: 42, 174–75, and 214.
- 46 The last two bracketed lines and comment are vigorously stricken.
- 47 Saddlemyer, *Becoming George* 306; see also YPM 122 and 318, n51. Both Saddlemyer (404) and Mann ("Rapallo Notebooks A and B" 76) affirm that new "sleeps" occurred in Cannes at the end of 1927 and that Dionertes dominated in them, as Yeats's notes testify in leather manuscript notebook NLI 30,359. Saddlemyer (406) states that these "trances continued, although now rarely, until the second version of *A Vision* was published in 1937," and she quotes the Dublin 1929 entry in Rapallo Notebook C, 66v (illustrated in Figure 3), as an unpleasant yet important instance.
- 48 See YPM 138–41 and Chapman, *Yeats's Robartes-Aherne Writings* 43–44.
- 49 Bertrand Russell, *An Outline of Philosophy* (see note 44, above).
- 50 Stallworthy, *Between the Lines* 210–12. Without saying so, Stallworthy quotes from Keats's letter to Shelley of August 16, 1820.
- 51 Clark notes that George Yeats had attributed this date to two slightly later typescripts (WFMP 600 and 601), the last ones made before Yeats decided not to publish the poem, possibly at Pound's suggestion (581) or "on the advice of George Russell, among others" (Arrington, *Poets of Rapallo* 99).
- 52 Arrington's discussion of Yeats's interest in the ballad poetry of Burns in light of younger poets such as Aldington, Bunting, Zukofsky, and MacGreevy is highly recommended (*Poets of Rapallo* 85–104). She notes that of the seven poems published "in the Crazy Jane sequence, five are variations on the ballad" (95) and deal with worldly concerns, reminiscent of Burns, "while the two poems that are not ballads...concern the spiritual plane" (95–96).
- 53 As Yeats later remarked in a letter to Olivia Shakespear (November 22, 1931; *CL InteLex* 5539), this woman had "an amazing power of audacious speech" and was known to be "the local satirist and a really terrible one." Richard J. Finneran discusses versions of the poem in "The Composition and Final Text of W. B. Yeats's 'Crazy Jane on the King,'" *ICarBS* 4.2 (Spring–Summer 1981), 67–74. A. Norman Jeffares reports, in "Know Your Gogarty," *YA* 4 (2001), 303 and 305n, that Oliver St John Gogarty recited the poem at Tufts University and that it was eventually published in *The Amherst Literary Magazine* 10.2 (Summer 1964), 6–7, where it was taken down from memory (see WFMP 581).
- 54 Quoted in Arrington, *Poets of Rapallo* 30, from Patmore's *My Friends When Young* (1968).
- 55 Cf. Joseph Hone, *W. B. Yeats, 1865–1939* (New York: Macmillan, 1943), 429. A transcription of the typed list and its use by Hone is found in YPM 221–22.

- 56 The first instance occurs in “On Woman,” a Solomon and Sheba poem written in May 21 or 25, 1914 (“CCP” 236), where “stretch and yawn” derive their meaning from the second stanza of Pound’s translation of Arnault Daniel’s “*Doutz brais e critz*”: “I yawn and stretch because of that fair who surpasseth all others” (Clark 52).
- 57 The refrain also echoes Shakespeare’s Sonnet 19: “Devouring Time, blunt thou the lion’s paws // ... the fierce tiger’s jaws” (in the opening lines) and “Yet do thy worst, old Time: despite thy wrong, / My love shall in my verse ever live young” (in the closing couplet).
- 58 By the time this letter was written, the nine poems Yeats counted would have included the five he referred to in his letter to Lady Gregory on March 9. The others were “Lullaby,” of course, as well as “Cracked Mary & the Bishop,” “Crazy Jane Reproved” (untitled but dated), and “Girl’s Song”—four lyrics completed between March 27 and 29, 1929. “Wisdom & Knowledge” seems an unlikely fit for the “Words for Music” rubric although chronologically qualified. Bradford’s treatment of “Lullaby” makes no mention of the version Yeats sent to Olivia Shakespear and is somewhat loosely attached to his treatment of “The Tower,” section III. What Bradford calls “Draft C” and compares with *The New Keepsake* printing of November 1931 (Wade, p. 171) is not in Rapallo Notebook C but is a fair copy on a separate sheet (NLI 13,591 [17]) reproduced and transcribed by Clark (in *WFMP* 488–89). See Curtis B. Bradford, *Yeats at Work* (Carbondale and Edwardsville: Southern Illinois University Press, 1965), 101–13.
- 59 The poems of this neighborhood in the Yeats canon may be discerned in *WFMP*, Appendix II, [605]–12. Also see Chapman, “Yeats’s White Vellum Notebook, 1930–1933,” 51–52; and, on Huddon, Duddon, O’Leary, and “Related Matter in the White Vellum Notebook,” my *W. B. Yeats’s Robartes-Aherne Writings* 272–78.
- 60 “Heart on sleeve is handsome wear / What evil jack daw bites / But never, never dangle there / The lion & the lights[.]”
- 61 These are her inscriptions beside the poem in her copy of the *Collected Poems* (YANLI 2: 21; “CCP” 241) and typed notes for J. M. Hone in her “Sequence of poems written at Rapallo Feb & March 1929” (NLI 30,891). In the latter, she added, parenthetically: “(after this poem Cracked Mary became Crazy Jane | for obvious reasons).” See note 55, above. Suffice it to say, her note to “See letter to O.S. [etc.]” was in reference to the emergence of a lyric sequence to be called “Twelve poems for music” before the number increased substantially in March and April 1929. See narrative on “Three Things” (20v–23r), above.
- 62 Stephen Parrish (ed.) transcribes the text from 38v in the apparatus of *The Wild Swans at Coole: Manuscript Materials* (Ithaca, NY, and London: Cornell University Press, 1994), 93. He notes there only that “WBY entered a shortened version, addressed directly to the scholars.” No facsimile is provided.
- 63 Ann Saddlemyer (ed.) notes that “there was always tension and argument between WBY and Mrs Phillimore” (YGYL 196n); thus, Yeats wrote to his wife from Galway (on August [3.] [1930]) that “Mrs Phillimore has come & gone & we got on admirably—once established that we are enemies we were in great amity. ‘Why do you hate me?’ she said. [To which Yeats replied:] ‘Because you crush my chickens before they are hatched’” (221). In pencil, George Yeats jotted a note on 38r of Rapallo C to see “Hone p 415” (or 431 in the edition cited above), where Hone quotes Yeats on the pleasures of Monte Carlo in the company of the Phillimores.
- 64 Cf. Hone 429; *YPM* 222.
- 65 Yeats noted in *The Winding Stair and Other Poems* that poems in “A Woman Young and Old” were “written before the publication of *The Tower*, but left out for some reason I cannot recall” (*VP* 831). See Appendix II in *WFMP* 607–12 for lists of poems written in Rapallo Notebooks C–E and MBY 545 (the White Vellum Notebook).
- 66 On Blake, *A Vision*, and these poetry sequences, see *YPM* 179–85.

- 67 Clark misreads the first line to be “Trust [~~in / is~~] chaster love” (WFMP 411), the second word is “not” by inference (since neither “in” nor “is” is plausible in context), and the more legible third word is “cha[n]gles[s]” (which affirms Robartes’s premise, in *Stories of Michael Robartes*, that only desire remains when love perishes in its attainment (cf. AVB 40).
- 68 Ellmann, *IY* 291 (based on her typescript list of poems, NLI 30,166). How the error happened is apparent in the entry George Yeats made in her copy of *Collected Poems* (WBGYL 2344), where, at the title of “Symbols,” she wrote: “See letter to O.S. | Oct 2 1927” (Chapman, *YANLI* 2: 19). In her husband’s letter to Olivia Shakespear (*L* 728–29), he reports sending off to New York “sixteen or so pages of verse” that eventually appeared in the Fountain Press edition of *The Winding Stair* (1929). “Symbols” was not one of those poems, among many yet to be written for the Cuala Press edition of *Words for Music Perhaps and Other Poems* (1932) and the Macmillan edition of *The Winding Stair* (1933).
- 69 The datings are mine (see “CCP” 237). Clark notes that the word “bog” is “clearly” what Yeats wrote (“CNGI” note on lines 1 and 9) although it looks like “log.” I agree with that but wish he were right when he says, “Yet one wonders whether Yeats meant to write ‘bow.’” For more about Yeats and *complementary dreaming* in his poetry and plays in the 1920s, see my chapter “Metaphors for Poetry’: Concerning the Poems of *A Vision* and Certain Plays for Dancers” in *W. B. Yeats’s A Vision: Explications and Contexts*, ed. Neil Mann, Matthew Gibson, and Claire Nally (Clemson, SC: Clemson University Press, 2012), 217–51, particularly 230–34.
- 70 See WFMP 434 for a good image of 55r. In the second line of my transcription (above), “flaring circle” might be an unintended repetition of “flaming circle”—unless Yeats intended a hypermetric line. His revisions, in any case, are variant with texts after 1929.
- 71 Clark’s streamed transcription partly distorts the layout of these stanzas on leaf 58r (see “CNGI” 10–11) because of limited space between margins on the printed page. The accidental omission of a heading—that is, “[NLI 13,580, 58r]”—is disorienting too.
- 72 Ellmann claims that “[Imagination’s Bride]” is “a poem [Yeats] wrote but did not finish” (*IY* 37). There must have been a reason why Yeats chose not to publish the poem. Mrs. Yeats would have known why, presumably. Had the poem followed the course of other “finished” poems in Rapallo C, one might expect to find it listed in Clark’s Appendix III (WFMP 613–20), a census of poems typed in Dublin from Rapallo Notebooks C–E and other sources. There is, however, a fair copy of the poem in NLI 13,583, Yeats’s dustbin of non-starters. Filed there on a sheet of unlined Swift Brook Bond paper (beside “Knowledge & Wisdom”), this later version substantially differs from the Rapallo version in line 5 only (“There by the bride & grooms” has become “Down by bride & groom”). The later copy bears more punctuation, too, but also a title: “The 2 Passions of the Celestial Bodies.” In light of the working titles on 57v and 58r in Rapallo C, this latest version exposes the poem’s shaky foundation.

## APPENDIX

### TABULAR SUMMARY: RAPALLO NOTEBOOK C (NLI 13,580)

*Neil Mann and Wayne K. Chapman*

The following table provides a listing of the 70 extant leaves (by recto and verso) and eight stubs in this notebook in relation to its covers and conservation papers. This listing is generally consistent with the corresponding summaries of “Rapallo Notebooks A and B” (Appendix), *International Yeats Studies* 6.1 (2022), 161–83. As Yeats did not number the pages in Rapallo C, the column for page numbers in the tables for Rapallo A, B, and E (column 4 there) does not appear in this table; therefore, the six columns here (from left to right) list the leaves of Rapallo Notebook C by:

1. **Leaf number.**
2. A **brief description**, indicating the corresponding work.
3. A summary of the **title** or the **section** number.
4. The first uncanceled line(s) of **text** (canceled text is included where there is no uncanceled text).
5. **Notes** that give points of physical description, including pages which are canceled *in toto*, and indicate if the page includes a date.
6. The final column records where **published** transcriptions or final versions appear. Besides the standard *IYS* abbreviations used in columns 2, 5, and 6 (see [https://tigerprints.clemson.edu/iys/iys\\_abbreviations.html](https://tigerprints.clemson.edu/iys/iys_abbreviations.html)), the following abbreviations are used:

Hone = Joseph Hone, *W. B. Yeats, 1865–1939* (London: Macmillan, 1943);

*IY* = Richard Ellmann, *The Identity of Yeats* (Oxford: Oxford University Press, 1954);

*PEP* = *A Packet for Ezra Pound* (Dublin: Cuala, 1929);

*WFMP* = W. B. Yeats, “*Words for Music Perhaps*”: *Manuscript Materials*, ed. David R. Clark (Ithaca and London: Cornell University Press, 1999);

*WSC* = “*The Wild Swans at Coole*”: *Manuscript Materials*, ed. Stephen Parrish (Ithaca and London: Cornell University Press, 1996); and

*YAACTS17* = *Yeats: An Annual of Critical and Textual Studies XVII*, ed. Richard J. Finneran (Ann Arbor, MI: University of Michigan Press, 2003).

Please note:

- **Blank pages** are included.
- 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.

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

**RAPALLO C (NLI 13,580)**

Folio	Description	Title/section	First line of page (uncancelled)	Note	Pub.
Cover	Patterned board		<i>DIARY</i>		
Inside	Patterned board				
0	Conservation leaf				
0	Conservation leaf				
1r	Notes related to <i>A Vision?</i>	(1), (2)	<i>Contents</i> <i>Diary of Thought   begun. Sept 23. 1928   in Dublin</i>		
1v	Notes related to <i>A Vision</i>		<i>Anne came Feb 3 1918.</i>	[Anne Hyde]	
2r	Notes related to <i>A Vision</i>	(3)	<i>3. The passage about light I quote on....</i>		
	<i>PEP</i>		<i>Script began Oct 24 1917. (Four days after my marriage)</i>		cf. <i>PEP</i> 12, <i>AVB</i> 8, <i>CW</i> 14 7
2v	[Blank]				
3r	Notes related to revising text of <i>A Vision A</i>		<i>Book II. Correction</i> <i>Delete all up to end of first paragraph on page 17.</i>	Date: Jan 1929	<i>AVA</i> 16–17, 26–30, 213; <i>CW</i> 13 16–17, 24–27, 176
3v	Text to add to text of <i>A Vision A</i>		<i>Page 180</i> <i>Footnote “The Great Wheel &amp; *history</i>		<i>AVA</i> 180, <i>CW</i> 13 150
4r	<i>A Vision</i>		<i>As <u>Husk</u> &amp; <u>Passionate Body</u> approach one another</i>		
4v	Text to revise cancelled text opposite		<i>is abstract empty unity. It cannot act</i> <i>would change the <u>Celestial Body</u></i>		



## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
5r	<i>A Vision</i>		<i>Husk is perception, medieval "matter". makes all concrete particular multitudinous</i>	Almost all cancelled	
5v	Text to insert opposite		<i>Any philosophy, which holds the universe but a sequence in the mind</i>		
6r	Notes on EP and skepticism		Jan 1929 <i>Ezra Pound bases his scepticism upon the statement that we know nothing but sequence.</i>	Date: Jan 1929	IY 239, cf. PEP 7-9, "Rapallo" VI?
6v	[Almost blank]		<i>when Copernicus [?re]</i>		
7r	Notes on EP and skepticism		<i>and being more moral than intellectual</i>		IY 239-40
7v	Text to insert opposite		<i>nor do I think that I differ from others except in so far as my preoccupation with poetry makes me different.</i>		IY 240
8r	Notes on EP and skepticism		<i>We even more than Elliot require tradition &amp; though it may include...</i>		IY 240
8v	[Blank]				
9r	"Meditations upon Death" [At Algeciras/ Mohini Chatterjee]		Jan 23 <i>Lyric sequence At Aleciras where on the bay wild herons</i>	Date: Jan 23	WFMP 208-209
9v	"The Nineteenth Century and After"		<i>Though the great men return no more</i>		WFMP 262-63
10r	"Meditations upon Death" [At Algeciras/ Mohini Chatterjee]		<i>Meditations upon death I The heron-billed pale Cattle Birds</i>	Date: Feb 4. 1929	WFMP 210-11
10v	[Blank]				
11r	PEP		<i>End of Cuala book PS. Oedipus was certainly as well known to the common people as Raftery</i>		PEP 36n, AVB 28n, CW14 21n
11v	Note for <i>A Vision</i>		<i>First note to Book I of Great Wheel page 21 (Type script in orange envelope).</i>		

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
12r	"Meditations upon Death" [Mohini Chatterjee]		<i>I I asked if [I] should pray But the Brahman said</i>		WFMP 216-17
12v	Text related to opposite		<i>Where well out we stand After a myriad graves</i>		WFMP 218-19
13r	"Meditations upon Death" [Mohini Chatterjee]		<i>Eyes remembered bright Feet in old days light shall Once more be bright or light</i>		WFMP 220-21
13v	"Mad as the Mist and Snow"		<i>Bolt &amp; bar the shutter For the foul winds blow</i>	Most cancelled	WFMP 498-99
14r	"Meditations upon Death" [Mohini Chatterjee]		<del><i>Old soliders to face to face In grim strategic though</i></del>		WFMP 222-23
	"Mad as the Mist and Snow"		<i>The classics on the book shelf there Glimmer row &amp; row</i>	Most cancelled	WFMP 500-501
14v	[Just title]		<i>Meditations upon Death I</i>	WFMP 225n	
15r	"Meditations upon Death" [Mohini Chatterjee]		<i>Meditations upon death II I asked if I should pray</i>	Date: Feb 9 1929	WFMP 224-25
15v	Text to insert opposite		<i>Horace there by Homer stands Plato stands below</i>	WFMP 503n	
16r	"Mad as the Mist and Snow"		<i>I Bolt &amp; bar the shutter For the foul winds blow</i>	Date: Feb 12 1929	WFMP 503-504
16v	Notes for opposite		<i>Nualas boat of ivory</i>	WFMP 583n	
17r	"Crazy Jane on the King"		<i>King Nualas ivory magic boat On Udan Adan lay a float</i>		WFMP 582-83
17v	Revision of text opposite?		<i>O King Nuala &amp; his boat On Udan Adan lake a float</i>		WFMP 586-87
18r	"Crazy Jane on the King"		<i>O King Nuala green glass boat On Udan Adan lake a float</i>		WFMP 584-85
18v	Revision of text opposite?		<i>The sevene sages wait the ship O the finger on the lip</i>		WFMP 590-91
19r	"Crazy Jane on the King"		<del><i>Did Nualas ship of glass Over Udan Adan pass?</i></del>	All cancelled	WFMP 588-89
19v	[Blank]				
20r	"Crazy Jane on the King"		<del><i>The childs The bad girl's refusal to cheer for the King King Nuala</i></del>	All cancelled	WFMP 592-93

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
20v	Text revising opposite		<i>A man found if I held him there When my arms were yet alive</i>		WFMP 460–61
21r	“Three Things”		<i>For this thing I held lif [sic] dear Sang a bone cast up on the shore</i>		WFMP 458–59
21v	Rhyme notes		<i>bless   ness   less   yes   ches   dress</i>	WFMP 463n	
22r	“Three Things”		<i>Three dear things that I think on yet Cried a bone cast up on the shore</i>		WFMP 462–63
22v	Text revising opposite		<i>I O cruel death give three things back Sang a bone upon the shore</i>		WFMP 462–63
23r	“Three Things”		<i>I O cruel death give three things back Cried a bone cast on the shore</i>	All cancelled	WFMP 464–65
23v	“Crazy Jane on the King”		<i>Then I thought some great event Had called him up &amp; hither sent</i>		WFMP 596–97
24r	“Crazy Jane on the King”		<i>Yester night I saw in a vision Those Long bodied Tuatha de Dannan</i>		WFMP 594–95
24v	“Crazy Jane on the King”		<i>I Cracked Mary’s Vision Yesternight I saw in a vision</i>	Date: Feb 24	WFMP 598–99
25r	“The Nineteenth Century and After”		<i>Though that great song return no more There’s keen delight in what we have</i>	Date: March 2	WFMP 264–65
25v	Text revising opposite		<i>When I saw them dancing there &amp; Some sort of Indea dance it seemed</i>		WFMP 378–79
26r	“Crazy Jane Grown Old Looks at the Dancers”		<i>I dreamed I saw them dancing there Love is like the lower of the lily</i>		WFMP 376–77
26v	Text revising opposite?		<i>I saw in a crowd of dancers In bitter sweetness of their youth</i>		WFMP 380–81
27r	“Crazy Jane Grown Old Looks at the Dancers”		<i>When she—although it seemed she played I knew if all for murder truth</i>		WFMP 382–83
27v	Revised version of opposite		<i>Cracked Mary &amp; the dancers I I found that ivory image there Dancing with her his chosen youth</i>	Date: March 6	WFMP 386–87

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
28r	"Crazy Jane Grown Old Looks at the Dancers"		<i>Cracked Mary &amp; the dancers</i> I <i>I found a couple dancing</i> <i>In bitter sweetness of their youth</i>	All cancelled	WFMP 384-85
28v	?Revision for opposite		<i>Your husband now I sing to her</i>		WFMP 508-509
29r	"Those Dancing Days Are Gone"		<i>What songs I made that</i> <i>woman there</i> <i>That is a wretched crone</i>		WFMP 506-507
29v	Revising opposite?		<i>What can I sing but what I know</i> <i>Though this be my last song</i>		WFMP 512-13
30r	"Those Dancing Days Are Gone"		<i>I'll sing into that woman ear</i> <i>There all her dancing gone</i>		WFMP 510-11
30v	[Almost blank]		5   6   7   5		
31r	"Those Dancing Days Are Gone"		I <i>Come let me sing into your ear</i> <i>Those dancing days are gone</i>	Date: March 8	WFMP 514-15
31v	Continuing opposite		<i>Thus sang   sleep   alarm  </i> <i>deep   bed   arms</i> <i>Thus a mother sang to sleep</i>		WFMP 472-73
32r	"Lullaby"		<i>As Paris slept</i> <i>That first night</i>		WFMP 470-71
32v	"Lullaby"		<i>Sleep beloved sleep</i> <i>Sleep where you have fed</i>	All cancelled	WFMP 474-75
33r	"Lullaby"		<i>Beloved may your sleep be sound</i> <i>That have found it where you</i>		WFMP 476-77
33v	Revision for opposite		<i>Found the potions work being</i> <i>done</i> <i>When birds could sing, when</i> <i>dear could weep</i>	Most cancelled	WFMP 480-81
34r	"Lullaby"		<i>Sleep beloved such a sleep</i> <i>As Tristan that famed forester-</i> <i>fell</i>	All cancelled	WFMP 478-79
34v	Revision for opposite		<i>Such sleep as Leada tried to</i> <i>guard</i> <i>When Eurotas bank</i>	Most cancelled	WFMP 482-83
35r	"Lullaby"		<i>Sleep beloved such a sleep</i> <i>As did that wild Tristan know</i>		WFMP 484-85
35v	[Unpublished poem: "Wisdom & Knowledge"]		<i>Wisdom &amp; Knowledge (or</i> <i>John Hermit &amp; his friends)</i> <i>John Hermit stays at home for he</i>	Date: March 29 [?27] twice	IY 166, YAACTS17 2-3
36r	"Lullaby"		Lullaby I <i>Beloved may your sleep be sound</i>	Date: March 1929	WFMP 486-87

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
36v	Continues & substitutes opposite		IV <i>Bring me to that wall for he</i>		WFMP 330–31
37r	“Crazy Jane and the Bishop”		<i>Crack Mary &amp; the Bishop</i> II <i>Nor was he the bishop when his ban</i>		WFMP 328–29
37v	Substitutes opposite		I <i>I care not what the sailors say</i>	Date: March 27	WFMP 338–39
38r	“Crazy Jane Reproved”		<del><i>I care not what the sailors say</i></del>		WFMP 336–37
	[Unpub: “Mrs Phillamore”]		<i>Mrs Phillamore</i> <i>“I learned to think in a man’s way”</i>		Hone 415, YAACTS17 13
38v	“The Scholars”		<i>Shuffle there, cough in the ink</i> <i>Wear out the carpet with your shoes</i>	WSC 93n	
39r	“Crazy Jane and the Bishop”		<i>Cracked Mary &amp; the Bishop</i> I <i>Bring me to the chapel wall</i> <i>That at midnight I may call</i>		WFMP 332–33
39v	“Girl’s Song”		<i>Girl song</i> <i>A met an old man yeterday [sic]</i>		WFMP 404–405
40r	“Girl’s Song”		I <i>I went out alone</i> <i>To sing a song or two</i>		WFMP 406–407
40v	[Blank]				
41r	“Girl’s Song”		<i>Girls Song</i> I <i>I went out alone</i> <i>To sing a song or two</i>	Date: March 29	WFMP 408–409
41v	“Young Man’s Song”		<i>My love must be at last</i> <i>Even like the old crone</i>		WFMP 390–91
42r	“Young Man’s Song”		<i>Stupid fool</i> <i>The world was not yet</i>		WFMP 392–93
42v	“Young Man’s Song”		<i>When the world was not yet</i> <i>That stalking thing I saw</i>		WFMP 394–95
43r	“Young Man’s Song”		<i>Abashed by that report</i> <i>For the heart cannot lie</i>		WFMP 396–97
43v	Revising opposite		<i>“Uplift those eyes &amp; throw</i> <i>Those glances unafraid</i>		WFMP 400–401
	[Unpub: Mrs Phillamore]		<i>Mrs Phillamore</i> <i>“I learned to think in a mans way”</i>		Hone 415, YAACTS17 13
44r	“Young Man’s Song”		<i>Young mans Boys song</i> <i>She will change I cried</i>		WFMP 398–99
44v	“Love’s Loneliness”		<i>Old fathers great grand fathers</i> <i>Rise as kindred should</i>		WFMP 452–53

RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
45r	“Young Man’s Song”		<i>Young Mans Song She will change I cried</i>		WFMP 402–403
45v	“His Confidence”		<i>on corners of the eye wrote I much</i>		WFMP 412–13
46r	“His Confidence”		<i>shame   side   came   tide All loves cruelty Paid my side</i>		WFMP 410–11
46v	“His Confidence”		<i>with on corners of the eyes Daily wrote</i>		WFMP 416–17
47r	“His Confidence”		<i>I broke my heart in two None other struck</i>		WFMP 414–15
47v	“Her Anxiety”		<i>Earth in beauty dressed Awaits returning spring</i>		WFMP 420–21
48r	“His Confidence”		<i>I Unending love to buy</i>		WFMP 418–19
48v	Notes for opposite		<i>room come   tear   Tomb   day   say ray   high   there   sky   hair I cut the locks of youth away</i>		WFMP 440–41
49r	“Her Dream”		<i>I dreamed, on my bed I lay Midnight and its wisdom come</i>		WFMP 438–39
49v	“Symbols”		<i>Symbols A storm battered world old Tower The blind hermit rings the hour</i>		WFMP 236–37
50r	“Her Dream”		<i>I dreamed as in my bed I lay Nights fathomless wisdom come</i>		WFMP 442–43
50v	“Love’s Loneliness”		<i>Old Fathers, great grand Fathers Rise as kindred should</i>	Date: April 17	WFMP 454–55
51r	“Symbols”		<i>Symbols   I A storm beaten old watch-tower</i>	Ref. WFMP 237	WFMP 444
	“Her Dream”		<i>Berenice I dreamed as in my bed I lay</i>		WFMP 444–45
51v	[Unpublished]		<i>I thought to have crept up him there</i>		YAACTS17 6
	“His Bargain”		<i>Before the almighty will   had unbound</i>		WFMP 424–25
52r	[Unpublished]		<i>Heavy the bog &amp; the wind is high The wind is high &amp; the arrows few</i>		YAACTS17 5
52v	Notes for opposite		<i>Before heavy hours unwound From times [?great] spindle shaft</i>		WFMP 428–29
53r	“His Bargain”		<i>Before I saw times spindle Turn once round</i>		WFMP 426–27
53v	“His Bargain”		<i>Plato describes [sic] a spindle Some body twirls round</i>		WFMP 430–31

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
54r	"His Bargain"		<i>I made &amp; will not break it, And time had not begun</i>		WFMP 432-33
54v	Revised version of opposite		<i>Who talks of Plato's spindle; What set it it [sic] whirling round?</i>		WFMP 436-37
55r	"His Bargain"		<del><i>Who talks of Plato's spindle; What set it whirling round</i></del>		WFMP 434-35
	"The Two Trees"		<i>There through the bough bewildered light And there the loves a circle go, That flaming circle flaring circle of our day</i>		
55v	Revision for opposite		<i>crouched alone upon   the bare hill side</i>		WFMP 448-49
56r	"Love's Loneliness"		<i>Grandfathers great grand fathers</i>		WFMP 446-47
56v	"Love's Loneliness"		<del><i>Old Fathers, great grand fathers</i></del>	Circum- scribed by wavy lines	WFMP 450-51
	[Unpublished]		<i>When Natures dark bride Can no longer hide</i>		
57r	[Unpublished]		<i>Intellect at last After [?bold] holds fast</i>		YAACTS17 8
57v	[Unpub: The Daimon & the Celestial Body]		<del><i>The Daimon &amp; the Celestial Body When Nature holds his bride</i></del>	All cancelled	YAACTS17 9
58r	[Unpub: The Passionate & Celestial Body]		<del><i>The Passionate &amp; Celestial Body Imaginations bride</i></del>		YAACTS17 10-11
58v	[Blank]				
59r	[Unpublished]		<i>Imaginations bride Having thrown aside</i>		YAACTS17 12
59v	A Vision notes	(1)	<i>Note (1)   When automatic script began, a spirit said the "Funnell" contains "no images".</i>		
60r	A Vision notes (cont.)	(1) cont.	<i>reality of this state, though [?dreamed]....</i>		
		(2)	<i>(2)   Husk is light (though also hearing etc.)....</i>		
		(3)	<i>(3)   After death the <u>Spirits</u> act in common....</i>		

**RAPALLO C (NLI 13,580)**

<b>Folio</b>	<b>Description</b>	<b>Title/ section</b>	<b>First line of page (uncancelled)</b>	<b>Note</b>	<b>Pub.</b>
60v	A Vision notes (cont.)	(3) cont.	Identical with the ends of human endeavour they are ceaselessly present to the human mind...		
61r	A Vision notes (cont.)	(3) cont.	A spirit spoke of the form of art as "correspondential" to the state of the dead.		
		(4)	May 26 (4)   The spirit last night after giving sign confirmed statement that spirits....	Date: May 26	
61v	A Vision notes (cont.)	(4) cont.	Can I consider "dreams" as our emotion acting [to] connect with what remains "sensuous"....		
		(5)	(5)   Who are the <u>Teaching Spirits</u> of the Return?		
62r	A Vision notes (cont.)	(5) cont.	Am I to assume that the <u>Teaching Spirits</u> are beings who have passed beyond our sphere....		
		(6)	(6)   In comment on (2). The Images (PB) grow contingent more & more after death....		
62v	A Vision notes (cont.)	(6) cont.	& from <u>Husk</u> which gave them separate existence.		
63r	A Vision notes (cont.)	[(7)], (7)	7   I am tempted to transfer light from <u>Husk</u> to P.B. by the fact <u>Spirits</u> speak of dreaming back forms etc as in light.		
63v	A Vision notes (cont.)	(7) cont.	seems [unlimited] & limited perception.		
64r	A Vision notes (cont.)	(7) cont.	primary two freedoms, that of the individual that of the one....		
		(8)	8.   Light so understood is Astral Light....		
64v	A Vision notes (cont.)	(8) cont.	"Astral light" the stream of images can be assumed as becoming pure undifferentiated....		
65r	A Vision notes (cont.)	(8) cont.	We say that PB persists in the "Dreaming Back" but what persists is PB imobalized by Spirit....		



RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
65v	A Vision notes (cont.)	(8) cont.	<i>The Daimon is Spirit fully expressed in Matter (PB)</i>	All cancelled	
66r	A Vision notes (cont.)	(8) cont.	<i>I must distinguish between the forms expressed, drawn forth out of the light....</i>		
66v	A Vision notes (cont.)	(8) cont.	<i>or perhaps   Husk = Expression. B.B. [sic] Potential form   In which case the daimon</i>		
	Sleep	[sleep]	<i>an unpleasant but important interview with Dionertes. He was petulant &amp; distressed-</i>		
67r	Sleep (cont.)	[sleep cont.]	<i>was to ephemeral for such a word. Then he objected to a careless phrase of mine about....</i>		
67v	Sleep (cont.)	[sleep cont.]	<i>must think out for myself.</i>		
	A Vision notes (cont.)	Notes	<i>June   Expiation A Spirit joined to its C. B lives through its life....</i>	Date: June	
68r	A Vision notes (cont.)	[cont.]	<i>are symbols, is metaphoric because it is seperated from the Record &amp; has memory alone.</i>		
68v	A Vision notes (cont.)	[cont.]	<i>The system denies I think the existence of anything which we know unconsciously.</i>		
69r	A Vision notes (cont.)	[cont.]	<i>Is not sympathy itself a reversal of being but voluntary whereas that in expiation is involuntary.</i>		
69v	A Vision notes (cont.)	[cont.]	<i>phases of the daimon—its life constituting a year—28 phases devided into 12. We are in....</i>		
70	Missing pages—8 strips				
71					
72					
73					
74					
75					
76					
77					

## RAPALLO C (NLI 13,580)

Folio	Description	Title/ section	First line of page (uncancelled)	Note	Pub.
78r	Contents		<i>Contents   Introduction to Great Wheel. page 13 (detached from rest)   Soul in Judgement (continued from loose leaf book) 12 pages</i>	Upside down	
78v	Title page		<i>Diary Diary [larger written over smaller]</i>	Upside down	
0	Conservation leaf				
0	Conservation leaf				
Inside	Patterned board				
Cover	Patterned board		<i>Finished June or July 1929</i>	Date: June/July 1929	