

### 1: William Butler Yeats Quotes About Dreams | A-Z Quotes

*Find helpful customer reviews and review ratings for W. B. Yeats (Poets for Pleasure) at [www.enganchecubano.com](http://www.enganchecubano.com)  
Read honest and unbiased product reviews from our users.*

That is no country for old men. Caught in that sensual music all neglect Monuments of unageing intellect. The country he has left for sailing to Byzantium is described in the remaining lines of the first stanza. The young people in that country enjoy the pleasures of love, Birds, Fish and all other creatures lead animal, physical life spent in procreation. All kinds of creatures there are born, procreate and then die. Waterfalls are crowded with salmon fish; the seas are full of mackerel fish. In lines 7 to 8, the poet says these creatures listen to sensual music without caring for intellectual activity, which intellectual activity is ageless and so of a permanent value. Great works of art never die. In the first stanza, the poet says that he is sailing to Byzantium from Ireland because the country is not suitable for old people to live there. Old men are shut out from that kind of life that is available here, because life there is all physical and sensual. From this life he is sailing to the city of Byzantium where an intellectual life is awaiting him. The stanza says in the country the young people enjoy the pleasures of love. Birds, fish and all other creatures lead an animal, physical life which is spent in procreation. All kinds of creatures are born, they indulge in sex, and they procreate and in due course die. They do not lead intellectual and artistic existence. The seas there are teeming with mackerel fish. All these creatures birds and fish listen to sensual music and do not indulge in intellectual or artistic activity. Sensual music is that which appeals to the senses as distinguished from the mind or the intellect. The intellectual achievements are supposed to be ageless and immortal and so of permanent value. Obviously the reference is to things of beauty which are joy forever. Stanza Two An aged man is but a paltry thing, A tattered coat upon a stick, unless Soul clap its hands and sing, and louder sing For every tatter in its mortal dress, Nor is there singing school but studying Monuments of its own magnificence; And therefore I have sailed the seas and come To the holy city of Byzantium. The second stanza says that the poet, as an old man, is sailing to Byzantium from Ireland. In the first stanza, he poet has described the country which he is sailing away from. In the second stanza, the poet portrays the benefits of the country of his arrival for an old man like him. The poet begins by saying that an aged man is worthless. With a tattered coat upon his weak and thin body, the old man looks like a scare-crow. The aged man acquires some merit or value only if old age is accompanied by a spiritual recognition by admiring the great works of art. A man merely old is worse off than youth; something positive must be added. If the soul can wax and grow strong as the body wanes with advancing years, then every step in the dissolution of the body every tatter in its mortal dress is cause for a further increase in joy. But this can happen only if the soul can rejoice in its own power and magnificence. The soul of the old man must be strong to seek that which is neglected by youth. In order to do this the old man must sail to Byzantium, which the poet describes as the holy city of Byzantium. Byzantium is the symbol of the ideal, aesthetic and transformed existence, and suggests a far-off, unfamiliar civilization where art is for its own sake and whose religion is in an exotic form. Lines 13 to Consume my heart away; sick with desire And fastened to a dying animal It knows not what it is; and gather me Into the artifice of eternity. These sages look like the figures represented in the gold mosaic of a wall. The poet wants them to come out of the holy fire and to descend upon him with a hawk-like movement. In other words, to teach him to listen to his spiritual music as distinguished from the sensual music which the poet has mentioned earlier in stanza one. The poet has yet not been able to get rid of his sensual desires which still cling to him. In fact, he, an aged man on the verge of death, is unable to understand his own reality. Only those sages can purge his heart of all impurity, and give him the permanence which great objects of art possess. Stanza Four Once out of nature I shall never take My bodily form from any natural thing, But such a form as Grecian goldsmiths make Of hammered gold and gold enamelling To keep a drowsy Emperor awake; Or set upon a golden bough to sing To lords and ladies of Byzantium Of what is past, or passing, or to come. In the first stanza of the poem, the poet presents his dislike for the physical and sensual life in Ireland; in the second stanza, he talks about what of spiritual life the poet would lead in the golden city of Byzantium, and the third stanza is addressed to the sages of Byzantium to

make his soul purged of all remaining sensuality. But in this last stanza of the poem, the poet says what kind of form he would like to be born in his re-birth. Once he has renounced his early body, he would not like to be re-born in the same or in any other earthly shape. He will reject all physical incarnations because all living beings are subject to mortality and death. He would like to be in the shape of a golden bird, the kind of bird which Grecian goldsmiths are believed to have designed for the pleasure of an emperor. As a golden bird, he will be placed on a golden bough, and will appear to be singing songs of all times, the past, the present and the future, to an audience of the lords and ladies of Byzantium. In Byzantium he will have no age, past, present or future. Yeats, has been commented several times by several critics. He perceived history as recurring cycles of similar epochs, each of five hundred years duration. While he had keen interest in poetry, he too wrote a few plays, which had fanatic and incoherent plots. However, the play-writing could not interest him for long, therefore, later in his life, he started exploring theosophy, Platonism, Neo-Platonism and Rosicrucianism.

### 2: W. B. Yeats - Wikipedia

*The poem "The Wheel and the Phases of the Moon" is formatted with unnecessary spacing between lines, diagrams are too small to make any sense of, tables do not appear as tables, and footnotes are not keyed to the text but appear sequentially at the end of chapters where they make no sense.*

Biography Biography of William Butler Yeats William Butler Yeats was an Irish poet and playwright, and one of the foremost figures of 20th century literature. A pillar of both the Irish and British literary establishments, in his later years he served as an Irish Senator for two terms. Yeats was a driving force behind the Irish Literary Revival and, along with Lady Gregory, Edward Martyn, and others, founded the Abbey Theatre, where he served as its chief during its early years. In he was awarded the Nobel Prize in Literature as the first Irishman so honoured for what the Nobel Committee described as "inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation. Yeats was born and educated in Dublin, but spent his childhood in County Sligo. He studied poetry in his youth and from an early age was fascinated by both Irish legends and the occult. Those topics feature in the first phase of his work, which lasted roughly until the turn of the 20th century. His earliest volume of verse was published in and those slow-paced and lyrical poems display debts to Edmund Spenser, Percy Bysshe Shelley, and the Pre-Raphaelite poets. He largely renounced the transcendental beliefs of his youth, though he remained preoccupied with physical and spiritual masks, as well as with cyclical theories of life. His father, John Butler Yeats , was a descendant of Jervis Yeats, a Williamite soldier and linen merchant who died in His mother, Susan Mary Pollexfen, came from a wealthy merchant family in the county town Sligo, County Sligo, who owned a milling and shipping business. Its landscape became, over time, both literally and symbolically, his "country of the heart". The Butler Yeats family were highly artistic; his brother Jack became an esteemed painter, while his sisters Elizabeth and Susan Mary"known to family and friends as Lollie and Lily"became involved in the Arts and Crafts Movement. Yeats grew up as a member of the former Protestant Ascendancy at the time undergoing a crisis of identity. While his family was broadly supportive of the changes Ireland was experiencing, the nationalist revival of the late 19th century directly disadvantaged his heritage, and informed his outlook for the remainder of his life. In , his biographer R. The s saw the rise of Parnell and the Home rule movement; the s saw the momentum of nationalism, while the Catholics became prominent around the turn of the century. In , the family moved to England to aid their father, John, to further his career as an artist. At first the Yeats children were educated at home. Their mother entertained them with stories and Irish folktales. John provided an erratic education in geography and chemistry, and took William on natural history explorations of the nearby Slough countryside. On 26 January , the young poet entered the Godolphin school, which he attended for four years. He did not distinguish himself academically, and an early school report describes his performance as "only fair. Perhaps better in Latin than in any other subject. Very poor in spelling. His first known works were written when he was seventeen, and included a poem"heavily influenced by Percy Bysshe Shelley"that describes a magician who set up a throne in central Asia. Other pieces from this period include a draft of a play about a Bishop, a monk, and a woman accused of paganism by local shepherds, as well as love-poems and narrative lyrics on medieval German knights. The early works were both conventional and, according to the critic Charles Johnston, "utterly unIrish", seeming to come out of a "vast murmurous gloom of dreams". In later life, Yeats paid tribute to Blake by describing him as one of the "great artificers of God who uttered great truths to a little clan". In , Yeats published "John Sherman" and "Dhoya", one a novella, the other a story. The two were re-published together in by The Lilliput Press in Dublin. Young Poet The family returned to London in The collective later became known as the "Tragic Generation" and published two anthologies, first in and again in He read extensively on the subjects throughout his life, became a member of the paranormal research organisation "The Ghost Club" in and was especially influenced by the writings of Emanuel Swedenborg. As early as , he wrote: The mystical life is the centre of all that I do and all that I think and all that I write. However, some critics have dismissed these influences as lacking in intellectual credibility. The piece appeared in Dublin University Review, but has not since been republished. His first solo publication was the

pamphlet *Mosada: A Dramatic Poem*, which comprised a print run of copies paid for by his father. This was followed by the collection *The Wanderings of Oisín and Other Poems*, which arranged a series of verse that dated as far back as the mids. The long title poem contains, in the words of his biographer R. Foster, "obscure Gaelic names, striking repetitions [and] an unremitting rhythm subtly varied as the poem proceeded through its three sections"; We rode in sorrow, with strong hounds three, Bran, Sgeolan, and Lomair, On a morning misty and mild and fair. The mist-drops hung on the fragrant trees, And in the blossoms hung the bees. The poem took two years to complete and was one of the few works from this period that he did not disown in his maturity. Oisín introduces what was to become one of his most important themes: Following the work, Yeats never again attempted another long poem. His other early poems, which are meditations on the themes of love or mystical and esoteric subjects, include *Poems*, *The Secret Rose*, and *The Wind Among the Reeds*. During , Yeats was involved in the formation of the Dublin Hermetic Order. The society held its first meeting on 16 June, with Yeats acting as its chairman. The same year, the Dublin Theosophical lodge was opened in conjunction with Brahmin Mohini Chatterjee, who travelled from the Theosophical Society in London to lecture. He later became heavily involved with the Theosophical Society and with hermeticism, particularly with the eclectic Rosicrucianism of the Golden Dawn. He was admitted into the Golden Dawn in March and took the magical motto *Daemon est Deus inversus*—translated as *Devil is God inverted* or *A demon is a god reflected*. Although he reserved a distaste for abstract and dogmatic religions founded around personality cults, he was attracted to the type of people he met at the Golden Dawn. After the Golden Dawn ceased and splintered into various offshoots, Yeats remained with the *Stella Matutina* until .  
Gonne was eighteen months younger than Yeats and later claimed she met the poet as a "paint-stained art student. Yeats developed an obsessive infatuation with her beauty and outspoken manner, and she was to have a significant and lasting effect on his poetry and his life thereafter. In later years he admitted, "it seems to me that she [Gonne] brought into my life those days—'for as yet I saw only what lay upon the surface—the middle of the tint, a sound as of a Burmese gong, an over-powering tumult that had yet many pleasant secondary notes. His only other love affair during this period was with Olivia Shakespear, whom he had first met in , and parted with one year later. In , he visited Gonne in Ireland and proposed marriage, but was rejected. He later admitted that from that point "the troubling of my life began". Yeats proposed to Gonne three more times: She refused each proposal, and in , to his horror, married the Irish nationalist Major John MacBride. There were two main reasons why Yeats was so horrified. To lose his muse to another made him look silly before the public. Yeats naturally hated MacBride and continually sought to deride and demean him both in his letters and his poetry. He thought his muse would come under the influence of the priests and do their bidding. The marriage, as forecast by both their sets of friends and relations was an early disaster. This pleased Yeats as Maud began to visit him in London. Despite the use of intermediaries, a divorce case ensued in Paris in . A divorce was not granted as the only accusation that held up in court was that MacBride had been drunk once during the marriage. A separation was granted with Maud having custody of the baby with John having visiting rights. Yeats was less sentimental and later remarked that "the tragedy of sexual intercourse is the perpetual virginity of the soul. My arms are like the twisted thorn And yet there beauty lay; The first of all the tribe lay there And did such pleasure take; She who had brought great Hector down And put all Troy to wreck. Although he was influenced by French Symbolism, Yeats concentrated on an identifiably Irish content and this inclination was reinforced by his involvement with a new generation of younger and emerging Irish authors. Together with Lady Gregory, Martyn, and other writers including J. Apart from these creative writers, much of the impetus for the Revival came from the work of scholarly translators who were aiding in the discovery of both the ancient sagas and Ossianic poetry and the more recent folk song tradition in Irish. One of the most significant of these was Douglas Hyde, later the first President of Ireland, whose *Love Songs of Connacht* was widely admired. Yeats remained involved with the Abbey until his death, both as a member of the board and a prolific playwright. In , he helped set up the Dun Emer Press to publish work by writers associated with the Revival. This became the Cuala Press in , and inspired by the Arts and Crafts Movement, sought to "find work for Irish hands in the making of beautiful things. In , Yeats met the American poet Ezra Pound. Pound had travelled to London at least partly to meet the older man, whom he considered "the only poet worthy of serious study. The

emergence of a nationalist revolutionary movement from the ranks of the mostly Roman Catholic lower-middle and working class made Yeats reassess some of his attitudes. However, as his life progressed he sheltered much of his revolutionary spirit and distanced himself from the intense political landscape until , when he was appointed Senator for the Irish Free State. In the earlier part of his life, Yeats was a member of the primitive IRA, desperate to return to an independent Irish state. Indeed these views continued throughout his life as he associated himself with other key political figures such as Eva Gore Booth. However, due to the escalating tension of the political scene Yeats distanced himself from the core political activism in the midst of the Easter Rising, even holding back his poetry inspired by the events until . Perhaps then, it must be said although Yeats was intrinsically a nationalist, he had a deeper desire to live simply. Marriage to Georgie By , Yeats was 51 years old and determined to marry and produce an heir. John MacBride had been executed by British forces for his role in the Easter Rising, and Yeats thought that his widow might remarry. His final proposal to Maud Gonne took place in the summer of . Yeats proposed in an indifferent manner, with conditions attached, and he both expected and hoped she would turn him down. According to Foster "when he duly asked Maud to marry him, and was duly refused, his thoughts shifted with surprising speed to her daughter. When Maud told her that she was going to marry, Iseult cried and told her mother that she hated MacBride. At fifteen, she proposed to Yeats. Despite warning from her friendsâ€”"George He must be dead"â€”Hyde-Lees accepted, and the two were married on 20 October. The couple went on to have two children, Anne and Michael.

### 3: W. B. Yeats - Poet | Academy of American Poets

*William Butler Yeats is widely considered to be one of the greatest poets of the 20th century. He belonged to the Protestant, Anglo-Irish minority that had controlled the economic, political, social, and cultural life of Ireland since at least the end of the 17th century.*

Yeats will never fit into a neat and tidy package. But, I am inclined to conclude, after much research, that Yeats was a strong advocate for women, struggling to define what form that should take. And although he was living in an extremely oppressive and sexist time, his poetry did not always reflect this thought. In fact, he preached against such writing. Writing is about passion, not truth! It was in the Occult teachings where the traditional roles of man and woman were broken and replaced by more progressive views of gender. As I uncovered his spiritual views and met the women that he worked with, loved and wrote about, I feel that the three poems, *No Second Troy*, *Michael Robartes and the Dancer* and *Crazy Jane*, prove that Yeats is not inherently sexist. Rather, Yeats is a progressive male, living in a sexist and oppressive time, struggling to help women articulate their needs and ultimately, through his words, to help free them from the bonds of oppression. It was an interesting time for Yeats to grow up in. The seeds of his woman struggle must have been planted in youth by his father who was a practitioner of John Stuart Mills, a man who championed the rights of women <sup>7</sup>. And when Yeats began his writing career in the s, deep and resounding advances for the rights of women were being enacted. Women also began to acquire greater access to higher education. And birth rates fell as contraception became more widely accessible. From , a vocal Suffrage movement daily greeted Yeats with women finally being granted the right to vote in And these issues were greeted with major resistance. He encouraged their intellectual and creative work, assumed their professional competence, chose them as allies. Maude Gonne is a good case in point. These tumultuous political times, along with the strong feminist women with whom Yeats associated with, created a unique philosophy, one which he would struggle with his entire writing career. Yeats believed that the masculine and feminine created the foundation on which all other types and forms of oppositions are generated. And although these oppositions are internal as well as external, the genders are ultimately interdependent, relational, complimentary and interactive. But one gender cannot survive without the other. Both are needed in order to create harmony and unity of being. But, the Occult offered no stable definition of masculinity for Yeats. As Cullingford affirms, since the feminine symbol is central to Occult theory, Occult societies attracted many rebellious women who were given power where Orthodox religions denied them At the Feet of the Goddess, She believed that the Absolute was without gender and that female representations of the divine were equal, if not superior to male representations Both of these women greatly influenced Yeats in his life, and later, in his poetry. And this upsetting of prescribed gender roles influenced Yeats in a profound and lasting way, a way that is played out in his own poetry and prose. Yeats understood that passion, and not sincerity or originality, has the most value in the writing of poetry Haswell, So when reading his poetry about women, we must be suspect. As Yeats himself explains: In Yeats, the poetry is really an internal quarrel raging inside the poet. It is a battle between the conscious self and the other self Haswell, And although Cullingford was speaking specifically to his love poetry, I feel that it can be applied to all of his poems. That tension of oppositional forces she speaks to can be felt in all of his works. For Yeats, poetry was a constant struggle. One can conclude, therefore, that all of the biographical history of Yeats does impact his poetry and how he writes women. One cannot simply point the finger and says this is how Yeats feels, either for or against women, for he is not writing his feelings onto the pages. He is engaging in a quest for passion. What will create the best poem? It may be autobiographical nature, or it may not. I must, therefore, conclude that Yeats was not sexist. Yeats was not writing from truth, but from discovery and from passion. Yeats understood the politics of his time. He identified and befriended some of the strongest women protesting these very politics. And I feel that his three poems: *No Second Troy*, *Michael Robartes and the Dancer* and *Crazy Jane*, clearly articulate the struggle that Yeats was trying to resolve between what society expects of women and what women themselves want. She is simply seeking her own freedom. She takes charge of her own destiny, creating a new society with courage, violence and desire.

So why blame her? She is becoming a greater threat to traditional roles. It is never an easy answer with Yeats. Should society ask her to be? In Michael Robartes and the Dancer, Yeats attempts to discuss the effects of changing sexual roles on society. So here, Yeats writes that to be wise, a woman must remain free of opinion. Answering directly back to the man, this is new for Yeats to represent the female voice this way. And still trying to reduce her worth down to her body, he counters with a sacramental argument. And she sees the value and empowerment of expanding the female mind beyond the borders of the body. But struggling to stop this progress, Robartes argues: Modern education is empowering women to question and challenge their oppression. So, is this character supported or silenced by Yeats Harwood, 9? The contradictions and tensions created by Yeats in this poem do not easily answer the question. In the final poem, Crazy Jane, Yeats gives voice to the taboo field of female sexuality. Crazy Jane is a sequence of poems found in the broader volume of *The Winding Stair*. Crazy Jane is a gloriously free and sexual character who frankly affirms both her sexual experience and the flesh as having authority over the book-leaning of the Bishop. And although she is based on an actual woman whom Yeats encountered named Cracked Jane, Brown, , in Crazy Jane, woman has the voice. She speaks from her body. She speaks from desire. And she is defiant Innes, 97! The clergy represented by the Bishop were the persecutors of witches. Jane also possesses passion and energy. She is an outlaw, never confined to the inside of a building, but outside and free. The Bishop relentlessly tries to move her back inside to the traditional realm of womanhood: While it seems obvious that the influence of his feminist friends, Maude Gonne and Madame Blavatsky, and his progressive Occult teachings, dominate the words of his poems, it is also easily recognizable that Yeats continues to struggle with the more traditional sense of male and female roles. *The Life of W. Northern Illinois Press, U of Georgia Press, U of Missouri Press, The Last Courtly Lover: Yeats and the Idea of Woman. UMI Research Press,*

### 4: Lough Gill - WB Yeats and Lake Isles - Parkes Castle

*William Butler Yeats (13 June - 28 January ) was an Irish poet and one of the foremost figures of 20th-century literature. A pillar of the Irish literary establishment, he helped to found the Abbey Theatre, and in his later years served as a Senator of the Irish Free State for two terms.*

Buy this book Bad news had been frequent in Ireland for nearly a decade. In the British House of Commons approved a bill to give Ireland representative government—“not independence, but what was called Home Rule. But the bill could not become law for two years. During the interlude Ulster Unionists organized mass meetings and militias to oppose it, and Irish nationalists created their own militias in response. In September the bill became law. By then, however, World War I had begun; another new law postponed Irish changes until the the war on the continent should conclude. The IPP supported the war, turning its militia into a recruitment vehicle for the British army. A smaller group of Irish nationalists refused, maintaining their own militia, the Irish Volunteers; a secret group within that group planned an armed uprising. On the day after Easter , that small group—“which included the poet Padraig Pearse and the future Prime Minister Eamon de Valera—“seized the Dublin General Post Office and other government buildings; they were soon removed by force. British administrators reacted hastily, executing sixteen of the rebels and incarcerating other nationalists—“thus creating martyrs, as Pearse had hoped, and turning Irish opinion sharply toward the more radical nationalist party, Sinn Fein. It then established its own Irish government, while the Volunteers, renamed the Irish Republican Army, began to attack the police. British reinforcements, especially the notorious Black and Tans, former soldiers untrained for police work, tried to strike back, generating by the sort of tit-for-two-tats counterinsurgency now all too familiar in other parts of the world. Dissatisfied Volunteers resumed guerrilla campaigns; the Irish Civil War between a pro-Treaty army and anti-Treaty Irregulars continued until The poem begins by expanding its temporal scope beyond the present: But is there any comfort to be found? Man is in love and loves what vanishes, What more is there to say? Mock mockers after that That would not lift a hand maybe To help good, wise or great To bar that foul storm out, for we Traffic in mockery. In what sense is violence rape, for example always visible? Yeats and Violence intersperses such vagueness with throat-clearing, of which there is a lot for a short book: Much later, he would support some violent movements, but they were not exactly insurrections. Yeats stood in these episodes not for a prodigal chaos but for a repellently forceful order, for anything that might prevent mob rule. Ireland is no longer a sweetheart but a house to be set in order. That ability, by , was roused by his alertness to antitheses, contradictions, conflicting desires within himself and in other people, as he and they regarded public and private life. But it is also a poem about a collective failure, a failure of longstanding institutions and of patient, supposedly reasonable actors in their version of the national cause. Ireland has instead been taken over by actors who at their best are violent because they believe in blood sacrifice, and at their worst are violent because they believe in nothing. And yet the poem does not delight in its disillusion; through its teeth, in its self-accusation, it retains something close to nostalgia for what has failed. Poetry cannot usually accomplish the practical goals that conversation, oratory and prose—“newspaper journalism, commission reports, a chat in the cloakroom, a speech in the Senate—“have not achieved. Poems will not get many armed men to drop their weapons or coal-burning plants to stop fouling the air; but they can provide an image of success and a way to think about the feeling of failure. They do so not least through figurative language, through language arranged to affect the heart, to move; and so the hardest kind of poem to write well, among all the kinds of public poetry, is the poem in defense of half measures, of balancing acts, of patient, pragmatic compromise, in which emotion cannot rule. He wrote poems about the lengthy dispute over whether to build a new art gallery for Dublin, in which politics as such, patiently grim negotiations in a good cause, appears as the destroyer of men. He wrote poems about the grander collapse: O what fine thought we had because we thought That the worst rogues and rascals had died out. What Yeats could never do though he often said that he had tried was to stand aside completely from public opinion, to cease caring what other Irish people believed. Wood is rejecting the famous quip in W. Jury service is action; so is coordinating a cell in the French Resistance, and so too—“at its

best, perhaps is elective office. Societies are erected, sustained and changed by action, and while action can organize violence the French Resistance, influential public violence is also a sign that public cooperation has failed. Yeats, however, spent much of his life in search of replacements. During the 1930s, Yeats and his allies took part in acrimonious debates among nationalists about the goals of Irish art: He gives no answer. Because he did not normally write his poems and literary prose with instrumental purposes uppermost in mind did not judge his art by what it would or would not cause other people to do. Yeats could try on, within and among those works, apparently opposite doctrines, claims, points of view. His later prose about the mystic sources of personality, with its moon phases and spiritual antitheses, suggests that he felt he had to try them on. Last night they trundled down the road That dead young soldier in his blood: Come build in the empty house of the stare. These are not the sentiments of a man who welcomes violence. The poet turns back to his art as if art, or supernatural visions, could take place apart from the culture to which the poet belongs, and divorced from current events. Unfortunately, at least for Yeats, they cannot: The cloud-pale unicorns, the eyes of aquamarine, The quivering half-closed eyelids, the rags of cloud or of lace, Or eyes that rage has brightened, arms it has made lean, Give place to an indifferent multitude, give place To brazen hawks. Art and honor might be only words. Only the inarticulate appetites that we share with other carnivores are real: And yet so recently in , , or even in we had thought otherwise: To submit a correction for our consideration, [click here](#). For Reprints and Permissions, [click here](#).

### 5: William Butler Yeats Quotes About Pleasure | A-Z Quotes

*Didn't find what you're looking for? Try adding this search to your want list. Millions of books are added to our site everyday and when we find one that matches your search, we'll send you an e-mail. Best of all, it's free. A special order item has limited availability and the seller may source.*

What if I look upon a man As though on my beloved, And my blood be cold the while And my heart unmoved? Why should he think me cruel Or that he is betrayed? One of my favourites below, a lengthy verse that captures the very essence of disillusion amidst the wreckage of an apparent bounty of promise and progression. Yeats rises to the heights yet wielding the language of ash and benightment; no paens to the fey primordiality of Eire here, but rather poesy shaped with withering power: Nineteen Hundred and Nineteen Many ingenious lovely things are gone That seemed sheer miracle to the multitude, protected from the circle of the moon That pitches common things about. We too had many pretty toys when young: O what fine thought we had because we thought That the worst rogues and rascals had died out. All teeth were drawn, all ancient tricks unlearned, And a great army but a showy thing; What matter that no cannon had been turned Into a ploughshare? Now days are dragon-ridden, the nightmare Rides upon sleep: He who can read the signs nor sink unmanned Into the half-deceit of some intoxicant From shallow wits; who knows no work can stand, Whether health, wealth or peace of mind were spent On master-work of intellect or hand, No honour leave its mighty monument, Has but one comfort left: But is there any comfort to be found? Man is in love and loves what vanishes, What more is there to say? That country round None dared admit, if Such a thought were his, Incendiary or bigot could be found To burn that stump on the Acropolis, Or break in bits the famous ivories Or traffic in the grasshoppers or bees. III Some moralist or mythological poet Compares the solitary soul to a swan; I am satisfied with that, Satisfied if a troubled mirror show it, Before that brief gleam of its life be gone, An image of its state; The wings half spread for flight, The breast thrust out in pride Whether to play, or to ride Those winds that clamour of approaching night. A man in his own secret meditation Is lost amid the labyrinth that he has made In art or politics; Some Platonist affirms that in the station Where we should cast off body and trade The ancient habit sticks, And that if our works could But vanish with our breath That were a lucky death, For triumph can but mar our solitude. The swan has leaped into the desolate heaven: That image can bring wildness, bring a rage To end all things, to end What my laborious life imagined, even The half-imagined, the half-written page; O but we dreamed to mend Whatever mischief seemed To afflict mankind, but now That winds of winter blow Learn that we were crack-pated when we dreamed. Come let us mock at the great That had such burdens on the mind And toiled so hard and late To leave some monument behind, Nor thought of the levelling wind. Come let us mock at the wise; With all those calendars whereon They fixed old aching eyes, They never saw how seasons run, And now but gape at the sun. Come let us mock at the good That fancied goodness might be gay, And sick of solitude Wind shrieked -- and where are they? Mock mockers after that That would not lift a hand maybe To help good, wise or great To bar that foul storm out, for we Traffic in mockery. Violence upon the roads: But now wind drops, dust settles; thereupon There lurches past, his great eyes without thought Under the shadow of stupid straw-pale locks, That insolent fiend Robert Artisson To whom the love-lorn Lady Kyteler brought Bronzed peacock feathers, red combs of her cocks.

### 6: A Short Analysis of W. B. Yeats's "Among School Children" | Interesting Literature

*Best Yeats Poems | Poetry. Below are the all-time best Yeats poems written by Poets on PoetrySoup. These top poems in list format are the best examples of yeats poems written by PoetrySoup members.*

When we quarrel with others, we make rhetoric; When we quarrel with ourselves, we make poetry. Born in Ireland, William Butler Yeats wrote most of his major poetry from 1914 until his death in 1933. This was a period of extreme terror, hysteria and violence, not only in Ireland, but also in Europe and the rest of the world. Yeats is a notable poet worthy of study not because he provides historical answers we might ask about this period, nor does he provide an accurate detailed account of the historical process, but because of his brilliant insights in our western culture and because of deep sympathy he has for the tragedy and pathos of human life. To appreciate his poems we must forget his political bias and errors in judgement and facts and allow his art to prevail by its technical perfection and its detached, serene and optimistic outlook on the drama of life. Yeats was heavily influenced by the French Symbolists, indicated by his transition from traditional styles, concrete images and diction. It affected many areas of human thought, influenced by the Philosophers and spreading to other genres in the arts such as painting, music, novels, drama and poetry as well as politics especially the rise of Nationalism. Romantic Art flourished following the French Revolution, when all things seemed possible and life was on a trajectory of unlimited improvement heading towards perfectibility and the ultimate triumph of good. It believed that Nature was good and therefore the ideal of goodness was a natural state achievable by man. As in most areas of thinking, a dialectic emerges where each dominant ideology the thesis is challenged by a reaction The antithesis resulting in a conflict resolved by a compromise the synthesis which eventually achieves domination to become the new thesis. Then the whole process begins again with a conflict of opposites. Among many things, it was the Industrial Revolution and later the ferocity and wanton destruction of WWI that rocked the sensibilities of the Romantics forcing them to reevaluate their fanciful assumptions, creating doubt and disillusionment on a massive scale. For Yeats there was a subtle relation between the historical process and the creative arts. Great art, for him, was a tribute to the spirit of a great age. All great art originates in the tragedy of history. Thus the art produced in the antiquity of Greece and Rome, Byzantium, and in Renaissance Italy was great because it emanated from a period when tension was high and when the history of man was in the making. While Yeats sought his sources in the wider western origins, he also focused on his Irish heritage. The Ireland of William Butler Yeats encompasses both dream and waking actuality. Though leaves are many, the root is one; Through all the lying days of my youth I swayed my leaves and flowers in the sun; Now I may wither into the truth. He had, of course, great pleasure in the Celtic dream, but ultimately ancient Ireland with its myths and legendary heroisms of kings and queens, its beggars and fiddlers and fairies, its misty mountains and bogs and lakes, while it was incomparably more real to the lore-steeped Irish poet than it can be to the man-of-the-world and to foreigners, failed to satisfy. The note of dissatisfaction and yearning in the earlier poetry indicates something of a self-critical bent, and when this grew sharper and the poet became aware that he was not expressing his deepest self, he turned for much of his material to the world of actual friends and lovers, his family, real houses and existing works of art, incidents and personages of civil war, politicians idealistic or base, national or civic affairs, newspapers, the theatre. Coombes " English Literature To interpret history and the immediate scene Yeats develops an intricate system of private mythology, largely Gaelic and Greek in origin. History is built up on a system of cone-shaped gyres. Though not really cyclic it develops in a rotating spiral expanding at each turn of the cycle. When a civilization has reached its utmost expansion, the cone explodes and a new age is brought about. The cone has reached its utmost expansion and the age is one of political discord.

### 7: The Poems (The Collected Works of W. B. Yeats #1) by W.B. Yeats

*"Happiness is neither virtue nor pleasure nor this thing nor that but simply growth, We are happy when we are growing."  
- William Butler Yeats Happiness is neither virtue nor pleasure nor this thing nor that but simply growth, We are happy when we are growing.*

Beach calls him the finest of British poets of the modern age. Edith Sitwell, admiring his poetry, says, "It is forty years since the earliest of these great poems gave new life to the language". Frazer in his widely known book entitled *The Modern Writer and His World* claims for Yeats the position of a major English poet, and equates him with Donne, with Milton and with Wordsworth and considers him very greatly superior to Browning, to Tennyson and to Arnold. Yeats further, he asserts that the poetry of Yeats would be more permanent and enduringly popular than the poetry of either T. Eliot or of Ezra Pound, because it is more coherent, and more traditional than that of his two great contemporaries. His poetry deals with a variety of themes ranging from ancient legend, mythology, folklore, politics, history, love and constantly creates new myths of his own. His work is uniformly good and his creations are quite extensive and he writes with ease on themes adopted from every sphere of life. The period of poetic activity in his case extended over fifty years, and during this long span of time he was constantly maturing and growing different from what he was at the beginning. There is no sudden change or break in continuity, but a slow evolution, and the seeds of the future are to be found in what has gone before. The seeds that are sown in the earliest phase gradually sprout and come to fruition in his later phase of poetry. Moreover *The Collected Poems* form an organic whole where each poem lights up its predecessor and is in turn illuminated by its successor. His early poetry is romantic while the later one is realistic both in theme and treatment. He began by producing poems in the Pre-Raphaelite romantic tradition. These early poems are openly escapist, and their dreamy atmosphere is accentuated by rhythms. The use of Irish mythology and folklore electrified all Europe. It had a rare fascination for those who were fed up with overworked classic myths and legends. They became aware of a new lyrical voice that had a fairy quality, a wild tenderness, something which was wanting to their souls. That is why Yeats was called the last of the great romantics. But he was soon tired and dissatisfied with this romanticism and the dissatisfaction kept increasing with his advancing age. Because of his enjoying a long life full of complexity, passion and variety of experience he could impart his poems masculine vigor and solidity which neither Keats nor Shelley nor Wordsworth could do. With the turn of the century, Yeats changed into a great 20th century realistic poet from the 19th century romanticism. His later poetry is nakedly real in character. It is even brutal, coarse and throwing with manly vigor. There is a more and more approximation to speech rhythms and colloquial diction. Natural words in a natural order are his aim and ambition now. There is no decoration or exaggeration in style. It is made terse and epigrammatic in force and sublimity. But it is rich and complex, the simplicity of form is accompanied by the profundity of thought. The uniformly high standard of work is maintained even in the poems of the last phase. Such sustained evolution and uniformity of production is uncommon indeed. As Yeats was caught between two worlds of romanticism and modernism, this ambivalence in his personality is reflected in his poetry. Thus, his poetry has been pronounced as a battleground for the clash of opposites. The antinomies of the human and the non-human, of the spiritual and the material, the sensuous and the artistic, physical decay and intellectual maturity, the past and the present, the personal and the impersonal, power and helplessness, constantly occur and recur in his poetry. In his later poetry, however, there is an attempt to reconcile them. In the poem *No Second Troy* the past and the present, the personal and the impersonal, have been linked up by the use of the Helen-Deirdre- Maud Gonne image. In *Sailing to Byzantium* the opposites between physical decay and intellectual maturity have been reconciled by taking an extra-temporal view. Symbolism is another striking feature of Yeats poetry who was regarded as the chief exponent of the symbolist movement in England. In the early stage of his career, his symbolism is simple, easy to understand, like the traditional symbol of Rose. But in the course of time his symbols became complex, personal and individual. They are used in different poems in different senses. They are employed to convey his inner experience and visions which cannot be communicated in any other way. At their best they

are highly evocative and significant. With advance of age and gathering of experience, Yeats acquired complete command over his material and could move quite easily from one dissimilar concept to another and also compress vast possibilities within the compass of short lyric. In the poem Leda and the Swan the whole ages of history from hoary antiquity to the present age have been compressed. In this way his lyrics acquire richness and force of personally felt emotion. Yeats has been regarded as a great myth-maker. His prose work *Vision* has been assessed as the most ambitious attempt made by any poet of time to set up a myth. Yeats is forever finding analogies in the present and the personal in the past and impersonal. The present is thus raised high and gloried and imparted the universal status of a myth. Yeats invents new myths or tries old ones in changed context, or invests them with new significance. In the poem *Magi* the old Biblical story is modified and the Magi are transported to stars looking down at "bestial floor". But this obscurity stems from the profundity of thought and terseness of expression rather than from the carelessness of the poet. He has also been spoken of as being arrogant and blunt sometimes. But reason for this is that inspired with absolute artistic sincerity and integrity, he does not hesitate to express himself in a blunt and straightforward manner. He may sometimes be coarse and brutal, but his brutality is an expression of his integrity of purpose. Yeats was a great meterist as much as he experimented with various stanzas, and different forms of verse. He steered clear of the verse libra and other technical novelties of his day, but he used with conspicuous skill the traditional meters and stanza-forms. He freed the English lyric from the tyranny of the iambic meter and manipulated the stress, pause, and cadence of the long line with masterly ability and self-confidence. He specialized in octosyllabic couplet and brought out its colloquial possibilities. He made his stanza patterns correspond with the flow of thought and emotion. Phrases like "a tattered coat upon a stick," "blood and mire", "dragon-ridden" etc. Such phrases, being overworked, become wearisome and sound hollow. Yeats poetry does not follow contemporaneity. There are few references to factories, railways, airplanes, screaming engines, automobiles, etc. In ignoring modern contemporary scene, he ignores much of his own experience. At times when he attempts to incorporate a contemporary reference into his verse requiring the exploitation of modern imagery, the result is unhappy. Thus, modern war is not adequately pictured in the poem *Lapis Lazuli*. In a democratic age, he champions the cause of the aristocracy and defends their tradition; and in the age of industrialism he extols the rural way of life. He is thus strangely indifferent to the trends of modern life while contemporary poets have been influenced thereby in their verse. With his old age progressing ahead, he isolates himself from the world and the spiritual isolation made his later verse inhuman in tone. He does not share in the sorrows and sufferings, joy and pleasures of the world. He is warm of heart and human toward personal friends, but he certainly lacks the modern humanitarian spirit. He rejects most of the things which the modern world believes in and feels for, and hence his poetry sounds inhuman, distant and remote, as if he were a voice from afar. Features following his last poems deal with extremes of everything and there is too much of blood, dust and mud. There we have the glorification of violence and war, the celebration of sexuality, the same inner emptiness revealed either in an expression of personal futility or in the insistence upon a hysterical and nihilistic exultation. Some of these poems might have a barbaric beauty and splendor, but it is a splendor of desolation and emptiness; a cold, inhuman beauty of a political personal satire or a ballad of violence. All these excellent characteristics attends him as the great poet of all the time.

### 8: W.B. Yeats Quotes (Author of The Collected Poems of W.B. Yeats) (page 2 of 16)

*W. B. Yeats - Poet - William Butler Yeats, widely considered one of the greatest poets of the English language, received the Nobel Prize for Literature. His work was greatly influenced by the heritage and politics of Ireland.*

She stands before me as a living child. IV Her present image floats into the mindâ€” Did Quattrocento finger fashion it Hollow of cheek as though it drank the wind And took a mess of shadows for its meat? And I though never of Ledaean kind Had pretty plumage onceâ€”enough of that, Better to smile on all that smile, and show There is a comfortable kind of old scarecrow. V What youthful mother, a shape upon her lap Honey of generation had betrayed, And that must sleep, shriek, struggle to escape As recollection or the drug decide, Would think her son, did she but see that shape With sixty or more winters on its head, A compensation for the pang of his birth, Or the uncertainty of his setting forth? VI Plato thought nature but a spume that plays Upon a ghostly paradigm of things; Solider Aristotle played the taws Upon the bottom of a king of kings; World-famous golden-thighed Pythagoras Fingered upon a fiddle-stick or strings What a star sang and careless Muses heard: Old clothes upon old sticks to scare a bird. O chestnut tree, great rooted blossomer, Are you the leaf, the blossom or the bole? O body swayed to music, O brightening glance, How can we know the dancer from the dance? There are eight of these eight-line stanzas. Is the number eight important for this poem? As a Senator, Yeats is visiting the school as a public figure, but the poem is a record of his private thoughts. Although Yeats and Gonne were never an item, she inspired him throughout his life, and he sees the two of them as kindred spirits â€” like the yolk and white of an egg. In the third stanza, Yeats is torn back to the present moment in the schoolroom, and wonders whether Maud was like any of the young girls in the convent school, when she was their age. Helen of Troy, the beautiful Greek woman whose abduction brought about the Trojan War. In the fourth stanza, he pictures Maud now, later in life, ageing as he himself is. He then recalls himself to the present and decides he must put a public face on while at the school, and so banishes such memories and meditations. The fifth stanza, however, sees Yeats immediately returning to such self-analysis. The sixth stanza considers the same issue, this time from the perspective of three ancient Greek philosophers: Plato, Aristotle, and Pythagoras. Each had his own approach to the meaning of life. The seventh stanza then shifts back to mothers, and indeed, to nuns we are in a convent school, after all. In the last analysis, it is at once direct and elliptical in its meaning â€” typical Yeats, we might say. The symbols refuse to be pinned down too tightly. In order to dance, after all, one must have some freedom.

### 9: Nebo Literature Yeats Page

*"Poems of William Butler Yeats", p, Hayes Barton Press Everything that man esteems Endures a moment or a day. Love's pleasure drives his love away, The painter's brush consumes his dreams.*

Yeats remained involved with the Abbey until his death, both as a member of the board and a prolific playwright. In 1891, he helped set up the Dun Emer Press to publish work by writers associated with the Revival. This became the Cuala Press in 1894, and inspired by the Arts and Crafts Movement, sought to "find work for Irish hands in the making of beautiful things. Yeats met the American poet Ezra Pound in 1912. Pound had travelled to London at least partly to meet the older man, whom he considered "the only poet worthy of serious study. He would often visit and stay there as it was a central meeting place for people who supported the resurgence of Irish literature and cultural traditions. His poem, "The Wild Swans at Coole" was written there, between 1917 and 1919. He wrote prefaces for two books of Irish mythological tales, compiled by Augusta, Lady Gregory: *Cuchulain of Muirthemne*, and *Gods and Fighting Men*. In the preface of the later he wrote: However, as his life progressed, he sheltered much of his revolutionary spirit and distanced himself from the intense political landscape until 1922, when he was appointed Senator for the Irish Free State. In the 1920s Yeats was fascinated with the authoritarian, anti-democratic, nationalist movements of Europe, and he composed several marching songs for the far right Blueshirts, although they were never used. He was a fierce opponent of individualism and political liberalism, and saw the fascist movements as a triumph of public order and the needs of the national collective over petty individualism. On the other hand, he was also an elitist who abhorred the idea of mob-rule, and saw democracy as a threat to good governance and public order. His rival John MacBride had been executed for his role in the Easter Rising, so Yeats hoped that his widow might remarry. Yeats proposed in an indifferent manner, with conditions attached, and he both expected and hoped she would turn him down. According to Foster "when he duly asked Maud to marry him, and was duly refused, his thoughts shifted with surprising speed to her daughter. When Maud told her that she was going to marry, Iseult cried and told her mother that she hated MacBride. At fifteen, she proposed to Yeats. In 1917, he proposed to Iseult, but was rejected. Despite warnings from her friends "George He must be dead" Hyde-Lees accepted, and the two were married on 20 October. The couple went on to have two children, Anne and Michael. Although in later years he had romantic relationships with other women, Georgie herself wrote to her husband "When you are dead, people will talk about your love affairs, but I shall say nothing, for I will remember how proud you were. The spirits communicated a complex and esoteric system of philosophy and history, which the couple developed into an exposition using geometrical shapes: In 1922, he wrote to his publisher T. His reply to many of the letters of congratulations sent to him contained the words: As he remarked, "The theatres of Dublin were empty buildings hired by the English traveling companies, and we wanted Irish plays and Irish players. When we thought of these plays we thought of everything that was romantic and poetical, because the nationalism we had called up "the nationalism every generation had called up in moments of discouragement" was romantic and poetical. For the first time he had money, and he was able to repay not only his own debts, but those of his father. He had been appointed to the first Irish Senate in 1922, and was re-appointed for a second term in 1927. In response, Yeats delivered a series of speeches that attacked the "quixotically impressive" ambitions of the government and clergy, likening their campaign tactics to those of "medieval Spain. This conviction has come to us through ancient philosophy and modern literature, and it seems to us a most sacrilegious thing to persuade two people who hate each other You will put a wedge in the midst of this nation". In 1928, he chaired a coinage committee charged with selecting a set of designs for the first currency of the Irish Free State. Towards the end of his life "and especially after the Wall Street Crash of 1929 and Great Depression, which led some to question whether democracy could cope with deep economic difficulty" Yeats seems to have returned to his aristocratic sympathies. During the aftermath of the First World War, he became sceptical about the efficacy of democratic government, and anticipated political reconstruction in Europe through totalitarian rule. Chantry House, Steyning. A plaque on the wall reads "William Butler Yeats " wrote many of his later poems in this house". In a letter of 1933, Yeats noted: If I write poetry it will be unlike anything I have

done". Attempts had been made at Roquebrune to dissuade the family from proceeding with the removal of the remains to Ireland due to the uncertainty of their identity. His body had earlier been exhumed and transferred to the ossuary. Cast a cold Eye On Life, on Death. Neither Michael Yeats nor Sean MacBride, the Irish foreign minister who organised the ceremony, wanted to know the details of how the remains were collected, Ostrorog notes. He repeatedly urges caution and discretion and says the Irish ambassador in Paris should not be informed. The French Foreign Ministry authorized Ostrorog to secretly cover the cost of repatriation from his slush fund. Yeats bibliography and Category: Yeats Yeats is generally considered one of the twentieth century key English language poets. He was a Symbolist poet, using allusive imagery and symbolic structures throughout his career. He chose words and assembled them so that, in addition to a particular meaning, they suggest abstract thoughts that may seem more significant and resonant. His use of symbols [87] is usually something physical that is both itself and a suggestion of other, perhaps immaterial, timeless qualities. Much of the remainder of his life was lived outside Ireland, although he did lease Riversdale house in the Dublin suburb of Rathfarnham in He wrote prolifically through his final years, and published poetry, plays, and prose. In , he attended the Abbey for the final time to see the premiere of his play Purgatory. His Autobiographies of William Butler Yeats was published that same year. His work can be divided into three general periods. The early poems are lushly pre-Raphaelite in tone, self-consciously ornate, and, at times, according to unsympathetic critics, stilted. In many ways, this poetry is a return to the vision of his earlier work. The opposition between the worldly minded man of the sword and the spiritually minded man of God, the theme of The Wanderings of Oisín, is reproduced in A Dialogue Between Self and Soul. His most important collections of poetry started with The Green Helmet and Responsibilities The Tower , The Winding Stair , and New Poems contained some of the most potent images in twentieth-century poetry. Foster notes how Gonne was "notoriously unreliable on dates and places , p. The New York Times, 30 January Retrieved on 21 May Yeats, Man and Poet. Retrieved 2 May 2016" via Google Books.

Deepak tempe cardiac anaesthesia Christian marriage. (Encyclical letter, February 10, 1880). By Him, to Him, for Him Castle hill samantha young Steve jobs book isaacson The presocratic sophist chapter 2 Adobe Photoshop 6 Sculptures of the Cesnola Collection of Cypriote Antiquities in the east entrance hall and north aisle. My utmost for his highest Submission and the non-believing husband Marine electrical practice watson Chiltons repair and tune-up guide, Toyota, 1970-77 Biology laboratory manual 12th edition Science, metaphysics, and the chance of salvation Tommy Rudyard Kipling (1865-1936) The Italian Madrigal in the Early Sixteenth Century Tcs placement papers with solutions 2014 Lone parents, employment and social policy Fires in the Graveyard Natural resources: will we have enough for tomorrows world? Twelve voices for truth The art of multiprocessor programming Farewell my concubine novel Signal and power integrity-simplified 1 Country Songs Of The 80s The poet as idol : Friedrich Gundolf on Rilke and poetic leadership Rudiger Gerner Ethical issues in family therapy Learn tcl in 21 days Fredericks citizens : caring for the Civil War sick and wounded by Kari Turner Physics lesson plans high school The support environment for design and review (SEDAR for flat and low-slope roofs Medieval presentism before the present Nancy F. Partner Prostate cancer classification using multispectral imagery and meta heuristics Muhammad Atif Tahir, Ahmed A Day With Police Officers (Welcome Books) Rebeccas little secret Friends and Sisters Asic design book by john smith Introduction to the identity remix textbook Energy supply and demand Professional asp.net mvc 4