

**The 2025 Conference of
the International Yeats Society**

W.B. YEATS: DUBLINER

***30 October to 1 November
Trinity College Dublin***

BOOK OF ABSTRACTS

*The abstract joy,
The half-read wisdom of daemonic images,
Suffice the ageing man as once the growing boy.*



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CHARLES I. ARMSTRONG

Remembering “this hallowed place”: W.B. Yeats’s “The Municipal Gallery Re-visited”, Charlemont House, and Memory Studies

W.B. Yeats’s “The Municipal Gallery Re-visited” is a key, early statement of the identity of the new Irish state, which engages with the art works exhibited within the Municipal Gallery of Art in Dublin. The gallery had just relocated from Harcourt Street to Charlemont House, in Parnell Square North, when Yeats wrote the poem, and the text is sensitive to how its paintings resonate with their physical surroundings. This talk will highlight the link between place and memory in this poem, in particular drawing upon how cultural memory has been conceptualised by Memory Studies theorists such as Pierre Nora, Anne Rigney, and Michael Rothberg. An underlying tension will be identified in the contrast between a univocal, monumental conception of history and a more conflicted and fluid understanding attuned to the vicissitudes of use. In part, this is an issue of class. A line will be drawn back in time to the original role of Charlemont House as an aristocratic townhouse for James Caulfield, the 1st Earl of Charlemont, which implicitly resonates with the connection Yeats forges – both in the poem itself and in discarded draft material – with the aristocratic Big House of his associate Lady Gregory, who was the aunt of the founder of the gallery, Hugh Lane. Also addressed will be the later history of the building, spanning from John Hewitt’s “The Municipal Gallery Re-visited, October 1954” to its present role, renamed as the Hugh Lane Gallery.

Charles I. Armstrong is a Professor of English literature at the University of Agder. He is the current president of the International Yeats Society and the European Federation of Associations and Centres of Irish Studies. His publications include the monograph *Reframing Yeats: Genre, Allusion and History* and the co-edited volume *The Edinburgh Companion to W.B. Yeats and the Arts*.



ZAINAB BIBI

Modernism in Parallel: Alienation, Authority, and the Transnational Visions of Yeats and Kafka

Modernism has long been narrated through the metropolitan axis of London and Paris; however, such a narrative obscures the equally generative contributions of peripheral yet dynamic sites such as Dublin and Prague. This paper seeks to intervene in that critical lacuna by exploring the overlooked affinities between W.B. Yeats and Franz Kafka, two writers who, from distinct cultural locations, articulated parallel yet divergent visions of modernity. While Yeats has often been studied through Irish nationalism, Celtic revival, and his role in the Free State’s cultural politics, his relationship with Continental modernism, particularly Kafka’s Central European milieu, has received little scholarly attention, leaving a significant gap in comparative modernist studies. To address this, the research adopts a transnational comparative methodology, drawing on Damrosch’s world literature, Williams’ urban modernism, and Venuti’s cultural translation studies. Through close readings of Yeats’s late poetry—especially *The Tower* and *The Winding Stair*—alongside Kafka’s *The Trial* and *The Castle*, the analysis examines how both authors engage with alienation, authority, and the

search for spiritual meaning in fractured modern landscapes. Whereas Yeats's Dublin embodies the spectral tensions of colonial subjugation and tension between modernity and tradition, Kafka's Prague reflects the suffocating machinery of Austro-Hungarian bureaucracy, thereby exposing differentiated yet structurally analogous conditions of modernist expression. Finally, the research has found out that situating Yeats and Kafka together not only repositions Irish modernism beyond insular national frameworks but also locates it within a broader European constellation, thus contributing to a more inclusive and globally resonant cartography of modernism.

Zainab Bibi is a Visiting Lecturer in English at Government Postgraduate College for Women, Mardan, Khyber Pakhtunkhwa, Pakistan. Her research interests include animal studies, feminist studies, posthuman studies, and comparative literature. She has also explored wild animals' domestication and its severe effects in her ecofeminist study titled "Taming the Untamed".



MICHAEL CADE-STEWART

"Swear: Yeats's Final Phase and the Spectre of Hamlet"

In April 1937, Yeats began drafting what would become a "General Introduction for My Work". It concludes with a bitter rejection of Dublin. His beloved Dublin Institutions, he told Mannin, were "fighting for their lives against combined Catholic & Gaelic bigotry" (Wade 885). In 'Under Ben Bulbin', written the following year, Yeats famously directs his burial not in the capital but in Drumcliff, Sligo. These apparent gestures of finality—of legacy, self-definition, and homecoming—are complicated by the spectral and theatrical dynamics at work in the poem. This paper argues that "Under Ben Bulbin" stages Yeats's final poetic mask not as prophet or statesman, but as ghost—deeply informed by the spectre who claims to be Hamlet's father. The poem's repeated imperative "Swear" directly echoes the Ghost in *Hamlet* 1.5, and Yeats's own late poetics, as articulated in the "General Introduction," insists that the poet "has stepped out of a play." Even at its most declarative, the poem is shadowed by prevarication and doubt: a haunted performance of authority. Drawing on the drafts of "Under Ben Bulbin", I explore how Yeats constructs a deliberately unreliable speaker whose proclamations bear the signs of dramatic ventriloquism. By bringing a Hamletian lens to bear on the poem's voice and structure, this paper reveals how Yeats dramatizes poetic authority as a form of possession. This reading has implications not only for his creative method and final phase, but also for how we understand his conflicted farewell to Dublin as both real and imagined ground.

Michael Cade-Stewart explored Yeats's late poetry in his PhD, supervised by Warwick Gould. A former Postdoctoral Fellow of the British Academy, he has published on Yeats in many places, including the *Yeats Annual* and *The South Carolina Review*. He gave a paper at the IYS Conference in Stockholm in 2023.



MATTHEW CAMPBELL

Stephen, Russell (and Yeats) in the Library

This paper will be about Yeats, Joyce and revival poetry, particularly as seen in Joyce's picture of various revivalists grouped around George Russell (AE) in the National library in the 'Scylla and Charybdis' episode of *Ulysses*. In addition to the characters Stephen Dedalus, Buck Mulligan and Leopold Bloom, the episode is mainly filled with real historical figures discussing real books and poems and poets in a fiction in which James Joyce's 1904 soon-to-be published work is not mentioned. (Russell published him five months after Bloomsday in the *Irish Homestead* in October 1904.) Stephen Dedalus's work is similarly not mentioned, though he holds court on a puzzle from another renaissance, the matter of fathers and sons in *Hamlet*. Neither Shakespeare nor Yeats were in the library that day but their presence, noted or swerved, dominates discussion of revival, in fiction, as historical or cultural moment – and as artefact, *i.e.* poems.

Matthew Campbell is Professor of Modern Literature at the University of York. He is the co-editor, with Lauren Arrington, of *The Oxford Handbook of W.B. Yeats* (2023).



PHILIP COLEMAN

“I would defend myself with the words of Montaigne”: Yeats’s Essays and Essayism

Celebrated by Declan Kiberd as “the greatest poet-critic in the English language since Coleridge” and described by David Dwan and Emilie Morin as a writer whose “mastery of mass media” extends to his work not just as a journalist but as an essayist, Yeats’s essays in themselves have attracted far less focussed scholarly attention than other aspects of his literary output. Paige Reynolds discusses Yeats’s essays in terms of the way they contribute to a broader exploration of ‘Irish solutions to complex social and cultural problems’ in *The Cambridge History of the British Essay* (2024), but he is otherwise largely absent from discussions of the form’s development. In the field of Yeats studies, as well as the emergent field of essay studies, Yeats’s work as an essayist is worth considering in more detail, not just for what individual essays tell us about his work as a poet, dramatist, or political and cultural commentator, but in terms of the contribution they make to the development of the modern and, indeed, the modernist essay. Focussing on early work up to and including *Reveries Over Childhood and Youth* (1916), with particular reference to his writing about Dublin, this paper will consider the ways that Yeats contributes to the development of the modernist essay and the idea of “essayism,” a concept popularised in recent years by Brian Dillon but which has its origins in Robert Musil’s *The Man Without Qualities* (1930).

Philip Coleman is a Professor in the School of English, Trinity College Dublin. Recent work includes contributions to *The Cambridge History of the British Essay*, *The Cambridge History of the American Essay*, as well as chapters and articles on Derek Mahon, Robert Lowell, and T. S. Eliot. He lectured at the Yeats International Summer School in 2007 and 2021. He is working on a study of modernist essayism, which will contain a chapter on Yeats.



LUCY COLLINS

The Sweepings of a Street: W.B. Yeats and Urban Space

The representation of natural environments in W.B. Yeats's work overshadows his depictions of city spaces, despite the prominence of London and Dublin in both his professional and personal life. Unlike his brother Jack, who drew creative stimulus from crowds, W.B. Yeats was uneasy among the multitudes: "I have never liked London" he admitted, "but London seemed less disagreeable when one could walk in quiet, empty places after dark". Though networks of friendship and collaboration allowed Yeats to remake the urban environment as a space of contemplation and connection (experiences acknowledged in his prose), it remained for him exemplary of an often-troubling public sphere. Whether in Dublin or London, Yeats cultivated his relationships with like-minded people, figuring the crowd as expressive of mass culture, of "commonness" in behaviour and emotion, and the street as a site of disorder or even threat. In other ways, though, Yeats relied on the opposition between the intimate group and the throng – between the singular and the collective – to generate his art. This paper will explore the significance of Yeats's fleeting engagement with the energies of the street at different times in his poetic career.

Lucy Collins is an Associate Professor in the UCD School of English, Drama and Film. Her books include *Poetry by Women in Ireland 1870–1970: A Critical Anthology* (2012) and *Contemporary Irish Women Poets: Memory and Estrangement* (2015), both published by Liverpool University Press. She is the current editor of the *Irish University Review*.



ANNE MARGARET DANIEL

"Bent on Literature": W.B. Yeats, George Moore, and a *roman à clef*

Moore and Yeats first met at supper at Ye Olde Cheshire Cheese in London in 1893, when Yeats was sitting with some proof-pages from his and E.J. Ellis's edition of William Blake. Moore recalled Yeats "sitting in front of a large steak, eating abstractedly, I thought, as if he did not know what he was eating." As soon as the talk turned to Blake, Yeats became infinitely more interesting, and Moore went home liking him and being more intrigued by him than he was by their already mutual friends Arthur Symonds and Edward Martyn: "He was an instinctive mummer....this young man was advertising himself by his apparel, as the Irish middle classes do when they come to London bent on literature. They come in kneebreeches, in Jaeger, in velvet jackets, and this one was clothed like a Bible reader and chanted like one in his talk." However, he "was more intelligent than his verses had led me to expect." Moore and Yeats soon became good friends, as well as Fountain Court neighbours. Moore was on the cusp of immense notoriety for his forthcoming *Esther Waters* (1894). He chose to make Yeats—to Yeats's delight—the romantic hero of his next novel, *Evelyn Innes* (1898). Yeats wrote happily to Lady Gregory "I am 'Ulric [sic] Dean,' the musician"; and two weeks after publication Yeats was reading the novel aloud to Maud Gonne. This paper is about Yeats's debut as a literary

hero in something other than his own works, and the impact upon both London and Dublin literary society of *Evelyn Innes* (begun 1894; published 1898; and extensively revised by Moore, with the Yeats character almost eliminated, after their friendship soured when both men were living in Dublin, 1908).

Anne Margaret Daniel teaches at The New School University in New York City. Her essays on literature, music, books, baseball, and culture have appeared for the past twenty-five years in books, critical editions, magazines, and journals including *The New York Times*, *Hot Press*, *The Spectator*, and *The Times Literary Supplement*. She has taught Yeats, Joyce, Beckett, Irish-American writers, The Irish Literary Revival, and 1000 Years of Irish Literature at The New School and at NYU's Glucksman Ireland House since 2001. After having been a student there first in 1993, and a lecturer since 2000, in 2008 and from 2010-2012 she was associate director of the Yeats International Summer School in Sligo, Ireland. Her edition of the last complete short stories of F. Scott Fitzgerald, *I'd Die For You And Other Lost Stories*, was published by Scribner / Simon & Schuster in 2017; and her Norton Library edition of *The Great Gatsby* appeared in 2022. She is currently at work on a book about F. Scott Fitzgerald, a collection of essays about Bob Dylan, and is co-editing with Jackson R. Bryer the letters of Zelda Sayre Fitzgerald.



ALEX DAVIS

Yeats and the Battles of Clontarf: Some Contexts for “The Grey Rock”

In “The Grey Rock”, Yeats interleaves an account of Dunlaing’s death at the Battle of Clontarf with a reminiscence of the premature deaths of members of The Rhymers’ Club at the turn of the century, specifically Ernest Dowson and Lionel Johnson. The “moral” of Dunlaing’s rejection of the goddess Aoife in favour of mortal heroism is, as Pound noted in a review of *Responsibilities*, “obscure”. Does the poem advocate the poet’s responsibility to the worldly or the transcendent (a principal theme, of course, of the 1914 and 1916 volumes in their entirety)? Complicating Yeats’s poem is that the battle of 1014 is being refought in two later time zones: late-Victorian England and Ireland and the Edwardian Ireland of many of the occasional poems in *Responsibilities*. The poem circles back to Alice Milligan’s December 1893 critique of Yeats in *United Ireland*, in which Dunlaing’s participation in the battle is perceived as a type of engagé cultural nationalism distinct from Yeats’s. Yeats’s immediate response to Milligan, in which he carefully balances the obligations owed to both art and politics, reflects his allegiance both to the example of Fenian John O’Leary (with whom he was lodging in Clontarf towards the end of 1892 and whom he eulogises in *Responsibilities* in ‘September 1913’ (wr. Aug. 1913)) and that of Johnson and the Rhymers (he stayed with Johnson on the North Circular Road in mid Sept 1893, planning an Irish literary magazine). In revisiting this fray in October 1912 (when “The Grey Rock” was written), Yeats understanding of the battle’s symbolic significance is arguably coloured further by his recent revision of “Thoughts on Lady Gregory’s Translations”, in which he recalls William Morris’s reflections of April 1886 on Irish and Norse accounts of the battle as representative of a dichotomy between “supernatural” and pragmatic considerations, respectively.

Alex Davis is Professor of English at University College Cork. He is the author of *A Broken Line: Denis Devlin and Irish Poetic Modernism* and articles on modern Irish poetry and modernist poetry, fiction and drama, most recently a chapter on Yeats for *The Cambridge History of Irish Poetry*. He is co-editor of four collections of essays on modernist poetry, including Cambridge University Press's *A History of Modernist Poetry*.



KATHERINE EBURY

Fireside scenes in Yeats's *John Sherman* and other early fiction and Joyce's *Stephen Hero* and *A Portrait of the Artist as a Young Man*

This paper examines the fireside as a crucial formative space in *künstlerromans* by Yeats and Joyce. We know that Joyce was a great admirer of Yeats's novella *John Sherman*: Joyce's own copy of the book was signed by the author 'Jas A Joyce. Dublin 1902.', making it a product of the two men's famous meeting. This volume was retained in Joyce's Trieste library, which seems to show Joyce's emphasis on Yeats's drama and short fiction over his poetry. In my talk I will show that there are clear similarities between Yeats's and Joyce's various *künstlerromans*, especially between *John Sherman* and *A Portrait*. I will argue that a key similarity between the works of these authors is how we see fireplace scenes being used to structure ideas of artistic creativity, as well as of gendered relationships, as the two central figures, John Sherman and Stephen Dedalus, struggle to choose between family relationships, romantic love, and artistic achievement.

Katherine Ebury is Senior Lecturer in English at the University of Sheffield. She has written on Yeats and other moderns and cosmology; her most recent book is *Modern Literature and the Death Penalty* (2021).



MATTHEW FAY

"Baptism of the gutter": Yeats, Dublin and the Unity of Culture

The hopes of the Irish Revival are often dismissed as naïve, and a critical lens focused on the divisions within cultural nationalism. The web of connections between poetry, national self-confidence, and political change that led Yeats to focus his efforts after 1900 on Dublin deserves reappraisal, as the poet joined a company of rebels in the Irish National Theatre company and accepted the "baptism of the gutter". The failure of the dream of cultural unity is well-known, yet the foment of the period justifies Yeats's idea of a national literature driving political change. A focus on three Dubliners: Frank Fay, the actor and theatre producer, Mary Colum, the critic, and Arthur Griffith, journalist, complicates the accepted view of the Revival as defined by the separate worlds of an erudite elite and a mass of passionate nationalist interest. A newly acquired archive in the National Library of Ireland, including an exchange of letters between Frank Fay and Donal O'Connor, a Gaelic League activist, reveals a dynamic interplay between Dublin's political, musical, and theatrical spheres, highlighting how popular nationalism and artistic sophistication were not separate forces but deeply intertwined.

Colum and Griffith also navigate the convergence of cultural expression and political activism in a literary context. This talk argues that Yeats's desire that he should 'think like a wise man but express [himself] as the common people' finds an echo in the unique synthesis that shaped Dublin's identity during the Revival.

Dr Matthew Fay is a Research Fellow at the School of Advanced Study in London. He contributed to the International Yeats Society Journal on "Yeats and the Nobel Prize." Current projects include a book about the Fay brothers, examining the social and theatrical forces that influenced performances at the Abbey Theatre.



MARK FITZGERALD

Collaborations between Yeats and Dublin composers in the 1930s

Untangling Yeats's views on the use of music in productions of his plays can become a somewhat complex task. This is not just because of what may seem like the contradictory nature of his various pronouncements, but also because of the distance between theoretical statement and practice, as demonstrated by some of the surviving music. During the early 1930s there were a number of productions of Yeats plays at the Abbey which utilised music by several Dublin composers. John Larchet (1884-1967), who had been director of music at the Abbey since 1908, provided music for a production of *The Dreaming of the Bones* in 1931. Arthur Duff (1899–1956) composed music for the premieres of *The King of the Great Clock Tower* and *The Resurrection* in 1934. Finally, Frederick May (1911-85) provided music for performances of *The Shadowy Waters* and *Deirdre* in 1936. This paper will examine the Dublin musical scene from which these composers (and also the Abbey musicians) emerged. It will also illustrate how this background determined the way in which their collaboration with Yeats evolved.

Mark Fitzgerald is a Senior Lecturer at TU Dublin Conservatoire. Publications include *Music and Identity in Ireland and Beyond* (co-edited with John O'Flynn, 2014), *The Life and Music of James Wilson* (2015) and articles on Gerald Barry, Donnacha Dennehy, Frederick May, Elena Norton and W.B. Yeats.



RENÉE FOX

The Municipal Gallery Revivified: Yeats in the Land of the Dead

This paper focuses on Yeats's poem "The Municipal Gallery Re-Visited," exploring how Yeats's longstanding sense of museums as global spaces of liberating aesthetic recontextualization falters when he explores a Dublin museum, filled with the remnants of familiar Irish history. Tracing a shift from Yeats's earlier, ecstatic writing on museums in London filled with the trapping of British imperial power to this late poem's characterization of the Municipal Gallery in Dublin as an uncanny land of the dead, the paper argues that the once-inspirational possibility of historical artifacts revitalized by museums into new aesthetic forms collapses into disappointed certainty that the museum no longer has the power to properly animate

the latent spirit and energy of the dead past. This transition marked by “The Municipal Gallery Re-Visited” represents more than a melancholic reversal by a poet who would be dead before the decade’s end. It also reveals the clear disparity between a European seeing a museum collection of distant Persian or Celtic antiquities that he imagines he has the right to revive in his own modern image, and one pensively encountering his own intimate past—“my friends’ portraits”—collected and displayed for others to imagine to life in the same appropriate way. This paper ultimately situates “The Municipal Gallery Re-Visited” in the complex coloniality of the Irish Literary Revival: when Yeats confronts the museum’s spectacle of his own dead compatriots, he can’t bear to let other disconnected and ahistorical imaginations revivify them into new forms, as he himself so often joyously did with other nations’ histories in the colonial museums of London.

Renée Fox is Associate Professor in the Literature Department at UC Santa Cruz. She is the author of *The Necromantics: Reanimation, the Historical Imagination, and Victorian British and Irish Literature* and co-editor of the *Routledge International Handbook of Irish Studies*.



SHARON M. GALLAGHER

Yeats’s Red Hanrahan: Influenced By Dubliners Maturin, Le Fanu, and Stoker?

The description of the conference resonated with me. The 1890 Yeats quote recalled two 1990 events: myself as an undergraduate student settling on my thesis proposal about Yeats’ Red Hanrahan stories that spring and deciding to attend the 29th International Summer School that August at Trinity College on the Celtic Influences in Anglo-Irish Literature. A year later, I presented part of my thesis at my first scholarly conference, defended my thesis, earned my BA, and planned to focus my graduate work on Irish literature. In 1992, the Red Hanrahan conference presentation became my first scholarly publication. The article was a close reading of the Red Hanrahan stories through the lens of Lady Gregory’s Cuchulain. The CFP prompted me to return to the Red Hanrahan stories 35 years later, and I realized that by applying the research from my 2017 publication about Charles Robert Maturin’s Melmoth the Wanderer, Joseph Sheridan Le Fanu’s Carmilla, and Bram Stoker’s Dracula, it raised interesting questions about the possibility that these Dubliners influenced Yeats and perhaps Yeats influenced Stoker. This presentation will apply some of this prior research where Yeats was the framework for a book-length discussion which presented Maturin, Le Fanu, and Stoker as Irish writers which led to the idea that the modern, globally-recognized vampire is a distinctly Irish one which emerged due to the works of these three authors. Despite Yeats being an essential part of this idea, it somehow escaped my attention that Red Hanrahan could be included in this conversation.

Sharon M. Gallagher began teaching in 1993 and has been a non-tenured English faculty member at Pennsylvania State University’s Behrend College in Erie, Pennsylvania since 1998. Her Irish areas of interest, presentation, and publication are: Yeats, Irish mythology/folklore, Irish Gothic, Maturin, Le Fanu, Stoker, Irish migration/genealogy, and Fitz-James O’Brien.



DANA GARVIN

Beyond Novelty: New Discoveries, Relevant Connections, and Meaningful Usefulness in the Automatic Script

Dublin, even in abstraction, endured as the backdrop for George and W.B. Yeats's lives. The energy of the city impacted their personal and professional collaborations and served as a centralised hub for their travels. Within days of marrying, George and W.B. Yeats began their explorations in automatism. They conducted almost daily automatic writing sessions regardless of geographic location. Many sessions held in Dublin produced some of the most unique elements found in the Automatic Script. One such element is a system of symbols used as passwords to validate information that George and W.B. Yeats received from their Communicators. The Communicators directed the Yeatses to begin using passwords on 17 February 1918. They also dictated which symbol to use and when it needed to be changed. These symbols have been termed the Blackened Invocations in light of their appearance and method of construction: George wrote the symbol on paper and proceeded to obliterate it with heavy marks from her pen. The Blackened Invocations, comprised of various, odd symbols that changed at irregular intervals, follow no obvious pattern within the Script. Externally, however, the dates on which many symbols changed coincide with significant events in the Yeatses' lives – many with ties to Dublin. This paper explores the individual Blackened Invocation symbols, examines the implications of password protecting analog writings; reflects on Dublin connections; and demonstrates that these symbols, once hidden in the AS, provide us with a timeline useful for dating undated manuscript pages bearing the marks.

Dr. Dana Garvin is an independent researcher, writer, and visual artist who specialises in the unpublished imagery of George & W.B. Yeats and the life/work of George Mills Harper. Dana's PhD thesis – *Seeking an Image: The Visual Automatic Script of George & W.B. Yeats* – examined the Automatic Script on a genetic level with focus on the intrinsic relationship between the verbal/visual material in the Script. Dana's archival work has uncovered many unpublished manuscript pages and aims to align the Yeatses' visionary manuscripts – the material that led to the creation of *A Vision* – to reflect an accurate record of the original, historical sequence of the Automatic Script and Vision Notebooks. Dana's future publications include a monograph exploring new discoveries uncovered in the Automatic Script and origins for some of Yeats's most iconic published works that are rooted in the Script. She is also currently developing a new series that bolsters past Yeats scholars whose lives and achievements shaped the Yeatsian universe of today.



SEÁN GOLDEN

Upstairs, Downstairs: Gothic horror, Irish folklore and social class in the Dublin of W.B. Yeats and Lafcadio Hearn

W.B. Yeats and Patrick Lafcadio Hearn spent childhood years in similar social milieu in Dublin. W. J. McCormack, Roy Foster, Terry Eagleton, Jarleth Killeen and others link the development of Irish Gothic to the changing Anglo-Irish circumstances in the nineteenth century. Yeats's "Tales from the Twilight" and "Village-Ghosts" and Hearn's "Gothic Horror" and "Nightmare-Touch" reveal their early well-to-do circumstances to be the source for a common fascination with Gothic details and ghosts. Household servants from an Irish Catholic rural background inspired a common lifelong fascination with folklore. The lectures on Yeats that Hearn gave in Japan stress his admiration for ghostly aspects of Yeats's work and for Yeats's role as a collector of folklore. Yeats quoted Hearn's 'There is something ghostly in all great art' as his own favourite definition of poetry. In *Reveries over Childhood and Youth*, Yeats remembers his mother in Howth "talking over a cup of tea in the kitchen with our servant, the fisherman's wife, on the only themes outside our house that seemed of interest-the fishing-people of Howth, or the pilots and fishing-people of Rosses Point". In "Gothic Horror", Hearn vividly describes how he "first learned to know the peculiar horror that certain forms of Gothic architecture can inspire" in church in Dublin, and in "Nightmare-Touch" he recounts the trauma he suffered from being locked into a room at home in Dublin that inspired similar horror. This talk will explore the parallels in their lives and work inspired by Dublin's upstairs Gothic and downstairs folklore.

Seán Golden is a contributing author and editor of *Yeats and Asia. Overviews and Case Studies*. Co-editor with Peter Fallon of *Soft Day. A Miscellany of Contemporary Irish Literature*. He has had numerous publications in Irish literary studies, and has been published in *Cyphers*, *The Crane Bag*, *The Field Day Anthology of Irish Writing*, *Force 10*, *The SHOp* and *The Stinging Fly*.



WARWICK GOULD

Yeats, Daniel Crilly, John Kells Ingram and Young Ireland Balladry

This paper takes its point of departure from Yeats's memory of the writing of "Easter 1916": "One day, some old Irish member of Parliament made perhaps his only appearance at a gathering of members. He recited with great emotion a ballad of his own composition in the manner of Young Ireland, repeating over his sacred names, Wolfe Tone, Emmet, and Owen Roe, and mourning that new poets and new movements should have taken something of their sacredness away. The ballad had no literary merit, but I went home with a troubled conscience" The poet-politician was Daniel Crilly (1857-1923), Member for North Mayo (1885-1900), a native of Killowen, Co. Down. The poem is 'The Men of By and By', from Crilly's *Whin-Blooms from Killowen's Braes* collected by Crilly in 1914. Yeats heard Crilly read to the Southwark Irish Literary Club on 21 March 1888. Yeats remembers in 'The Tragic Generation' V of *The Trembling of the Veil* (1922), how, when writing 'Easter 1916' in 1916, he had recalled hearing Crilly reading his verses at the South-wark Irish Literary Society in 1888. 'The passage continues 'I had in mind that old politician as I wrote but the other day: 'Our part/To murmur name upon name / As a mother names her child.' Though in general Yeats resisted the traditions of Thomas Davis, Young Ireland, and the poetry of *The Nation*, 'Easter 1916' is a poem in which he draws upon Davisite onomastics

I write it out in a verse—
 MacDonagh and MacBride
 And Connolly and Pearse
 Now and in time to be,
 Wherever green is worn,
 Are changed, changed utterly:
 A terrible beauty is born. (VP 394)

In 1920 T. S. Eliot remarked that “Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different”. Yeats’s poem is unique, but not utterly different from his sources. If he had “stolen the spoons” of Davisite rhetoric, he readily admits to it. The paper thus uncovers a new aspect of Yeats’s resistance to the influence of Ingram, Thomas Davis and the onomastic tradition in which these poets worked. It is one of a series of papers which Professor Gould is assembling under the working title of *“Adding in Commentary”: Studies in Yeats’s Prose*.

Warwick Gould was founder-Director of the Institute of English Studies, London from 1999-2013. He co-authored *Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth and Twentieth Centuries* (1988, rev. 2001), and co-edited *The Secret Rose, Stories by W.B. Yeats: A Variorum Edition* (1981, rev. 1992), *The Collected Letters of W.B. Yeats, Volume II, 1896-1900* (1997), and *Mythologies* (2005), and he has edited *Yeats Annual* for thirty years.



ANGELA GRIFFITH

Illustrating A Broadside (1908-15): Jack B. Yeats, identities and politics

Drawing on his experiences working as a professional illustrator in London, with both commercial and special edition publishers, Jack B. Yeats collaborated with his sister, Elizabeth C. Yeats, the director of the Cuala Press, to produce a handprinted, richly illustrated limited series titled *A Broadside*. Begun in 1908 and disseminated nationally and internationally, the publication continued until 1915 and celebrates the private press movement in Ireland, and the artistry of Yeats. Some Broadside illustrations reference popular culture, including the theatre and heroes of the “Wild West”; however, it largely reflects revivalist themes, images of rural Irish life. As such, Broadside content has been reductively summarised as nostalgic and essentialist. However, examined more carefully, a number of images within its pages are notable for their social and cultural commentary. Reconsidering Broadside visual content, this paper suggests the publication, a conduit of William Morris’s theories and aesthetics, became a space where Jack Yeats explored and questioned themes of identity, including artistic and political, from a personal and national perspective.

Dr Angela Griffith is an assistant professor with the Department of the History of Art and Architecture, Trinity College Dublin and is the academic director for the Cuala Press Project, Schooner Foundation, TCD. Her research considers the artist and the printed image in Ireland, and recent publications include contributions to *The Routledge Companion Irish Art* (2025), *The Edinburgh Companion to W.B. Yeats and the Arts* (2024), *Ireland and the British Empire:*

Essays on Art and Visuality (2023) and *Women in Print I* (2022). Curatorial projects include *The Yeats Sisters and Irish Design, making, identities and legacies*. (Trinity College Dublin, 2024) and *Making their Mark; Irish Painter-Etchers 1880-1930* (National Gallery of Ireland, 2019).



ADAM HANNA

W.B. Yeats and the Future of Dublin's Past

In this paper I will discuss the place of Dublin's built spaces in Yeats's imagination, primarily the city's characteristic eighteenth-century houses, squares, and public buildings. In the early 1920s, Yeats found himself the citizen of a newly recognised capital city, many of whose most historic streets and buildings were under threat, in ruins, or in the process of being rebuilt. Yeats's writings from the 1920s show his profound concern for the future of Dublin's past as it was embodied in places like Merrion Square, the Royal Hospital, Kilmainham, the Four Courts, Leinster House, the Old Parliament House on College Green, and other Dublin landmarks. Taking these speeches as a starting point, I will discuss how the poems of *The Tower* consistently evince admiration for the human achievements that are represented by historic monuments, as well as a lively preoccupation with the forces that might erode and eclipse them. These forces include the fiery effects of war, so-called 'mockers' that deride their majesty, inheritors who are unworthy of their great inheritances and, more than anything, the ever-encroaching demands of self-delighting, self-generating, life. This central tension means that *The Tower* both mourns and celebrates the fact that, as Yeats later wrote, "All things fall and are built again". In my paper, I will argue that Yeats's poems from the immediate post-revolutionary years, like his Senate speeches on Dublin's built spaces, demonstrate a finely balanced sense of the importance of "what is past, and passing, and to come."

Adam Hanna is Senior Lecturer in Irish Literature at University College Cork and the author of two monographs, *Northern Irish Poetry and Domestic Space* (Palgrave, 2015) and *Poetry, Politics, and the Law in Modern Ireland* (Syracuse University Press, 2022), as well as co-editor of three collections: *Architectural Space and the Imagination*, with Jane Griffiths (Palgrave, 2020); *Law and Literature: The Irish Case*, with Eugene McNulty, (Liverpool University Press, 2022); and an anthology of ekphrastic poetry, *The Echoing Gallery* (Redcliffe Press, 2013).



HUGH HAUGHTON

"this crowded Dublin life": Yeats at Riversdale

In 1933, after completing the proofs of *The Winding Stair* and settling into Riversdale in Rathfarnham, Yeats wrote a letter to Olivia Shakespeare reporting that: "Now for a year I have written some twenty or thirty lines in all – result of recovered health, this crowded Dublin life which always incites me to prose, and the turn given to my mind by a lecture tour." The five or six years in Riversdale, Rathfarnham does not loom large in public perception of Yeats,

though, he probably spent more time there than in Thoor Ballylee. I don't imagine there's much appetite to represent the aged Yeats writing as a suburban Dubliner rather than writing in and about Coole Park, his tower in Ballylee or the grand town house in Merrion Square. Nonetheless, I think it worth dwelling upon this time and place. In his letters Yeats regularly celebrates the house and its garden, and in the letter to Shakespeare comments suggestively on the relationship between "this crowded Dublin life" and prose. I want to reflect on this, while foregrounding the relative absence of Rathfarnham and even "crowded Dublin life" in his verse, with the exception of the reference in 'An Acre of Grass. to the way "Picture and book remain,/ An acre of green grass/ For air and exercise". Daniel Albright notes of the poem that 'the setting of this poem is Riversdale' while calling it "one of many poems in which Yeats contemplated inappropriate settings for inspiration and ecstasy." This was indeed a period when Dublin mainly incited him to prose but also verse giving vent to what "An Acre" calls "an old man's frenzy". Lily Yeats recalled W.B. and Desmond Fitzgerald "walking up and down under the rose pergola for an hour; I did want to know what was said and what they think is going to happen." Here the poet of "The Rose Tree" is memorably caught plotting about the country's future while strolling under the rose pergola. In the letters Yeats paints suburban Riversdale in idyllic terms, but it was where he brewed some of his most fiery and polemical prose – On the Boiler included – as well as some of his theatricality defiant late poetry. Though, unlike Ballylee, it left little visible imprint on the "phantasmagoria" of his work, "the old house/ Where nothing stirs but a mouse" was where in his last years he "sat down to breakfast" wanting "to shake the dead in their shrouds." And the living.

Hugh Haughton is Emeritus Professor of Modern Literature at the University of York. He is the editor (with Valerie Eliot) of *The Letters of T.S. Eliot* (three volumes, 1988-2012), and *The Poetry of Derek Mahon* (2007). He has a special interest in modern poetry, on which he has published widely.



JAMES HEANEY

"Yet here's a travelled man that knows/ What he talks about" - Spain, and the poetry of uncertainty in Yeats's later works

Whether it pertains to Ireland, England, France, Italy, Greece, India, Japan, the Arab world, or the USA, the importance of "place" (in both literary and biographical contexts) has always been a staple of Yeatsian criticism. The role that Spain played in the author's writing, and his political thinking, remains under-examined, however. Focusing a number of Yeats's later poems: "At Algeciras - A Mediation upon Death"; "Politics"; and "Ego Dominus Tuus"; and drawing comparisons between Yeats's writings and those of the contemporary Spanish poet, Antonio Machado, this paper highlights the manner in which Spain influenced the Irish poet's thinking on themes and issues such as aging and death, the concept of otherness and 'the self', and the always-fraught relationship between poetry and politics.

James Heaney is a Lecturer in English and Irish Studies at Carlow College, Co. Carlow. His areas of interest include European drama, modern Irish writing, and comparative literature. He has published essays on modern Irish and Spanish writers in a range of books and journals. He is

currently writing a comparative study on the subject of literature and revolution in modern Ireland and Spain in the period 1913-39.



JOSEPH HEININGER

Yeats's Refusal of Antisemitism: Solomon and Shylock as Figures in his Dreyfusard Mentality

Yeats as a Dreyfusard belongs to political and social history, with anti-Semitism growing in France and in the 1890s Ireland of JB Yeats, Maud Gonne, and Arthur Griffith. Much evidence in Yeats' poetry, prose, and letters shows him choosing a philo-Semitic position rather than anti-Semitism or indifference. Where did Yeats learn ways of thinking and feeling that reject the tropes of anti-Semitism in his era? In the Bible, in Blake, in Swift, and in Wilde's writings about Shakespeare and masks. I examine Yeats's refusal to accept conventional anti-Semitic propaganda to become instead a conscientious critic of the age's artistic and social prejudices. First, he learned from the Bible's figure of Solomon. Yeats admired the learned wisdom tradition demonstrated in Solomon's Proverbs. He also admired the sensuality depicted in The Song of Solomon. After his own marriage, Yeats presents in three poems a Solomon who shows wisdom, expresses sensuality with Sheba, and has temporal power as builder of the Temple. Secondly, Yeats sees Wilde as a thinker with moral insight into the value of sympathy. In Wilde's discussion of costume as symbolic in "The Truth of Masks," he urges sympathy for Shylock in his "Jewish gaberdine." His clothing represents "part of the stigma under which that wounded and embittered nature writhes." I suggest that Wilde's extraordinary sympathy for this Shakespearean character may be compared to Yeats's courage in delivering sympathy letters to the then outcast Wilde when his "disaster" occurred.

Joseph Heininger is a Professor of English at Dominican University. He has published on Seamus Heaney's Dante and Joyce's use of advertising fictions in *Ulysses*; Micheal O'Siadhail's *The Gossamer Wall*; and Peter Fallon's translation of Virgil's *Georgics*. Recent publications include "Representing Contemporary Life and Searching for the Sacred in Dennis O'Driscoll's Poetry" and "Writer and Righter: Seamus Heaney's Poetics of Human Rights" in *New Hibernia Review*. He is writing a book on Seamus Heaney and the imprint of translation.



MARIA JOHNSTON

Poetic Line and Lineage: Eiléan Ní Chuilleanáin Writing After Yeats

"Neither influence nor inheritance work straightforwardly but are instead rather cases of dialogue with a predecessor in which contradictions as well as continuities may arise." So writes the poet and professor Eiléan Ní Chuilleanáin in a recently published essay on place and displacement in the poetry of Derek Mahon and Louis MacNeice that, through nuanced and astute readings of the poetry, reveals Mahon as "the true inheritor of the legacy of Louis MacNeice". Taking Ní Chuilleanáin's own observation about the complexities of literary influence as a guiding principle, and her essay as a model of its kind, this paper will, by closely

attending to a number of poems from across her oeuvre, consider the ways in which Ní Chuilleanáin may be read as a “true inheritor” of the legacy of W.B. Yeats, a subject that has, perhaps unsurprisingly, received no mention whatsoever in accounts of the Yeatsian presence in modern and contemporary Irish poetry.

Maria Johnston is a poetry critic and currently a Visiting Research Fellow at the School of English, Trinity College Dublin where she is writing a book-length study of the poetry of Eiléan Ní Chuilleanáin. Recent scholarly essays include contributions to *Derek Mahon: A Retrospective* (Liverpool University Press, 2024); *A History of Irish Women's Poetry* (Cambridge University Press, 2021) and *The Cambridge Companion to Irish Poets* (Cambridge University Press, 2017). She is the co-editor, with Conor Linnie, of *Irish Women Poets Rediscovered* (Cork University Press, 2021).



RÓISÍN KENNEDY

Jack B. Yeats's Fluctuating City: Dublin – 1914-28

This paper focuses on the work of Jack B Yeats, younger brother of W.B. Yeats, and offers an opportunity to contrast their engagement with Dublin as a site of rebellion and political change. Jack moved to Dublin in 1917, having lived in Greystones since 1910. In his previous career Jack had been a successful and prolific comic strip artist creating images dealing with modernization and technology for a largely metropolitan British public. Having focused on the West of Ireland in his earlier fine art work, Jack adapted his approach to the specifics of Dublin, a distinct location with which he was comparatively unfamiliar. His work developed an original iconography of the city marked by movement and the incursion of modernity. Between 1914 and 1928 he produced a series of significant oil paintings that include *Bachelor's Walk, In Memory* (1915, National Gallery of Ireland), *Communicating with Prisoners*, (1923, Model, Sligo) and *Going to Wolfe Tone's Grave*, (1928, Private Collection). These deal with the impact of political violence and emotional turbulence on the citizens of Dublin. They are marked by the veracity of the locations depicted and by their use of incidental detail, often making oblique references to contemporary hostilities and the effects of political change. The paper will consider Jack's purpose in making these works, how they were received when exhibited in Paris, London and Dublin and what contribution they make to an understanding of this crucial period in the history of our capital city.

Róisín Kennedy is Associate Professor in the School of Art History and Cultural Policy at University College Dublin. She is former Yeats Curator at the National Gallery of Ireland. She has co-edited several publications on Irish art and visual culture. Her monograph, *Art and the Nation State, Attitudes to Modern Art in Ireland*, was published by Liverpool University Press in 2021 and more recently she edited *Visualizing the Celtic Revival. The Arts and Crafts Movement in Ireland-selected writings by Nicola Gordon Bowe*, Four Courts Press, 2024. She is co-editing with Elaine Sisson a special edition of *Éire/Ireland, 'Ireland in Transition: Visual Culture, Technology, and Modernity in the Free State'* which is forthcoming late 2025.



KALSOOM KHALID

Imperial Remembrance and Resistance: Narrative Spaces of Yeats's Dublin and Shamsie's Peshawar

This paper explores how literary memorialisation in the works of W.B. Yeats and Kamila Shamsie foregrounds shared experiences of colonised communities in Ireland and South Asia. Dublin and Peshawar, though quintessential colonial spaces are reimagined in literature as peripheral yet pivotal sites where independence movements, violent and non-violent, reshaped imperial memory in similar ways. While Yeats's writings are often viewed through the lens of Irish nationalism, this study reframes Yeats within transnational colonial discourse. By engaging Yeats's literary depictions with Shamsie's historical narrative, the paper shows how cultural memory traverses spatial and temporal boundaries to reveal continuities of colonial violence and reimagine resistant subjectivities. The study analyses Yeats's poems "Easter 1916," "September 1913," "The Municipal Gallery Revisited" and "An Irishman Foresees his Death" alongside Shamsie's novel *A God in Every Stone*. Through close textual reading and comparative historical analysis, it investigates the texts as literatures of resistance highlighting political upheavals and cultural aftershocks of colonialism. By employing Johan Galtung's concept of structural violence and Clare Carroll's framework of transnational cultural memory, the paper situates Dublin and Peshawar within broader imperial networks. Additionally, Amitav Ghosh's insights on interconnected anti-colonial struggles between Ireland and India intersect with Robbie McVeigh and Bill Rolston's view of Irish colonialism as an "unfinished structure." Both cities emerge as symbolic nodes where cultural memory and political struggle converge, enabling Yeats and Shamsie to trace the persistence of colonial legacies. In summary, this study contributes a critical transnational perspective to Yeats criticism and postcolonial memory studies.

Kalsoom Khalid is a Lecturer in English Literature from Pakistan. She holds a Master's degree in English Literature, and her research interests include ecofeminism, animal studies, postcolonial literature, and comparative literary studies. She teaches courses on a range of genres and literary criticism, with a focus on postcolonial literary studies.



YOUNGMIN KIM

Dublin is A Fair City ♪ Yeats's "Rosa Alchemica" and the Soul of Dublin

W.B. Yeats, one of Ireland's most iconic literary figures, was deeply influenced by the spiritual and mystical undercurrents of the 1890s. His short story "Rosa Alchemica" offers a profound exploration of these themes, set against the backdrop of a changing Ireland and a spiritually fatigued Dublin intellectual class. In 'Rosa Alchemica,' Yeats presents a first-person narrator, an aesthete and mystic, who reflects the disillusionment of the 1890s Irish artist. This narrator, once immersed in esoteric art and spiritual experimentation, has retreated into a life of

contemplation, surrounded by beautiful but lifeless objects. This mirrors the cultural atmosphere of Dublin at the time: a city caught between its colonial past and a burgeoning national identity, where artists sought meaning beyond materialism. In the context of Dublin, the story “Rosa Alchemica” serves as a metaphor for the Irish cultural revival. The narrator’s journey mirrors that of many Irish artists who sought to reclaim a spiritual and mythic heritage in the face of modern disillusionment. Yeats, writing from and about Dublin, uses the city not just as a setting but as a symbol of the soul’s struggle between beauty and truth, illusion and awakening. This narrative arc reflects Yeats’s own ambivalence toward mysticism and the occult. While fascinated by spiritual transcendence, he remained wary of its dangers. “Rosa Alchemica” can thus be read as a cautionary tale about the seductive but ultimately destabilizing power of esoteric knowledge.

Youngmin Kim is a Distinguished Research Professor Emeritus at Dongguk University, Seoul, Korea and Visiting Professor at the Department of Film and Comparative Literature / Center for Intermedial and Multimodal Studies, Linnaeus University, Sweden. He has written articles and books on Yeats, Hopkins, Pound, and modern and contemporary poetries in English, Lacanian psychoanalysis, comparative world literature, translation studies, digital humanities, AI and new techno humanities.



ALLA KONONOVA

Lost in Topography: The Quest of Mapping out Yeats’ Ireland in Translation

“...what a long and difficult journey translators have had to travel to reach this poet. How can we make his poetry speak to a reader in another language without losing its heart and essence? How can we convey this essence and not muddle it with extensive commentaries?” This reflection on the long and difficult journey of translating W.B. Yeats into Russian belongs to Alla Sarukhanyan, one of the major Russian scholars of Irish literature in the 20th century. It was written in anticipation of the first annotated edition of Yeats’ poems (published in 1995), which was meant to finally make a proper introduction of the Russian-speaking audience to the Irish poet. However, through the long history of translating Yeats into Russian a particular challenge has always been to convey not only the “heart and essence” of his poetry, but also its sense of place. The paper proposes to follow the translators’ journey in mapping out the main loci of Yeats’ poetry throughout the 20th century – from early efforts that produced “Lake Isle of Innisfree” to the late 90s when the canon of translations was formed. The paper aims to study different translation strategies, omissions and transformations that occurred along the way, and the shape that the Yeatsian place mythology has acquired in the Russian language.

Alla Kononova, PhD, is an associate professor at the Linguistics and Literature Department at the University of Tyumen (Russia). She holds her PhD degree from Lomonosov Moscow State University (2019). Her main research interests are comparative literature, Irish-Russian literary and cultural connections, 20th and 21st century Irish poetry.



PETER KUCH

W.B. Yeats and the evolution of Literary and Repertory Theatre in Australia in the early C20th

W.B. Yeats's determination to establish an Irish literary theatre that would provide a genuine theatrical experience by expressing an authentic national identity was widely reported in the Australian press at the beginning of the C20th. These were also pressing issues for Australia – given the parlous state of its commercial theatre and the 1901 introduction of Federation that saw six colonies identify as one country. This paper will explore and analyse Irish contributions to the issues, people, plays, and theatre public that were instrumental in the evolution of Literary and Repertory Theatre in Australia at that time. The paper is part of a cultural and political history of the performance of Irish plays in Australia beginning with the June 1789 staging of Farquar's *The Recruiting Officer* at Sydney Cove, just sixteen months after first settlement, to the Abbey Irish Players tour of Australasia in 1922.

Until his retirement in 2019, Peter Kuch was the inaugural Eamon Cleary Professor of Irish Studies at the University of Otago. He has held posts at the University of Newcastle, Australia; Université de Caen, France; and the University of New South Wales, Australia; and been a Visiting Fellow at the Humanities Research Centre at the Australian National University; at Trinity College, Dublin; and the Keogh Naughton Institute at Notre Dame (USA). He is currently an Honorary Visiting Professor at the University of New South Wales. He has published more than 60 refereed articles, book chapters and books on Yeats, Joyce, Eliot, Irish theatre, Irish literature, Irish and Australian film, literary theory, Australian literature, and Irish/Australian history.



JOHN LIDDY

Yeats and the Mill

This paper will explore the spiritual and symbolic aspects of the mill in Yeats' work. By focusing on the mill in certain poems, I hope to contribute to our understanding of the importance such a symbol was to Yeats. In order to support my approach, I will refer to the place where Yeats spent summers with his family from 1922 to 1929 and contrast his symbolic use of the mill with those of other poets. The paper will draw parallels with how this writer was influenced by the mills of his own childhood, by that particular mill at Thoor Ballylee, which he first visited in 1974 and by his reading of Yeats' treatment of the mill. It should not be lost on the contemporary reader that the recent restoration of the mill-wheel at Ballylee provides a powerful, rejuvenating symbol and a means to 'swirl' afresh in the poet's work.

John Liddy is a poet and founding editor, along with Jim Burke, of *The Stony Thursday Book*, one of Ireland's longest running literary reviews. His poetry publications to date include: *Boundaries* (1974), *The Angling Cot* (1991), *Song of the Empty Cage* (1997), *Wine and Hope* (1999), *Cast-A-Net* (2003), *The Well: New and Selected Poems* (2007), and *Gleanings* (2010).



SIRSHENDU MAJUMDAR

Dubliners' Tagore

The title of my paper would sound rather awkward, if not misplaced, for a conference on Yeats as Dubliner. Nonetheless, Rabindranath Tagore was introduced to the Dublin audience by Yeats when he had *The Post Office* staged at the Abbey Theatre in 1913, before Tagore had become a Nobel Laureate in Literature (in November 1913). Prior to having the *The Post Office* staged at the Abbey, Yeats had lectured before a Dublin gathering on Tagore, pointing out how Tagore's work in India had close similarities with his own work in Ireland. *The Post Office* was staged along with Patrick Pearse's *An Rí (The King)* and the cultural kinship between India and Ireland was further reiterated. Incidentally, Tagore never visited Ireland or even Dublin. But his invisible presence is evident in the Irish cultural psyche. I was overwhelmed when Declan Kiberd gifted me a copy of the *Handbook of the Irish Literary Renaissance* that includes an excerpt from *The Post Office*. The occasion was my visiting fellowship at the Long Room Hub in 2018-19 during which I explored Irish newspapers and journals that astounded me with umpteen number of pieces on Tagore. I want to argue in my paper, based on the response to Tagore in the Irish public press, particularly, *The Irish Times*, how Yeats had been instrumental in implanting the image of Tagore as a cultural ally in the mind of the Dublin public as well as the Dublin literati an image that still haunts them. I would like to add that my proposed paper would be more of archival in nature than what in literature is believed to be 'critical'. Further, my proposed paper would be a kind of a tribute to Yeats and TCD that hosted my Fellowship.

Sirshendu Majumdar is an Associate Professor of English at Bolpur College, West Bengal, India. He is the author of *Yeats and Tagore: A Comparative Study* (Palo Alto & Dublin, 2013) and has edited *Rabindranath Tagore and James Henry Cousins: A Conversation in Letters, 1915-1940* (Routledge, 2022). He has been an irregular member of IYS.



SNIGDHADIPTA MAJUMDAR

Yeats's *Purgatory* and the Idea of Liminal Memory

W.B Yeats's *Purgatory* consists of two characters—a young Boy of sixteen and an Old Man, who is his father, of sixty -six. The play is set in a backdrop of an old house where the Old Man was born. The Old Man recounts the story of the house which includes the story of his father and mother. His father squandered all his mother's wealth and she died while giving birth to the Old Man. The play, in other words, performs, in the Old Man's voice, his own history. But the burnt-ruined house, the old tree, the "great people", "colonels", "magistrates", "some that had gone on government work" not only symbolize the Old Man's prestigious family status but also the historical situation of Ireland. This personal memory of family lineage simultaneously represents the Ireland of eighteenth-century Ascendancy which is collective in nature; in the play, this performative aspect of collective memory translates into an instance

of individual memory. But, on the other hand, the Old Man's individual experience of his mother breaking the norms of family values and prestige (in other words, of eugenics), his father's squandering of wealth which are specific to his own family, represent a collective memory, a reminder of the gradual erosion of the Ascendancy. In his essay, 'Magic', Yeats speaks of the shifting borders of memories. Drawing on Yeats's idea of memory, I propose to read Purgatory as a performative archive of memory, which is collective as well as individual and therefore of a liminal nature, as conceptualized by Victor Turner in his book *The Ritual Process*.

Snigdhadipta Majumdar completed her master's in Bengali Literature at Presidency University, Kolkata and is on a research programme at the Centre for Studies in Social Sciences, Calcutta. Among other things, she presented a paper at the IYS Conference, University of York, 2021.



ANDREY MASHINYAN

Yeats's Dublin vs Dublin: Abbey Theatre of the 1910s–1920s

In my paper I research development of symbolic and real conflict between W.B. Yeats's Dublin of myth-creation and cultural service (in the forms of director and playwright) and real Dublin of the 1910-s – 1920-s which became a main stage for historical and personal dramas of Celtic Revival and its leaders. From *The Countess Cathleen* and *The Land of Heart's Desire* through struggles around J. Synge's *Playboy of the Western World* and Yeats's role in them, to the later staging of *Deirdre* and three Plays for the Dancers with their different theatrical fates (*The Only Jealousy of Emer*, *Dreaming of the Bones* and *Player Queen*), I try to unfold a panorama of changings in the attitude of Yeats and various groups of the Dublin audience to the conflict between the image of Irish reviving state, society and its capital and the true reality of epoch, as well as different artistic and personal traversals. In the last part I would like to suggest a concept of Yeats's symbolic escape from Dublin of Easter Rising and Civil War to his "tower", as well as his real getaway from the capital and Abbey Theatre to Thoor Ballylee for summer and autumn seasons, in an attempt to find artistic and conceptual solution of the mentioned conflict. I also explore a comparison of this variant of self-exile of a myth-creating artist with another version of self-exile realized by the second most famous myth-creator and Dubliner of the epoch, James Joyce.

Dr Andrey Mashinyan is the author of the dissertation on *Mythological Poetics of W.B. Yeats*, he participated in the EFACIS project Yeats Reborn in 2015 with his translations of poems and parts of the plays, he is the principal author of *Ireland: More than an Island*, a 2017 volume about Ireland, and the author of *Celtic Revival*, a 2024 book on the Celtic Revival that contains his essays and literary translations of W.B. Yeats and J. M. Synge (both books for the Russian-speaking public). From 2004 until 2022 he was the director of the Irish Cultural Centre of St Petersburg.



LAURA McCLOSKEY

“And Still I Dream...”: The Intersections of Landscapes, Liminal Spaces, and Idyllic Pastoral Beauty in the Artistic and Poetic Realms of William Butler Yeats

The son of prolific portraitist John Butler Yeats, William Butler Yeats grew up constantly exposed to the works of numerous artistic movements. From a very young age, Yeats learned how to experience life through the eyes of a visual artist and preferred to use the descriptive nomenclature of the arts to describe his feelings and experiences. Once he began writing poetry and drama, this artspeak quickly transferred into his work and provides the base for his vivid descriptions and personal symbology. Yeats incorporated aspects of the visual style of the Pre-Raphaelite artists: artists with a penchant for blurring the lines between history, mythology, and reality. The emphasis of nature, the dream state, and the placement of wistful mythological and classical figures in a pastoral landscape imbued a heightened sense of emotion and voluptuous breadth to the women of Yeats’ early works while summoning a “Celtic” spiritual identity for the Irish West. This paper explores the imagery of several of the Pre-Raphaelite paintings most often evoked in Yeats’ work, how these paintings directly translated into his personal symbology, and how his idealization of the pastoral influenced his poetic, dramatic, and political beliefs associated with the Irish Free State.

Laura McCloskey is an Assistant Professor in Art History at the University of West Georgia. She has published on Irish illuminated manuscripts such as the *Book of Durrow*. She is also an arts practitioner, and her visual arts pieces, “The Serpent Stone” and “The Bray Shore” can be seen in *In Sight of Stone: Poetry and Art Inspired by Stone and Prehistoric Cultures*, edited by Simon de Courcey (2021).



EOIN MCGLOIN

“Once out of nature...”: Sligo, Dublin and Spatial Dialectics in W.B. Yeats’s *The Tower* and *The Winding Stair*

The protean identity of William Butler Yeats remains one of the most fascinating aspects of his work. The various periods of his style, from the early Romantic poetry based in the mythology and nature of the Irish west to the politically and existentially urgent work of his later years, are unified by a set of fundamentally Yeatsian concerns. The poet’s terrified relationship with time, nature and the unknowable Other progresses to a fever-pitch by his late period, culminating in two of his most enduring collections: *The Tower* (1928) and *The Winding Stair* (1933). The following paper hopes to identify the strained dynamic between Yeats’ spiritual association with the west of Ireland and his view of Dublin as the political and creative centre of Irish culture, as present in the subject, language and form of the above collections. By wielding the imagery of rural Sligo to sentimental effect in his early poetry, Yeats constructed the first of his many poetic faces as a myth-making sage of Old Ireland. A close reading of both texts will reveal strange dissonances between the folkloric, universal spirituality of his Sligo and the obsessively interior occultism of his Dublin, which are ironically opposed to the environments from which these themes were practiced. It can be argued that, in an appropriately Blakean fashion, the transition point of his political and mythological

identities contains some of his most sensually rich poetry, and the poet's disparate visions of Ireland are best identified in their many tensions.

Eoin McGloin is a graduate of Maynooth University's postgraduate degree in English literature. His most recent paper on the works of Brian O'Nolan was presented at the 8th International Flann O'Brien Conference in Strabane, Co. Tyrone. He intends to begin PhD studies in the coming year.



DEIRDRE MULROONEY

Tom MacGreevy and the Abbey Theatre Ballets

Shining light on a little-known aspect of Irish cultural history, this paper will outline Tom MacGreevy's close friendship with George Yeats, who he met via Dublin Drama League; his love for the Ballets Russes, as reflected in his reviews in T.S. Eliot's *Criterion* magazine (especially his admiration for Anton Dolin); his own attempt at a Nōh Play; his encouragement of Lucia Joyce as a potential contributor to Yeats' and De Valois' Abbey Theatre Ballets; and his published opinion of Lucia Joyce's modern dance mentor, the British choreographer Margaret Morris. Better known as an experimental poet, a pivotal figure in the history of Irish literary modernism, Director of the National Gallery of Ireland (1950 – 1963), a founding member of the Irish Arts Council, a close friend and correspondent of Samuel Beckett and other literary giants of the time, this paper will invite new perspectives on MacGreevy's unsung interest in, and unlikely cultural contribution to the world of dance.

Deirdre Mulrooney is author of a 2002 book on Pina Bausch (her PhD), and *Irish Moves, An Illustrated History of Dance and Physical Theatre in Ireland* (2006). Based on her groundbreaking 2021 *Joyce Studies Annual* essay 'Fail Better: Lucia Joyce and the Abbey Theatre Ballets', Deirdre made the short dance film, *Lucia Joyce: Full Capacity*, and an RTE Lyric FM feature radio documentary reclaiming Joyce as an artist. Her standalone booklet *Lucia Joyce: Full Capacity* appeared in 2024. Deirdre has made BAI-funded feature radio documentaries for RTE Lyric FM on Yeats and the Abbey Theatre Ballets; Yeats and Music; and the only documentary on George Yeats, *Georgie's Vision*. Deirdre serves on the academic advisory board of the Yeats International Summer School. For more info see www.deirdremulrooney.com



MASAKI NISHIMURA

W.B. Yeats and the Folkloristic Nation-Building of Ireland: The Celtic Consciousness and Its Genealogical Line from James Macpherson's *Ossian*

This research discusses the origins of W.B. Yeats's folkloristic literature style for nation-building, providing an overview of its diachronic development. The folkloristic perspective on literature gives form to the national consciousness and identity of Ireland, and is artistically completed in the Irish literary revival from the late nineteenth to the early twentieth century.

The works with a nostalgia for Celtic culture were performed at Abbey Theatre in Dublin. This approach is also evident in the works of Kunio Yanagita, a founder of Japanese folklore studies, who wrote *The Legends of Tōno*, a work with stylistic similarities to Yeats's *The Celtic Twilight* in its reliance on legends and folklore. This implies a causal influence of Ireland on the origins of Japanese folklore studies, helping to reveal the meaning of this approach in the political context of a crisis of national survival. Although Yeats formed this folkloristic literature as a representative poet of the 20th century, alongside Irish writers such as Lady Gregory and J. M. Synge, who understood Yeats's intentions, there can be a conceptual origin and a diachronic line. This research focuses on the 18th-century Scottish poet James Macpherson and suggests that Yeats was directly influenced by the works of Ossian in the context of the Celtic revival of the previous two hundred years. Additionally, the diachronic line delivering the style to Yeats is examined through an overview of Thomas Crofton Croker, Samuel Lover, William Carleton, Oscar Wilde's parents (Jane Wilde and William Wilde) and Douglas Hyde.

Masaki Nishimura is a PhD candidate at the University of Kitakyushu and an adjunct lecturer in English education at Kyushu Kyoritsu University and Kyushu Women's University. He graduated from Hiroshima University (Master of Education) in 2021 from the University of Queensland (Master of Applied Linguistics and TESOL studies) in 2023.



KARL O'HANLON

"What stalked through the Post Office?": Yeats, the City, and Philosophical Idealism

This paper examines Yeats's *Last Poems* in the light of his growing interest in idealist thought. It argues that Yeats's modernism and its influence on a younger generation of Irish poets traditionally thought of as influenced by Eliot involves his vexed urban poetics, thinking through Dublin city as a space where the banal quotidian comes into sharp juxtaposition with, and provides a way into, the eternal.

Karl O'Hanlon is a Lecturer/Assistant Professor in Maynooth University. His first monograph, *Official Voices: Poets and the Irish State* has just been published (Liverpool University Press, 2025). He has published widely on Irish modernist poetry, with articles on topics such as "Ferdinand Levy: A Harlem Renaissance Dubliner and De-Colonial Cosmopolitanism" (2024) and "The case for Irish Modernism: Denis Devlin at the league of nations and 1930s international broadcasting" (2021).



ELLEN ORCHARD

'preparation for something that never happens': Reading desire in Yeats's literary children

Concluding his *Reveries over Childhood and Youth*, W.B. Yeats writes that he is "sorrowful and disturbed" after spending so many months with his childhood, for how it makes his own life seem like 'a preparation for something that never happens'. This keen sense of disappointment is not strictly attributed to childhood itself, but instead, all that has not come

to fruition since it ended. Using Clémentine Beauvais' theory of childhood as a period of "time left", or "unrealised time", this paper considers how children are attributed with a certain might in Yeats's work, in which he draws consistent parallels between youth and power. For example, *Reveries* is not his only work which positions children alongside untapped potential; so too, is this sense of youthful promise present in one of his Dublin poems, "Easter, 1916", in which, as Declan Kiberd describes, 'the dead heroes were all stolen children'. Drawing example from section XIV of *Reveries*, in which Yeats describes his "awakening to sex" in the grounds of Howth castle, as well as a close-reading of "Easter, 1916", this paper argues that in Yeats's work, childhood is a metaphor for promise, a literary trope that represents potential, more than, actual. I suggest that reading the child offers new ways to explore sexuality and desire in Yeats's oeuvre, and his sustained preoccupation with youth, epitomised in his own description of his later years as a "second puberty".

Ellen Orchard (she/her) has recently submitted her PhD on modern Irish poetry at Trinity College Dublin, where she was an Irish Research Council Postgraduate Scholar for four years. Her project, *The Child in Irish Poetry: From Yeats to the Present*, spotlighted the hurt and neglected child in the work of eight poets who write in or about twentieth-century Ireland. Ellen was an Early Career Research Fellow at Trinity College's Long Room Hub for two years and she also holds an MA in Poetry from Queen's University Belfast.



ADRIAN PATERSON

Yeats Reading *Ulysses*

"I do not know whether Joyce's *Ulysses* is a great work of literature. I have puzzled a great deal over that question", said W.B. Yeats to Seanad Éireann during a debate about copyright protection. This paper considers Yeats's puzzled, agonized, but committed and fruitful readings of that most Dublin-centric of novels. A couple of years ago I gave a paper entitled "Yeats's *Ulysses*" to the IJF conference in Dublin, uncovering how Yeats's continuing presence in *Ulysses* represents a complex kind of debt Joyce paid to their formative years (including a prominent 1902 Dublin meeting), anachronistically flavoured by later encounters. Discovering the details of their connection reveals how much the two had in common: attention to the sounds of poetry, and a conviction that literature shouldn't just repeat, but could renew itself by contact with the spoken word – even as *Ulysses* inaugurated new narrative techniques when replaying Yeats's early lyrics. This paper considers such debts from the other side. Considering Yeats's reception of *Ulysses*, this paper uncovers the effect of such lyric recyclings, narrative disorientings and philosophical connections on an elder writer immersed in writing new poems for *The Tower*. It examines Yeats's fruitful readings of the opening chapters of *Ulysses*, as the episodes are printed in periodical form, and from the volume published by Shakespeare and Company 2 February 1922, the day before Yeats's father died in New York, while Yeats was sequestered at Thoor Ballylee, Galway, as Civil War raged around the tower. This in part explained his martial response: "I hear, as I read, the report of the rebel sergeant in '98: 'O he was a fine fellow, a fine fellow. It was a pleasure to shoot him'", but also the explosive effect of the form and matter on his new poetry. Joyce's book documented a shared history, now recurring, encouraging Yeats's poems in autobiography; the use of

“metempsychosis” resonated with a poet in touch with instructing spirits and conjuring ghosts; common sources in Blake and Boehme were revisited, while long-abiding obsessions with matter and sense-perception are given new point by the novel’s return to the philosophy of Bergson and Berkeley. The paper concludes that when Yeats (having barely read half of the book) confessed his painstaking reading of *Ulysses* and praised Joyce’s “heroic mind” to baffled Irish Senators, these controversial words were no idle gesture, but just the least of many significant responses to his readings of *Ulysses*.

Dr Adrian Paterson is Lecturer in English at the University of Galway, Ireland. President of Modernist Studies Ireland, he publishes widely on the artistic interactions of modernism and Irish literature and recently co-edited *The Edinburgh Companion to W.B. Yeats and the Arts* (2024) and two *E-rea* special issues on modernism.



WIT PIETRZAK

Lovecraftian Dublin of Yeats’s Prose of the 1890s

“Rosa Alchemica”, “The Tables of the Law” and “The Adoration of the Magi”, a series of thematically-related short stories Yeats wrote in the latter part of the 1890s, are rare instances in his oeuvre where Dublin provides the setting for most of the action, sparse though it is. In each, the nameless narrator recounts his associations with Michael Robartes, an acolyte of the Order of the Alchemical Rose, Owen Aherne, a mystic and traveller, and three old men, all of whom introduce him to alchemical mysteries. The stories are also the closest that Yeats came to writing what may be taken as Gothic tales, complete with the preternatural aura, orgiastic rituals, terrifying secret books, a sense of impending danger and the construction of maze-like spaces. The presentation will explore those various aspects of the Gothic with special attention directed to the representation of Dublin as a city in which only a thin veil separates the bustling reality of day-to-day life from the eternal realm; however, uncharacteristically for Yeats, this fantastical world is here evoked as a threatening space, wherein the human remains at constant risk of being extinguished by the immortal powers that dwell there. Ultimately, I will suggest that the three peculiar stories anticipate the poetics of “supernatural horror”, a subgenre of the Gothic developed by H. P. Lovecraft in the 1920s.

Wit Pietrzak is Professor of British Literature at the University of Łódź, Poland. His most recent book is *Contemporary Irish Ecocentric Poetry and the Writing of Nature. Sounds and Signs* (Routledge, 2025). Among his other numerous publications are *The Critical Thought of W.B. Yeats* (2018), *Myth, Language and Tradition: A Study of Yeats, Stevens and Eliot in the Context of Heidegger’s Search for Being* (2011) and *Levity of Design: Man and Modernity in the Poetry of J. H. Prynne* (2012), as well as numerous articles on Irish authors including Derek Mahon and Moya Cannon.



ADAM PIETTE

‘pillowed upon the stone of destiny’: Joyce, Yeats and the Sleepy Revival of the Stone Age

The paper will look at Joyce’s parody of Yeatsian Revival representations of deep time prehistory as slumbering faery tale in *Finnegans Wake*, exploring folk meanings of neolithic structures and mythical practices as detailed in R.A.S. Macalister’s *The Archaeology of Ireland and Ireland in Pre-Celtic Times* and staged in Yeats’s engagement with the burial mounds of Ireland, Tara, Carrowmore, the Meascan Meadhbha, An Forradh. Using the work of Catherine Swift on the gods of Newgrange and George Conclair Gibson’s *Wake Rites*, the paper will test how far the play with Revival prehistory in the *Wake* in the scripting of HCE and ALP’s stone age home (which begins as a stone age passage tomb in Pheonix Park) is fully parodic of Yeats’s Romanticizing of the sacred neolithic spaces of Ireland or rather in tune with the Irish take on deep time modernism. Passages from the *Wake* will be set aside poems like “The Hosting of the Sidhe”, “Crazy Jane and the Journeyman”, and “The Circus Animals’ Desertion” to gauge the extent to which Joyce’s comic satire of Revival folk primitivism is also a tombal modernism of the Stone Age. There will be consideration in passing of the strange story of Yeats’s protest letter in the controversy over Tara and the Ark of the Covenant.

Adam Piette is Professor of Modern Literature at the University of Sheffield. He is editor of the online poetry journal *Blackbox Manifold* and has written widely on modern literature, second world war and cold war writing, and poetry.



JACK QUIN

Yeats’s Half-Serious Ottava Rima

How seriously should we take W.B. Yeats? This paper proposes a reassessment of the ottava rima and stanzaic experimentation in Yeats’s late poetry. Where Yeats criticism has traditionally interpreted the poet’s ottava as restoring the stately, serious Italian mode to the English octave form, my paper will identify the mock-heroic and self-effacing elements that Yeats’s ottava rima adapts from Byron and Shelley. Byron, in particular, described the ottava as the “half-serious rhyme” and the digressive potential of the form in *Don Juan* and *Beppo* influence the moments of distraction, humour and self-reflexive critique that emerge in “Among School Children”, “The Municipal Gallery Revisited” and even “The Statues”. In long poems like “The Tower” and “Nineteen Hundred and Nineteen” the possibilities of stanza-switching can be read within a broader context of transmigratory forms. Ultimately the paper will ask what a reading of Yeats’s poetry as “half-serious” looks like? What are the implications for how we read the domineering poetic persona, his ardent politics, his systematising impulses and visionary convictions?

Jack Quin is Assistant Professor in English at Dublin City University. Before joining DCU he was a British Academy postdoctoral fellow at the University of Birmingham. He is the author of *W.B. Yeats and the Language of Sculpture* (2022) from Oxford University Press, as well as numerous articles and book chapters on Yeats, poetry and visual culture in *Modernist*

Cultures, International Yeats Studies, the Oxford Handbook of W.B. Yeats, and the Edinburgh Companion to Yeats and the Arts.



ELENA COTTA RAMUSINO

W.B. Yeats: Indirect Dubliner

Though rarely openly named, Dublin figures prominently in Yeats's imaginative geography and poetic oeuvre. The noun Dublin appears only twice in W.B. Yeats's poetic corpus, both instances occurring in *Responsibilities*, a pivotal collection in which the poet reflects on his role following the controversies that set him antagonistically against the increasingly domineering Catholic middle class. In both cases the noun is used attributively: "Old Dublin merchant" ("Introductory Rhymes", l.3) and "Dublin Municipal Gallery" ("To a Wealthy Man ..."). Thus, the city is not directly addressed, revealing the poet's ambivalent relationship with it; in fact, although not explicitly named, Dublin is strongly present in the collection. "Easter 1916" clearly locates the poem in the heart of the city, which, once again, remains unnamed, as does "The Municipal Gallery Revisited", a much later poem. The city is very much in the poet's mind and works, it emerges as an arena of cultural conflict, political transformation, and personal disillusionment. This paper will explore aspects of this multi-faceted relationship, examining how Dublin functions as a site of tension between the author and society. In doing so, it will also engage with Yeats's prose writings, which are often more direct and confrontational than his poetry on issues concerning the city and its shifting ideological landscape, as they frequently reveal a sharper polemical tone and a clearer articulation of his cultural mission - providing valuable insight into his persistent efforts to shape not only Irish literature but the very identity of the emerging nation.

Elena Cotta Ramusino teaches English literature at the University of Pavia. She works mainly on Irish literature, twentieth-century authors and Modernism. Her book publications include studies of early W.B. Yeats, Seamus Heaney's poetry and Elizabeth Bowen's non-fictional prose. She has also worked on autobiography, contemporary translations from the classics, the short story and the Gothic.



ORNA ROSS

Yeats and Maud Gonne: The Dublin Years: An Illustrated Talk

Drawing on new insights from *A Crowd of Stars: W.B. Yeats's Poetry to Maud Gonne with Commentary by the Muse* (forthcoming Font Publications: Sept 2026), this hybrid creative-critical paper examines two Dublin-based phases of the Yeats-Gonne collaboration: firstly, the pair's first encounters at John O'Leary's salon in 1888 to the famous performance of Cathleen ní Houlihán in 1902. And secondly, from their return to Ireland in 1916 to the end of the Civil War that ruptured their relationship. It was in Dublin that many of Gonne and Yeats's defining collaborations – and confrontations – took shape. Reframing her influence on the poet through her own words and work, the paper explores how the political, social, and literary ferment of Dublin in both periods intensified the pair's personal and creative entanglements

– and forged key elements of Irish literary, nationalist, and feminist identity. Drawing on Yeats's poetry, Gonne's writings, and images of Dublin 1888-1922, the paper demonstrates the dialogic and multilayered nature of the couple's various creative collaborations: Gonne as more than muse, Yeats as more than infatuated poet, and both as co-creators of a mythology that defined their lives and continues to shape Irish cultural memory today.

Orna Ross is a novelist, poet, and founder-director of the Alliance of Independent Authors, with a research interest in creative theory and practice. Her latest book, *A Crowd of Stars*, offers a creative re-reading of Yeats's poems to Maud Gonne, through the lens of Gonne's own commentary. Ross writes and speaks internationally about the intersections of politics, poetry, and creative presence.



ELAINE SISSON

Exploring the Design Language of W.B. Yeats's *Fighting the Waves* (1929)

This paper looks at the 1929 production of *Fighting the Waves* at the Abbey Theatre. A close reading of the play's visual language and its experimental scenographic form allows for an expanded understanding of Yeats's interest in, and connection to the avant-garde, but more specifically it provides a context for the staging of experimental dramas in Dublin during this period. Where Yeats's experimental plays had previously been staged in Dublin, it was under the umbrella of the Dublin Drama League on "dark nights." The appearance of the dance-dramas on the main Abbey stage has meant the conditions of their production have sometimes been misunderstood in the record. The Dublin Drama League production of *The Only Jealousy of Emer* (1926) was designed by Norah McGuinness who also appeared as a dancer. However, it was Ninette de Valois's choreography for the Abbey Theatre School of Ballet that encouraged Yeats to reconceive *Jealousy* as *Fighting the Waves*. The play, produced in 1929, featured de Valois with set and costume design by Dorothy Travers Smith. Designed as a Nōh play it nevertheless sits within European visual modernism incorporating Japanese production design with contemporary dance, the modernist masks of Hilda Krop, and Antheil's dissonant avant-garde score. De Valois's refusal to speak on stage required revisions to the text and a rethinking of her role as Fand was communicated through movement and costume design. Yeats understood the importance of costume and while spare in staging Nōh utilizes costume as a visual language in the revelation of character and emotion through its use of rich textiles and colours. The importance of costume is not merely visual spectacle but a vehicle to understand changes in character, or, in the transformation from one state to another, for example from human to divine. This paper looks more closely at the visual language of *Fighting the Waves* and its integration of Nōh, Celtic Revivalist, and European modernism.

Elaine Sisson is a Senior Lecturer in Visual Culture at the Institute of Art, Design and Technology (IADT) in Dublin. Her publications include a book on Patrick Pearse, a co-edited volume on Irish design history, and numerous journal articles published in outlets such as *The Canadian Journal of Irish Studies*, *Éire-Ireland*, and *Modernist Cultures*.



CHARIKA SWANEPOEL

From Naturalist to Magician-Poet: Howth as Turning Point

The landscape of Howth was the stage of many firsts for the teenage Yeats. It is here that he first fell in love, developed sexual awareness, and infused his earliest works with a remarkable passion for the natural world. It is also at Howth that Yeats first fell out of love with science and learned to sever his keen naturalistic observation skills from the detached, classificatory gaze of nineteenth-century materialism. This paper explores that severance by revisiting Yeats's recollection thereof in *Reveries Over Childhood and Youth*. Thinking back on his time in the wild of Howth, Yeats remembered a moment of realisation that would alter the trajectory of his pursuits—a realisation that butterflies, moths, and beetles were not for the catching but could, instead, be harnessed for their powers in the creative process. While this notion is reflected in some early unpublished poems, articles, and his first published work *The Island of Statues*, it is most vividly collected in *Autobiographies*. By his own admission, the adolescent Yeats's specimen collection stemmed from an intellectual emulation of Solomon's biblical wisdom but could not exactly satisfy the new kind of wisdom he was after. Further roused by Thoreau's *Walden* and the folk belief that filled his daily life in Howth and Sligo, Yeats would come to refer to this need as his "secret fanaticism", a grappling with the question of belief which endures, arguably, for the rest of his life.

Charika Swanepoel is a PhD Researcher at Turku University (Finland) and a University Instructor at Tampere University. She has published on Yeats in *International Yeats Studies*, *Open Library of Humanities*, and *English Studies in Africa*. Apart from Yeats studies, Charika pursues research in Educational Technologies such as H5P and Bootstrap.



PAUL VERNELL

Yeats: The Poetics of Uneven and Combined Development

This paper situates Yeats's poetry within a broader investigation of the uneven and combined development characteristic of poetic modernism. Drawing on David Harvey's account of capitalism's spatio-temporal processes, I argue that Yeats's work materialises the coexistence and collision of disjunctive times and places, a phenomenon given literary-theoretical expression in Mikhail Bakhtin's concept of the chronotope. Rather than conceiving modernism as a metropolitan export subsequently absorbed by the colonial or semi-peripheral world, I propose that Yeats exemplifies the constitutive role of semi-peripheral locations in generating alternative poetic heterotopias. Taking 'In the Seven Woods' as a pivotal poem, I read its figuration of the relations between empire, the city, and the rural as a formal mediation of world-systemic dynamics. The poem's registration of modernity is not belated but differentially articulated, producing formal innovation and reconfiguring the possibilities of poetic temporality and spatiality in the form of heterotopic resistance to imperialism while

also disclosing the spatial logic of modernism's international field. In this sense, Yeats's work, and "In Seven Woods" in particular, charts alternative pathways to the modern by offering heterotopias of resistance to imperial power in ways characteristic of poetry from colonial semi-peripheries. In the process, it challenges the assumption of London's hegemony as the locus of literary value and authority. By reading Yeats's chronotopic forms as the registration of the dialectic of uneven and combined development, his poetry opens onto a theorisation of modernism as a polycentric and conflictual process rather than a unilinear trajectory radiating from the metropolitan centre.

Paul Vernell a part-time PhD student studying at the University of Warwick. His research looks into 'The Poetics of Uneven and Combined Development: Chronotopic Forms in World-Poetry'. He completed an MA in Modern Critical Theory in 1983, and subsequently served as Head of English at a Bristol Comprehensive School.



KATHRYN WILLS

Yeats and the Divinisation of Place

In Yeats's poetry, place is often a form of escape from a stifling or uncongenial present – so when Dublin's pavements oppress him, he turns towards the lake isle of Innisfree, or, when he is convinced his body makes him unsuitable to enjoy love's pleasures, he imagines a trip to Byzantium. However, for one of Yeats's French translators, Yves Bonnefoy, a major French poet and critic, such an unwillingness to live within the constraints of the present is bad faith. Bonnefoy calls this tendency, in other poets such as Mallarmé, *excarnation*, as it is opposed to *incarnation* – the latter suggesting for Bonnefoy humanity divinized by encounter with some form of divine presence in the natural world. *Excarnation* is the opposite – an attempt to escape into a gnostic fantasy – a dream. Bonnefoy draws on his cultural Catholicism here. Yet there is a paradox here for Bonnefoy – for him, Yeats never seeks to escape unless to find a simpler, more natural version of his present reality purified of its darkneses. Even when Yeats looks to obscure visions of turmoil and revolution to recreate place and politics, as in "The Second Coming", Bonnefoy suggests that this is a vision of the erotic energy of spring, turbulent but purifying the deadness of the world. In Bonnefoy's translations of Yeats's poems, therefore, he tries to encapsulate this drive to presence and erotic energy, transforming the often sombre cultural Protestantism into a form of the sacramental.

Kathryn Wills, a poet and English teacher, explores the theological implications of Bonnefoy's translations of Yeats using a phenomenological lens, particularly that of Jean-Luc Marion. Having just published her first book, *A Sacerdotal Poetics: Yves Bonnefoy's Reforging of W.B. Yeats*, she is researching her next book on Bonnefoy, Yeats, and Shakespeare.