

Notes and References

I STEPHENS: THE MAN, THE WRITER, THE ENIGMA

1. "An Interview with Mr. James Stephens," by James Esse. *The Irish Statesman* (22 Sep 1923) 48. Stephens used this pseudonym on more than one occasion.
2. Birgit Bramsbäck, *James Stephens: A Literary and Bibliographical Study* (Uppsala: A. B. Lundequistska Bokhandeln, 1959) pp. 16, 19; George Brandon Saul, "Withdrawn in Gold," *Arizona Quarterly*, 9 (1953) 115. Mary Colum expressed doubts that Joyce and Stephens were born in the same year; *Life and the Dream* (Garden City: Doubleday, 1947) p. 392. Norah Hoult gave Stephens' birth date as 1883; Hilde Poepping stated that it was 1884. "James Stephens," *Irish Writing*, No. 27 (June 1954) 55; *James Stephens: Eine Untersuchung über die Irische Erneuerungsbewegung in der Zeit von 1900-1930* (Halle/Saale: N. Niemeyer, 1940) p. 22.
3. Stanley Kunitz (ed.), *Twentieth Century Authors*, 1st supp. (New York: H. W. Wilson, 1955) p. 956. Stephens had made this remark about himself in a speech in 1935 published in a Royal Literary Fund pamphlet.
4. Hilary Pyle, *James Stephens: His Work and an Account of His Life* (London: Routledge & Kegan Paul, 1965) pp. 4-5; L. G. Wickham Legg and E. T. Williams (eds), *Dictionary of National Biography* (London: Oxford University Press, 1959) p. 834.
5. Richard J. Finneran (ed.), *Letters of James Stephens* (London: Macmillan, 1974) pp. 417-19. Hereafter cited as *Letters*.
6. George Moore, 'Hail and Farewell!': *Vale* (London: William Heinemann, 1914) p. 237.
7. The broadsides were: *Where the Demons Grin* (1908), *Why Thomas Cam Was Grumpy* (1909), *The Adventures of Seumas Beg: The Visit from Abroad* (1910), *The Adventures of Seumas Beg: In the Orchard* (1910), *The Adventures of Seumas Beg: Treasure Trove* (1910), and *The Spy* (1910).

8. AE as quoted by Katharine Tynan in *The Years of the Shadow* (London: Constable, 1919) p. 24. According to MacKenna, the "three Giants of Dublin talk" were Ernest Boyd, Edmund Curtis, and James Stephens. E. R. Dodds (ed.), *Journal and Letters of Stephen MacKenna* (London: Constable, 1936) p. 148.
9. Adapted from the Fenian cycle are "The Boyhood of Fionn," "The Birth of Bran," "Oisín's Mother," "The Little Brawl at Allen," "The Carl of the Drab Coat," and "The Enchanted Cave of Cesh Corran." "The Story of Tuan Mac Cairill" is mythological; "The Wooing of Becfola," "Becuma of the White Skin," and "Mongan's Frenzy" are historical, although there are mythological components to all three tales.
10. *In the Land of Youth* also contains two mythological tales, "The Dream of Angus" and "The Tale of the Two Swineherds," and a story which is both historical and mythological, "The Wooing of Etain."
11. Preface written by Stephens to *The Poetical Works of Thomas MacDonagh* (Dublin: Talbot Press, 1916) pp. ix-x.
12. Alan Denson (ed.), *Letters from AE* (London: Abelard-Schuman, 1961) pp. 167, 171.
13. Quoted by Oliver St. John Gogarty in "James Stephens," *Colby Library Quarterly*, 5 (Mar 1961) 211.
14. Norah Hoult, "James Stephens," 57.
15. B. L. Reid, *The Man from New York: John Quinn and His Friends* (New York: Oxford University Press, 1968) offers details on the relationship between Quinn and Stephens. See, for example, pp. 70, 162-3, 197, 318, 319, 431-2, 489-90.
16. Howe's letters to Harris are held in the Henry W. and Albert A. Berg Collection, New York Public Library. Hereafter cited as the Berg Collection.
17. Letter to Patricia McFate from Jane Novak dated 22 Feb 1969.
18. Resource books on the Irish Literary Revival include the following which are listed in the Selected Bibliography: Ernest Boyd, *Ireland's Literary Renaissance*; Blanche Kelly, *The Voice of the Irish*; and Lloyd Morris, *The Celtic Dawn*. Also see Herbert Howarth, *The Irish Writers* (London: Rockliff, 1958) and Richard J. Loftus, *Nationalism in Modern Anglo-Irish Poetry* (Madison: University of Wisconsin Press, 1964).
19. Yeats's interest in Theosophy, the Hermetic Society, and other spiritual pursuits is recorded in Richard Ellmann, *Yeats: The Man and the Masks* (New York: Macmillan, 1948) pp. 41-3, 56-69, 86-98, 121-2.
20. *Letters from AE*, p. 17. Russell stated that the two influences on his mystical thought and writing were Madame Blavatsky and the sacred books of the East. This contention is quoted twice in Abinash Chandra Bose, *Three Mystic Poets* (Kolhapur, India: Kolhapur School and College Bookstall, 1945) pp. 69, 79-80. For his contemporaries' remarks on AE's visions and occult interests, see W. B. Yeats, *Autobiographies* (London: Macmillan, 1926) p. 299; Darrell Figgis, *A. E. (George W. Russell): A Study of a Man and a Nation* (Dublin: Maunsel, 1916) p. 29; and James Stephens, "AE:I," in Lloyd Frankenberg (ed.), *James, Seumas and Jacques: Unpublished Writings of James Stephens* (London: Macmillan, 1964) pp. 111-12.

21. George Moore, 'Hail and Farewell!': *Vale*, p. 165.
22. These quotations are taken from Edward Martyn, "A Plea for the Revival of the Irish Literary Theatre," *Irish Review*, 4 (Apr 1914) 79, 83.
23. *Sinn Féin* (7 May 1910).
24. Stephens edited Moore's drafts of the first three stories in *A Story-Teller's Holiday*. In May 1917 Moore wrote Stephens: "I think that if you will correct my mistakes and sprinkle the idiom over the story . . . crossing out any of my sentences you like if the omission will help you in your editing, you will have accomplished the end I have in view." Quoted in Joseph Hone, *The Life of George Moore* (London: Gollancz, 1936) p. 336.
25. Richard Ellmann (ed.), *Letters of James Joyce* (New York: Viking, 1966) 2, p. 260.
26. *James, Seumas and Jacques*, p. 149.
27. For Stephens' early comments on Joyce, see *Letters*, pp. 138-9, 155, 209, 221, 233, 282-3.
28. Stuart Gilbert (ed.), *Letters of James Joyce* (New York: Viking, 1957) 1, pp. 253-4, 282, 288.
29. James Joyce, "Continuation of a Work in Progress," *transition*, 8 (Nov 1927) 30.
30. *Letters of James Joyce*, 1, p. 282; Stephens' other remark is quoted by Padraic Colum in his Preface to Lloyd Frankenberg (ed.), *A James Stephens Reader* (New York: Macmillan, 1962) p. xix.
31. Beatrice, Lady Glenavy, *Today We Will Only Gossip* (London: Constable, 1964) pp. 180-1.
32. *Letters*, p. 407. Richard Finneran suggests that "D" is probably Dilys Powell, the English critic.
33. *Today We Will Only Gossip*, p. 182.
34. *James, Seumas and Jacques*, pp. 70, 109, 149, 164.
35. "A Rhinoceros, Some Ladies, and a Horse," *James, Seumas and Jacques*, pp. 3-15.
36. Austin Clarke, *A Penny in the Clouds* (London: Routledge & Kegan Paul, 1968) pp. 109-10. Birgit Bramsbäck, *James Stephens: A Literary and Bibliographical Study*, p. 15. *James, Seumas and Jacques*, pp. 28-33 (an autobiographical sketch).
37. Lennox Robinson (ed.), *Lady Gregory's Journals, 1916-1930*, (Dublin: Putnam, 1946) p. 267. *Letters from AE*, p. 65; Moore's remarks are in *Vale* and elsewhere; Robinson's speculation is frequently heard in Dublin.
38. "The Old Woman's Money," *Century Magazine*, 90 (May 1915) 49; "An Essay in Cubes," *English Review*, 17 (Apr 1914) 83.
39. *Letters*, p. 205.
40. Manuscript belonging to Iris Wise.
41. *Irish Fairy Tales* (London: Macmillan, 1920) p. 63.
42. *A Penny in the Clouds*, p. 109.
43. Undated note in the Berg Collection; postcard belonging to Iris Wise.
44. Quoted by Sir William Rothenstein in *Since Fifty: Men and Memories, 1922-1938* (New York: Macmillan, 1940) pp. 86-7.
45. David Marcus, "One Afternoon with James Stephens," *Irish Writing*,

No. 14 (Mar 1951) 44; Arthur Moss, "James Stephens," *Bookman*, 56 (Jan 1923) 596; Blanche Kelly, *The Voice of the Irish* (New York: Sheed & Ward, 1952) p. 246; Ernest A. Boyd, *Portraits: Real and Imaginary* (New York: George H. Doran, 1924) p. 246. Also see George Brandon Saul, "On Mercury and Reason: The Criticism of James Stephens," in *Stephens, Yeats, and Other Irish Concerns* (New York: New York Public Library, 1954) p. 37; and Edward Roberts, "An Evening with James Stephens," *Dalhousie Review*, 32 (Spring 1952) 55.

2 THE DANCE OF LIFE

1. *On Prose and Verse* (New York: Bowling Green Press, 1928) p. 18.
2. *On Prose*, p. 18.
3. *On Prose*, p. 23.
4. *On Prose*, p. 23.
5. *On Prose*, p. 27.
6. The schema may be followed in the second and third novels. Although Caitilin Ni Murrachu's hair is not described, the stormy-natured girl who loves Mac Culaín has black hair. While the kindly Angus Óg has golden ringlets, the temperamental Pan has brown curls. Patsy Mac Cann's hair is dark; his daughter's hair is fair.
7. *Arthur Griffith: Journalist and Statesman* (Dublin: Wilson, Hartnell, 1922) p. 12.
8. Sir William Rothenstein speaks of Stephens' claim that "all Dublin policemen were created by Praxiteles." *Since Fifty*, p. 88.
9. *The Charwoman's Daughter* (London: Macmillan, 1912) pp. 65-6.
10. It was first published in *Sinn Féin*, (6 Nov 1909).
11. *The Charwoman's Daughter*, pp. 115-16.
12. *The Charwoman's Daughter*, p. 131.
13. "... he could love her better after punishing her. . . ." "He saw none but Clara, hated none, loved none, save the intolerable woman." (Westminster: Constable, 1897) pp. 196, 231. Clara's hair with its "irreclaimable curls" is similar to that of Mary's, and Crossjay Patterne, who has never had enough to eat "in his life," is surely related to the lodger. Cornelius Weygandt mentions aspects of the influence of Meredith on Stephens' works in *The Time of Yeats* (New York: D. Appleton-Century, 1937) pp. 219-20.
14. *Sinn Féin* (11 May 1907).
15. Oscar Wilde, *A House of Pomegranates* (Leipzig: B. Tauchnitz, 1909) pp. 23-4.
16. *The Charwoman's Daughter*, p. 188.
17. The manuscript is in the Berg Collection.
18. *The Charwoman's Daughter*, p. 225.
19. *Here Are Ladies*, p. 83.
20. *The Charwoman's Daughter*, p. 224; *The Crock of Gold* (London: Macmillan, 1912) p. 150.

21. This reading of the novel as a cohesive work of art refutes the opinions of other critics, for example, H. P. Marshall who finds the book "baffling" because it is "without a tangible ending," and George E. Hatvary who believes that "it is not design but lack of it that tends to distinguish *The Crock of Gold* from other novels." "James Stephens," *London Mercury*, 12 (Sep 1925) 503; "Re-reading 'The Crock of Gold,'" *Irish Writing*, No. 22 (Mar 1953) p. 63.
22. *The Crock of Gold*, p. 30.
23. "[For Stephens] understanding of Life is achieved only in the degree that life is experienced, and the sole open sesame to existence lies in keenness of perception and sensitiveness of intuition. To live adequately is to realize, emotionally and intellectually, the widest range of experience that life offers to the individual, and to hold the spirit open to the dynamic force of change." Lloyd R. Morris, *The Celtic Dawn: A Survey of the Renaissance in Ireland, 1889-1916* (New York: Macmillan, 1917) p. 190.
24. The son of Cumhail was Fionn, another great warrior.
25. Robert Shafer, for example, finds the stories ". . . ill-timed sermons . . . spoiling such an otherwise wholly delightful tale." "James Stephens and the Poetry of the Day," *Forum*, 50 (Oct 1913) 567.
26. For further discussions of this topic, see: Hazard Adams, *Blake and Yeats: The Contrary Vision* (Ithaca: Cornell University Press, 1955); Northrop Frye, "Yeats and the Language of Symbolism," *University of Toronto Quarterly*, 17 (Oct 1947) 1-17; Hilary Pyle, *James Stephens: His Work and an Account of His Life*; Margaret Rudd, *Divided Image: A Study of William Blake and W. B. Yeats* (London: Routledge & Kegan Paul, 1953).
27. Stephens used this expression in a letter to Edward Marsh dated Feb 1914. *Letters*, p. 121.
28. William Blake, 'The Argument', *The Marriage of Heaven and Hell*.
29. *Sinn Féin* (5 Oct 1907); *Sinn Féin* (7 May 1910).
30. "An Essay in Cubes," *English Review*, 17 (Apr 1914) 93.
31. In a review of *The Wisdom of the West*, by James H. Cousins. *Irish Review*, 2 (April 1912) 101.
32. *The Demi-Gods* (London: Macmillan, 1914) p. 54.
33. "William Blake," in *James, Seumas and Jacques*, pp. 199-200.
34. *The Crock of Gold*, p. 12.
35. *The Crock of Gold*, p. 164.
36. *English review*, 17 (Apr 1914) 93.
37. *The Crock of Gold*, p. 153.
38. *The Crock of Gold*, p. 163.
39. Review of *The Wisdom of the West*, p. 102.
40. "A Descriptive Catalogue," in David V. Erdman (ed.), *The Poetry and Prose of William Blake* (Garden City: Doubleday, 1965) p. 533.
41. *The Crock of Gold*, p. 302. In his essay, "Poetry," Stephens made a similar union. "The wisdom of the serpent cannot be allied to the harmlessness [sic] of the dove, but the wisdom of a wise man can be allied to the artlessness of a child . . .," *Sinn Féin* (22 June 1907).
42. "When I was a youngster I used to do an odd trick: maybe we all

- do it. I used to squat beside the dog or the cat, or beside a cow or a bird, and try to 'be' myself into the being of that creature. I used to moo at the cow and whistle at the bird and they always answered back. You could see them listening to the sounds you made, and you could see them being highly pleased at being taken notice of." "Living — Whatever That Is," in *James, Seumas and Jacques*, p. 265.
43. Stephens praises dancing as "freedom in excess" in "Irish Idiosyncrasies," *Sinn Féin* (7 May 1910). The Old Philosopher enlarges on dancers and non-dancers in "There is a Tavern in the Town — II," *Here Are Ladies*, p. 287.
 44. Augustine Martin, "The Short Stories of James Stephens," *Colby Library Quarterly*, 6 (Dec 1963) 344.
 45. Anatole France, *La Révolte des Anges* (Paris: Calmann-Levy, 1914).
 46. "In the Poppy Field" and "Mac Dhoul," which were printed in the *Irish Review* in March 1911 and January 1912, appear in *The Hill of Vision*. That collection also contains "Nucleolus" and "Mount Derision," two poems on male-female conflict which are related to Finaun's tale; "The Fulness of Time," in which the magician's Regent, Uriel, appears; and "The Brute," concerning the collapse of a man during an argument with a woman, a poem which recalls Patsy's quarrel with Eileen.
 47. *Kings and the Moon* (London: Macmillan, 1938) p. 5.
 48. "Irish Tinkers or 'Travellers,'" *Béaloideas*, 3 (Dec 1931) 174.
 49. "On His Poems: IV," in *James, Seumas and Jacques*, p. 227.
 50. *The Demi-Gods*, p. 47.
 51. *The Charwoman's Daughter*, pp. 42-3.
 52. William Y. Tindall, *Forces in Modern British Literature* (New York: A. A. Knopf, 1947) p. 98.
 53. *La Révolte des Anges*, p. 112.
 54. *The Demi-Gods*, pp. 129, 157, 203-4.
 55. *The Demi-Gods*, pp. 56-7.
 56. A sketchy outline for a three-act play of *The Charwoman's Daughter* is extant.
 57. *James Stephens*, p. 63.
 58. The draft is written on notebook paper available to Stephens only in his capacity as Registrar of the National Gallery of Ireland, a post he held after the publication of the novel. The manuscript is in the Berg Collection. The typescript belongs to Iris Wise. The typescript has been edited by Richard Finneran and published in *The Journal of Irish Literature*, 4 (Sep 1975) 10-46.
 59. *Letters*, p. 159.
 60. The letter is postmarked 4 December 1930. Allan Wade (ed.), *The Letters of W. B. Yeats* (London: R. Hart-Davis, 1954) p. 780.
 61. Ernest Boyd, *Ireland's Literary Renaissance* (Dublin and London: Maunsell, 1916) p. 393.
 62. *Letters*, pp. 159, 201. Stephens did tell Stephen MacKenna that *The Demi-Gods* was "not as good as *The Crock*, but then I had the subject there & I hadn't here." *Letters*, p. 144.
 63. Even one of his most enthusiastic critics, Birgit Bramsbäck, finds it "surprising that Stephens should have thought so highly of *The Demi-*

Gods. "James Stephens: Dublin — Paris — Return," *Colby Library Quarterly*, 5 (Mar 1961) 217.

3 THE QUEST THAT DESTINY COMMANDS

1. Typescript in the Berg Collection.
2. "Unity," p. 22.
3. In a letter dated 1 March 1911 to Stephen MacKenna, Stephens announced that he was going to appear in a Gaelic play, *Bairbre Ruadh* ("Redhaired Barbara"), written by Padraic O Conaire. "I think it is a very good way of getting quick Gaelic. Seagdan Óg also comes to lecture me & I have great hopes now of climbing to the austere heights from which one may declaim Gaelic verse & know what its about." *Letters*, p. 23.
4. *Letters*, p. 61.
5. *Letters*, p. 114.
6. *Letters*, p. 256. On 2 July 1913, he had sent a sample story to Howe claiming "it is not precisely on the lines you wish, but is very close to it, & from it, you can judge whether my stuff would please the youngsters you have in mind." *Letters*, p. 64. Whatever the reason, a volume of Stephens' "Children's Stories" did not materialize.
7. Both typescripts are in the Berg Collection.
8. Autographed copy of *Irish Fairy Tales* (London: Macmillan, 1920) presented by Stephens to Howe. In the Berg Collection.
9. Lennox Robinson (ed.), *Lady Gregory's Journals, 1916-1930* (Dublin: Putnam, 1946) p. 268.
10. This tale is told in several Gaelic manuscripts, the earliest being *The Book of the Dun Cow*. It was published in English as an Appendix to the second volume of *The Voyage of Bran* (London: David Nutt, 1897) by Kuno Meyer, who constructed his text from the Dun Cow, and the Rawlinson, Betham, and Harleian manuscripts, dating from the fourteenth, fifteenth, and sixteenth centuries. Appendix A, pp. 294-301.
11. *Irish Fairy Tales*, p. 16.
12. *Letters*, pp. 260, 259. He also recommended "Tuan" to Henry McBride, John Quinn, and John Houston Finley: *Letters*, pp. 257, 258, 276.
13. Contemporary translations of the stories which were available to Stephens included "The Boyish Exploits of Finn," *Ériu*, 1 (1904) 180-90, and Standish Hayes O'Grady (ed. and trans.), "The Colloquy with the Ancients," *Silva Gadelica* (London and Edinburgh: Williams and Norgate, 1892) 2, pp. 101-265.
14. *Irish Fairy Tales*, p. 66.
15. Lady Gregory tells versions of the Bran and Oisín stories in *Gods and Fighting Men* (London: John Murray, 1904) pp. 172-8.
16. A translation of the story was also produced by Patrick Kennedy in *Legendary Fictions of the Irish Celts* (London and New York: Benjamin Blom, 1891) pp. 207-11.

17. *Silva Gadelica*, 1, pp. 85-7; 2, pp. 91-3. According to James Carney, the Becfola story is another adaptation of the primitive Tristan-Iseult legend in which there is a substitution for the navigational portion of the tale, and the union of the lovers is postponed until the matter of the young man's career is settled. He dates the original tale as about A.D. 900. See *Studies in Irish Literature and History* (Dublin: Dublin Institute for Advanced Studies, 1955) pp. 195, 229-30.
18. The Gaelic sagas and their translations may be found in *Silva Gadelica*: 1, pp. 336-42; 2, pp. 378-85 ("The little Brawl at Almhain"). 1, pp. 289-96; 2, pp. 324-31 ("The Carle of the Drab Coat"). 1, pp. 306-10; 2, pp. 343-7 ("The Enchanted Cave of Keshcorran").
19. *Irish Fairy Tales*, pp. 198-9.
20. *Irish Fairy Tales*, pp. 205-6.
21. A version of the first tale, as translated by R. I. Best, is found in "The Adventures of Art Son of Conn, and the Courtship of Delbchaem," *Ériu*, 3 (1907) 149-73. This and a related tale concerning Mongan are translated by Kuno Meyer in Vol. 1 of *The Voyage of Bran* (London: David Nutt, 1895) pp. 56-84.
22. Geoffrey Keating, *The History of Ireland*, Rev. Patrick S. Dinneen (ed. and trans.) (London: David Nutt, 1908) 2, pp. 190-7. Douglas Hyde, *A Literary History of Ireland* (London: T. Fisher Unwin, 1899) pp. 302-18.
23. *The Insurrection in Dublin* (Dublin: Maunsell, 1916) p. 31.
24. *Deirdre* (London: Macmillan, 1923) p. 285.
25. Note pasted in Howe's copy of *Deirdre*. In the Berg Collection.
26. Letter pasted in Howe's copy of *Deirdre*. In the Berg Collection.
27. James Carney, *Studies in Irish Literature and History*, pp. 217-20, 232-7.
28. *Deirdre*, p. 155.
29. *A Literary History of Ireland*, p. 298.
30. *Letters*, p. 292. Stephens was pleased with his work, writing John Quinn that it was "easily the best thing I have ever done," a remark which he repeated with even more enthusiasm in a letter to W. T. H. Howe: "it is the best ever, and, more than that, it is better than the best ever." *Letters*, pp. 263, 288.
31. Dorothy Hoare, *The Works of Morris and Yeats in Relation to Early Saga Literature* (Cambridge: Cambridge University Press, 1937) p. 134.
32. It was edited and translated by Kuno Meyer in *Revue Celtique*, 10 (Apr 1889) 212-28; 11 (Jan 1890) 209-10.
33. *Revue Celtique*, 10 (April 1889) 215.
34. *Revue Celtique*, 10 (April 1889) 217.
35. "Two Irish Tales," *Revue Celtique*, 3 (Jan and Nov 1878) 347.
36. Letter pasted in Howe's copy of *Deirdre*. In the Berg Collection.
37. Letter pasted in Howe's copy of *In the Land of Youth*. In the Berg Collection.
38. *The Works of Morris and Yeats in Relation to Early Saga Literature*, pp. 136, 138-9.

4 MAKE IT SING/MAKE IT NEW

1. Letter to W. T. H. Howe, *Letters*, p. 65.
2. Randall Jarrell, "Recent Poetry," *Yale Review*, 44 (Summer 1955) 600.

3. *Letters*, p. 17.
4. *Letters*, p. 15.
5. Letter to Lewis Chase, *Letters*, p. 202.
6. *Insurrections* (Dublin: Maunsel, 1909) pp. 21-3.
7. *Insurrections*, p. 7.
8. *Letters*, p. 169.
9. For a discussion of Stephens' exploration of childhood in *The Crock of Gold*, see Ch. 2. For an example of harsh critical response, see Crawford Neil's book review, "Little Jimmie (alias Seumas Beg)" in *New Ireland* (4 Dec 1915) pp. 62-3.
10. *The Adventures of Seumas Beg/The Rocky Road to Dublin* (London: Macmillan, 1915) p. 54. Hereafter cited as *Rocky Road*.
11. *Rocky Road*, p. 74.
12. *Letters of James Joyce*, p. 317. Joyce believed that he and Stephens were born on the same day, 2 Feb 1882.
13. *Letters*, p. 371.
14. *The Hill of Vision* (Dublin: Maunsel, 1912) pp. 7, 9.
15. *The Hill of Vision*, p. 28.
16. *The Hill of Vision*, p. 46.
17. He made this claim to Kees Van Hock. See "The Man Who Invented Glocca Mora," *The Irish Digest* (Nov 1950) 51. For a further discussion of the influence of Blake's writings, see Ch. 2.
18. He speaks about *Songs of Innocence* in a lecture given on the BBC, "On His Poems: III," *James, Seumas and Jacques*, pp. 220-1. Also see Barton R. Friedman, "William Blake to James Stephens: The Crooked Road," *Éire-Ireland*, 1 (Fall 1966) 29-57.
19. Letter dated 21 July 1957. Quoted in *Letters from AE*, p. 231.
20. *Letters*, p. 121.
21. *Letters*, p. 123.
22. *Letters*, p. 174.
23. Autographed book in the Berg Collection. A letter written on a page of the book is dated 21 Dec 1916.
24. Autographed book in the Berg Collection.
25. *Letters*, p. 179.
26. Letter to James Stephens dated March 1915. *Letters from AE*, pp. 102-3.
27. *Letters*, pp. 218-19.
28. See *Letters*, p. 237, for Stephens' explanation of the title to Sir Frederick Macmillan. Stephens explained his technique to John Quinn: "It ['The Coolun'] also I pinched from Raftery, that is, I hooked one line out of the decent man's Irish, and I played on that line the way Pan plays on his pipes, only better." *Letters*, pp. 223-4. In his "Note" in *Reincarnations*, Stephens divides the poems into three groups according to his method: translation, creation of a poem around "a phrase, a line, half a line," and paraphrase of subject matter without regard to the original arrangement of material. *Reincarnations* (London: Macmillan, 1918) pp. 61-2.
29. Douglas Hyde (ed.), *The Love Songs of Connacht, Being the Fourth Chapter of the Songs of Connacht* (Dundrum: Dun Emer Press, 1904). Douglas Hyde (ed.), *Songs Ascribed to Raftery, Being the Fifth Chapter of the Songs*

- of *Connacht* (Baile atha Cliath: Gill agus a mac, 1903). Patrick S. Dinneen and Tadgh O'Donoghue (eds), *The Poems of Egan O'Rahilly* (London: David Nutt, 1911) [*Irish Texts Society*, Vol. 3]. John C. Mac Erlean (ed.), *The Poems of David O'Bruidair*, 3 vols. (London: David Nutt, 1913) [*Irish Texts Society*, Vols. 11, 13, 18]. His source for the other poems was *Collected Works of Padraic H. Pearse: Songs of the Irish Rebels and Specimens from an Irish Anthology* (Dublin & London: Maunsell, 1918). For an excellent study in depth of Stephens' use of his sources, see Richard J. Finneran, "The Sources of James Stephens's *Reincarnations*: 'Alone I Did It, Barring for the Noble Assistance of the Gods,'" *Tulane Studies in English*, 22 (1977) 143-53.
30. *The Love Songs of Connacht*, pp. 55-6.
 31. *Reincarnations*, pp. 4-5.
 32. *Letters*, pp. 231, 232. The misspelling of "gorgeous" is Stephens'.
 33. These rules have been recorded by Myles Dillon in *Early Irish Literature* (Chicago: University of Chicago Press, 1948) pp. 176-7.
 34. Douglas Hyde, *A Literary History of Ireland*, p. 531.
 35. *Reincarnations*, p. 1.
 36. *Reincarnations*, pp. 64-5.
 37. *Letters*, p. 277. His liking of this poem is reflected in his dedication of the work to Howe.
 38. *Letters*, pp. 338-9.
 39. Two editions, a New York and a London one, were published in 1925 with slightly differing order and content. A new edition, dated 1926, added a foreword and seven poems to the 1925 American version. The new poems were: "Little Things," "The Snare," "The Merry Music," "The Fifteen Acres," "The Crest Jewel," "Thy Soul," and "Christmas in Freelands."
 40. *A Poetry Recital* (London: Macmillan, 1925) p. 15.
 41. *James, Seumas and Jacques*, p. 179.
 42. *Songs from the Clay* (New York: Macmillan, 1915) p. 25.
 43. *Collected Poems* (London: Macmillan, 1926) pp. 3-4.
 44. *Songs from the Clay*, p. 1.
 45. *Collected Poems*, p. 16.
 46. Poems which might serve as examples of the subject matter are, in order and by section of *Collected Poems*: "The Goat Paths," "The Fifteen Acres," "The Lark," "The Snare," "Little Things"; "To the Queen of the Bees," "The Canal Bank," "The Daisies," "The End of the Road," "The Girl I Left Behind Me," "The Watcher," "Nora Criona"; "The Piper," "Hesperus," "The Paps of Dana," "This Way to Winter," "White Fields," "Etched in Frost"; "Seumas Beg," "Breakfast Time," "The Apple Tree," "The White Window"; "The Weavers," "The Street Behind Yours," "A Street," "Fifty Pounds a Year and a Pension"; "The Breath of Life," "On a Reed," "The Rose on the Wind," "The Merry Music," "The Crest Jewel," "Thy Soul," and "The Pit of Bliss."
 47. *Letters*, p. 330.
 48. *Collected Poems*, pp. xii-xiii.
 49. *On Prose and Verse* (New York: Bowling Green Press, 1928) pp. 13, 33, 35. Stephens took a similar stand in his commentary in *English*

Romantic Poets, a volume he co-edited with Edwin L. Beck and Royall H. Snow. "Every story is situated in time: no poem is. . . . Every story is incomplete: no poem is. Therefore prose values are at the mercy of the next day: poetic values are only at the mercy of the language." (New York: American Book Co., 1933) p. xxi.

50. *Theme and Variations* (New York: Fountain Press, 1930) p. 25. The poem, "Theme and Variations," also appears in modified and expanded form in *Strict Joy*.
51. *Theme and Variations*, p. 16.
52. *Theme and Variations*, p. 20.
53. *Kings and the Moon* (London: Macmillan, 1938) p. 1.
54. *Kings and the Moon*, p. 72.

5 THE ART AND CRAFT OF PROSE

1. *Letters*, p. 17.
2. *Letters*, p. 61.
3. *Letters*, p. 204.
4. The essays contributed to *The Crock of Gold* were: "On Washing," "On Going to Bed," and "The Old Philosopher Discourses on Policemen." Those rewritten for *Here Are Ladies* were: "On Shaving," "On Eating," "On Drinking," "The Old Philosopher: James Stephens' Mentor Discusses Smoking and Incidentally the Budget," "The Old Philosopher: The Thoughts of Englishmen," "The Old Philosopher: Considers Legs and Wheels," "The Old Philosopher: Talks of the Absurdity of Marriage," "The Old Philosopher: Discourses on Education," "The Old Philosopher: Discourses on the North Pole," "The Old Philosopher: Discourses on Language," "The Old Philosopher: Discourses on Poetry," and "On Dancing."
5. They are entitled, "The Old Philosopher: Discourses on the Viceregal Microbe," "The Old Philosopher: Discourses on Government," and "On Lawyers." They are reprinted in the James Stephens issue of *The Journal of Irish Literature*, 4 (Sep 1975) 55-61, 63-5.
6. Rewritten for *Here Are Ladies* were: "Mrs. Jerry Gorman" ("Three Angry People: II"); "Miss Arabella Hennessy" ("Three Women Who Wept: III"); "Mrs. Larry Tracy" ("Three Women Who Wept: II"); "Miss Kathleen Raftery" ("Three Young Wives: II"); "Mr. Aloysius Murphy" ("Three Lovers Who Lost: III"); "Mrs. Bernard Nagle" ("Three Young Wives: I"); and "Mr. John Monroe" ("Three Heavy Husbands: III"). "The Unworthy Princess," a short story published in the *Irish Homestead* became "Three Lovers Who Lost: II." Eleven stories reworked for the volume originally appeared in *The Nation*: "A Heavy Husband" ("Three Heavy Husbands: II"); "The Young Man Out of a Book" ("Three Women Who Wept: I"); "Not at Home" ("Three Angry People: III"); "The Triangle" ("Three Heavy Husbands: I"); "The Stone-Man" ("Three Angry People: I"); "The Morning Road" ("Three Happy Places: III"); "By Fire Light" ("Three Young Wives:

- III"); "Un Bock Brun" ("A Glass of Beer"); "The Horses"; "The Triangle"; and "The Blind Man." Those adapted for use in *The Crock of Gold* were: "Old Mrs. Hannigan," "The Man Who Was Afraid," and "Grierson's Discovery."
7. *The Journal of Irish Literature*, p. 180.
 8. The original scheme of organization is set forth by Stephens in a letter to James B. Pinker, his agent, on 28 March 1913. *Letters*, p. 53. Stephens agreed to add additional stories on 11 April 1913. *Letters*, p. 54.
 9. *Here Are Ladies*, pp. 217-18.
 10. *Here Are Ladies*, p. 1.
 11. *Here Are Ladies*, pp. 38-9.
 12. "I was born into the outskirts of a city that was packed with horses Goodness — there were human beings there also, who looked exactly like horses and said 'Neigh' to everything, and very excellent men — and here and there a woman — who looked exactly like asses and only didn't bray because they were too shy. . . . The Dublin streets that I first knew thudded and neighed and whinnied with every kind of horse that can be imagined, and they also snorted and screamed with kinds of horses that can't now be imagined at all." James Stephens writing on horses in "No More Peasants," *James, Seumas and Jacques*, p. 272.
 13. *Here Are Ladies*, p. 105.
 14. *Letters*, p. 65.
 15. Autographed book in the Berg Collection. A letter from Stephens to Howe pasted in the front of the book is dated 31 May 1913.
 16. "Stephens' treatment of the woman character is a dramatization of the age-old paradox, man-propounded, that men can neither live with women or without them." Clarice Short, "James Stephens' Women," *Western Humanities Review*, 10 (1956) 288.
 17. *In the Land of Youth*, p. 101.
 18. *The Charwoman's Daughter*, p. 127.
 19. Letter in the Berg Collection.
 20. Stephens praised "Hunger" and "Clair de Lune" (probably an early title for "Etched in Moonlight") in a letter to Harold Loeb dated 14 July 1922. *Letters*, p. 278.
 21. "Hunger," *Etched in Moonlight* (New York: Macmillan, 1928) p. 30.
 22. "Hunger," p. 42.
 23. "Hunger," p. 51.
 24. *Letters*, p. 360.
 25. Roger Chauviré, *The Sword in the Soul*, trans. Ernest Boyd (London, New York, and Toronto: Longmans Green, 1929) p. viii.
 26. *How St. Patrick Saves the Irish* (privately printed, 1931) p. 5.
 27. *James, Seumas and Jacques*, p. 3.
 28. *James, Seumas and Jacques*, p. x.
 29. *James, Seumas and Jacques*, p. 73.
 30. *James, Seumas and Jacques*, p. 141.
 31. *James, Seumas and Jacques*, p. 156.
 32. *James, Seumas and Jacques*, p. 254.
 33. *James, Seumas and Jacques*, p. 222.
 34. *James, Seumas and Jacques*, p. 121.

6 THE MARRIAGE OF THE CONTRARIES

1. Frank O'Connor, *A Short History of Irish Literature* (New York: G. P. Putnam's Sons, 1967) p. 216.
2. Hilary Pyle, *James Stephens*, p. 174.
3. *Letters from AE*, pp. 71, 74-5.
4. Gerald Dewitt Sanders, John Herbert Nelson, and M. L. Rosenthal (eds.), *Chief Modern Poets of England and America* (New York: Macmillan, 1962) 1, p. 5.
5. Randall Jarrell, "Recent Poetry," *Yale Review*, 44 (Summer 1955) 600.
6. Oliver St. John Gogarty, "James Stephens," *Colby Library Quarterly*, Ser. 5 (Mar 1961) 210.
7. *The Demi-Gods*, pp. 184-5.
8. Richard J. Loftus, *Nationalism in Modern Anglo-Irish Poetry* (Madison: University of Wisconsin Press, 1964) p. 227.
9. "The Novelist and Final Utterance," *Irish Statesman* (12 Apr 1924) p. 140.
10. William Rothenstein speaks of Stephens in 1940 still in love with Ireland: singing old songs, telling legends, and gossiping about Dublin friends. *Since Fifty*, p. 86.
11. "Are you sad, my heart? then keep / Singing, singing, lest you weep." "A reply," *Songs from the Clay*, p. 103.
12. "James Stephens," 205.

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