EDITOR'S PREFACE

TO invoke the aid of an electronic computer in mapping Yeats's private worlds of myth and symbol and Irish legend may well arouse disquiet. What humanist can remain undisturbed at the cold prospect of tabulating cones (1 occurrence), cubes (2), and gyres (14, in its various forms)—those magical designs which, Yeats tells us, “Robartes describes the Judwali Arabs as making upon the sand for the instruction of their young people, and which, according to tradition, were drawn as described in sleep by the wife of Kusta-Ben-Luka”? But the reader of Yeats who can learn to tolerate these ironies will find in this concordance (produced on an IBM 704 Electronic Data Processing Machine) information never before readily accessible. For this is, I believe, the first concordance of a symbolist poet ever undertaken. Apart from the ordinary uses of such an index, the reader has available here the means of tracing surely and in intricate detail the language patterns of a symbolist imagination.

Consider, to take an elementary instance, the advantages of cataloguing the extraordinary birds that beat, wheel, cry, hover, and keen through Yeats's poems. Birds, to be sure, warble outrageously through all English poetry; in some peculiar way they express the national genius. But a full inventory of this Irish poet's birds overwhelms the mind. I count, for a beginning, some 8 hawks, 21 owls, 6 bats, 2 kites, 6 falcons, 15 eagles, 8 ospreys, and 5 kingfishers—all birds of prey—as well as 2 robins, 2 partridges, 2 gannets, 9 swallows, 3 water-hens, 2 water-fowls, 4 moor-hens, 2 peahens, 3 moorfowl, 10 herons, 12 curlews, 3 bitterns, 6 gulls, 2 seagulls, 1 sea-mew, 10 doves, 1 ringdove, 4 pigeons, 1 crane, 2 night-ingales, 5 sparrows, 4 parrots, 2 crows, 11 cocks, 4 hens, 13 peacocks, 1 daw, 2 rooks, 1 stare, 1 nightjar, 2 lapwings, 1 jay, 1 cormorant, 1 grouse, 2 ducks, 16 swans, 6 ravens, 2 woodpeckers, 3 flamingos, 4 linnets, 2 snipes, 4 peewits, 8 geese, 1 barnacle-goose, 1 turkey, and 6 cuckoos—not to speak of the halcyon (3), the phoenix (8), or the bird that Grecian goldsmiths make. “Bird,” incidentally, has 163 occurrences in all its forms, not counting such compounds as “gamebird” (2), “cattle-birds” (1), “sea-

bird" (2), and "song-bird" (2). To carry on a study of bird imagery one would, of course, have not only to complete the inventory, but also to move out through such associated words as "bill," "wing," "feather," "claw," "pinion," "perch," "nest," "cage," and "flutter." And one might appropriately hunt down Yeats's other winged creatures—wasps (1), bees (39), moths (18), grasshoppers (7), flies (27), and the like, ending perhaps with vampire (1) and muse (11).

The symbolic importance of Yeats's birds has been recognized by critics and scholars. Yeats's landscape world of images, we all agree, is a forest of trees (each with a mask hanging on the trunk), their branches alive with birds—a forest running along the edge of the sea, broken by an occasional house with a tower and a rose garden, and overhead (though not all at once) the sun, the moon, and the stars. But one might wonder whether (save for the rough beast that slouches toward Bethlehem) the animals that thickly populate this forest have aroused the interest they deserve. As the concordance reveals, savage or noxious animals (analogous, perhaps, to the birds of prey) abound: 3 leopards, 3 bears, 6 panthers, 9 wolves, 20 lions, 7 weasels, 12 foxes, 1 rat, 1 rhinoceros, 5 boars, 3 adders, 3 lynxes, 4 spiders, 4 serpents, 18 worms, 1 polecat, and 1 mole. But animals of every sort—wild and domestic, large and small, four-legged and aquatic—throng the poems. I count, loosely, 72 horses (also 2 stallions, 5 mares), 23 hares, 3 asses, 1 jackass, 2 antelopes, 33 deer (plus 17 stags, 4 roes, 2 roebucks, and 5 does), 4 badgers, 4 crickets, 18 mice, 1 haymouse, 6 oxen, 6 lambs, 17 sheep, 2 gazelles, 2 pigs, 11 otters, 9 cattle, 3 kine, 7 calves, 1 steer, 4 bulls (excluding of course, John Bull, who shows up 3 times), 10 squirrels, 5 rabbits, 1 coney, 1 lev'ret, 14 cats, 24 dogs (one, at least, is a great Dane), 3 camels, 2 stoats, 8 goats, 2 ponies, 1 monkey, 1 mackerel, 3 herring, 7 trout, 1 eel, 7 salmon, 5 dolphins, 2 goldfish, and a minnow, together with twenty-odd fish, 9 animals, and 26 just plain beasts. (Should we add dragon [11], mermaid [3], and sphinx [1]?) The profusion of animals here—both on the hoof, as it were, and in the vehicle of a metaphor—may give new force to Yeats's complaint of desertion at the waning of his inventive power:

I sought a theme and sought for it in vain,
I sought it daily for six weeks or so.
Maybe at last, being but a broken man,
I must be satisfied with my heart, although
Winter and summer till old age began
My circus animals were all on show.

Although these homely catalogues represent a fairly unsophisticated approach to Yeats's poetry, they will perhaps suggest the kinds of dis-

covery that are now made easier and surer. Ultimately, we hope that this concordance and others to follow (the Blake in particular) will stimulate exploration of the strange, dazzling, highly organized but often ill-charted worlds created by symbolist and mythopoeic genius.

Basic Text and Format

With the permission of The Macmillan Company and Colonel Russell K. Alspach, this concordance is based upon the superb *Variorum Edition of the Poems of W. B. Yeats*, edited by Peter Allt and Colonel Alspach (New York, 1957). The technique of preparing the text for the computer was about the same as that developed for the first volume in this series, *A Concordance to the Poems of Matthew Arnold* (Ithaca, 1959). The lines of Yeats's verse were punched on IBM cards (one line per card) and "verified"; speaker identifications, stage directions, dedications, and all like material not bearing line numbers were omitted. Page numbers and line numbers as shown in the variorum edition were added to the cards by a semiautomatic process. Lines too long for a single card were divided and punched on two (or more) cards with the same line number; the first portion of the line was followed and the last portion preceded by three spaced periods. Variant lines, with certain exceptions as noted below (see "Variants," p. ix), were put together from the Allt and Alspach collations and punched, each with a "v" preceding the line number, then interfiled by page in the main deck. A single title card for each poem, containing an abbreviated title designed to serve as identifying information (for the full list of abbreviations see pp. xv–xxvi) was placed at the head of the cards representing the poem. There was one important departure from the Arnold procedure: complete titles and variant titles of all poems, less subtitles and other prefatory matter, were punched in the same way as lines of verse, but with "τ" in the line-number position, so that they could be indexed. Where digits occurred in titles, they were spelled out within brackets.

After proofreading, the material on the cards was transferred to magnetic tape. The 704 was then programmed to search the tape and index alphabetically every word on it, with some exceptions (see "Omitted Words," p. xi), by listing all lines of verse in which the word occurred, together with the identifying information: page number, abbreviated title, and line number (or τ) preceded by v for variant lines or titles. The order in which the lines of verse fall under each of the index words is the order in which the cards were fed onto tape—that is, page and line order in the variorum edition. As with the Arnold concordance, the final IBM list, spaced into pages, was reproduced for publication by

an offset process, and a table of index words in order of frequency was provided in an appendix.

Several features of this volume represent sophistications of the techniques developed for Arnold (a twentieth-century poet deserves more help from modern technology than a nineteenth). Particulars of these are given in the Programmer's Preface (p. xxix), but three brief statements must be made here. First, a new print-wheel design made it possible to include punctuation symbols on the text cards and to show them on the concordance page. It might be noted that since apostrophes and single quotation marks would be indistinguishable, all quotation marks are double, even those within quotations. Second, a cross-reference routine was devised whereby the hyphen was treated in the indexing as a letter, not as a space (the computer recognizes only these two categories). Each hyphenated word thus appears as an index entry, and a cross reference is provided from the second (third, fourth, and so on) part of the word to the whole entry, under which the lines of text appear. An occasional word not hyphenated has been held together, for obvious reasons, as though it were (e.g., FOL DE ROL). Finally, the new program made it possible to exercise a certain amount of editorial judgment on an unpagged listing of the concordance text, then to incorporate changes in the final paged list. Thus partial listings of certain homographs have been provided (ART, MIGHT, and WILL) by the simple device of dropping the unimportant meanings. Conceivably, a hardier editor might in much the same way discriminate all homographs, to the limit of his discernment and endurance. But, as with nearly all other concordances, the user can make his own discriminations here (and they might not always be the same as an editor's) by looking through the quoted lines of text. For an illustration of what can be achieved with our elegant new techniques, see the ROSE entries where I have disentangled one of Yeats's important symbols from the occurrences of ROSE as a verb.

In the Appendix to this volume will be found, listed in order of frequency, the 10,666 words of Yeats's poetic vocabulary which are indexed in the concordance. The total of 10,666 (10,465 indexed, 3 partially indexed, 198 wholly omitted), like the total of 10,097 for Arnold, is somewhat inflated by the way in which hyphenated and apostrophized words have been handled, and individual frequencies are swollen by the presence of variant lines. Moreover, it may be useful to repeat here a caution set down in the Arnold Preface: since the Appendix shows raw frequencies, transcribed from the indexing tapes—MAN (456 occurrences), MAN'S (54), MEN (263), and MEN'S (23) are separate entries—the list cannot be compared directly with other lists of high-frequency words made up by combining variant forms.

Yet these figures should offer a number of suggestive facts even to the casual reader. Among the dozen highest frequencies perhaps OLD (575) is the one surprise; the appearance of LOVE (353) and HEART (272) could have been foretold. In a lower range, parts of the body are unexpectedly prominent. BODY itself has 104 occurrences, BODIES 34, EYES 244, EYE 86, FACE 131, HAIR 138, FEET 108, FOOT 34, BREAST 76, ARMS 58, LIPS 88, and MOUTH 39. (Here, of course, the figures are occasionally padded by homographs.) At the lowest range one is struck by the abundance of nonce words in some of Yeats's most brilliant lyrics. Consider, for an example, the opening stanza of "Byzantium":

The *unpurged* images of day *recede*;
 The *Emperor's* drunken soldiery are abed;
 Night *resonance recedes*, *night-walkers'* song
 After great *cathedral* gong;
 A starlit or a moonlit dome *disdains*
 All that man is,
 All mere *complexities*,
 The fury and the mire of human veins.

The italicized forms occur nowhere in Yeats outside this poem; moreover, "abed," "soldiery," "gong," "starlit," and "dome" show up elsewhere only once or twice. It is almost as though on these occasions Yeats rose to a fresh level of poetic discourse.

Variants

The friends that have it I do wrong
 When ever I remake a song,
 Should know what issue is at stake;
 It is myself that I remake.

So sang Yeats relatively early in his career as maker and remaker of songs. The record of his lifelong struggle for perfection of the work and of the self may be read in the thousands of collations printed by Allt and Alspach. In putting together variant lines from these collations, I have followed the numbering scrupulously, with one exception: variants of a refrain line were punched once only, with REF in the line-number position (refrain lines in the main text were all given proper line numbers).

While I have striven not to leave out any important part of Yeats's self, and have thus swelled this volume and padded the frequency lists with numerous minor variants—some, alas, probably introduced by editors or

printers, not by the poet—certain omissions have seemed desirable, if only to confine the work to a volume. The following variants listed in Allt and Alspach have therefore *not* been recorded:

1) Variants involving punctuation, capitalization, italics, or accents only (for these could not be shown in the IBM print).

2) Variants involving only material not given a line number in the main text (and therefore not punched): speaker identifications, stage directions, subtitles, and the like.

3) Variants involving simply the renumbering or transposition of identical lines or portions of lines that are relatively close together—that is, on the same page of Allt and Alspach (e.g., p. 4, line 34 and var. line 35). Lines moved from one location to another, or from one poem to another, were punched in both.

4) Variants involving only the apostrophization, abbreviation, contraction, or expansion of single words (e.g., “altho’” for “although,” “St.” for “Saint,” “Ha’pence” for “halfpence,” and “H——’s” for “Horton’s”).

5) Variants involving the separation or joining of two words where no word concerned is “significant”—that is, included in the index. Thus “I’ll” for “I will,” “what’s” for “what is,” “he’s” for “he has,” and the like, were not punched (“will” as a verb is nonsignificant, as are all the other words above). But “a while” for “awhile” was punched, since both “while” and “awhile” are significant words.

6) Most variants produced by obvious misprints in one or another edition of Yeats (e.g., “beech-hole” for “beech-bole,” p. 278, line 36). Identification of misprints has been conservative, with the result that some unlikely but possible readings are included. I have also thought it best to keep a few apparent misprints that have acquired currency by surviving many printings (see, for example, p. 39, var. line 158 and p. 121, var. line 6). The following misprints, however, appearing in lines which had to be punched, have been corrected silently: “hundrd” for “hundred,” p. 8, var. line 85a; “unwioldly” for “unwieldy,” p. 18, var. line 268; “lounging” for “lunging,” p. 41, var. line 181; “langour” for “languor,” p. 44, line 223; “dread-dimmed” for “dream-dimmed,” p. 164, var. line 1; “Drumhair” for “Drumahair,” p. 207, var. line 11; “Any” for “And,” p. 273, line 64; “their” for “there,” p. 279, var. line 53; “clanguor” for “clangour,” p. 382, line 9; “at” for “a,” p. 392, var. line 17; “An” for “And,” p. 392, var. line 25; “wndow” for “window,” p. 694, line 95; “howe-wards” for “homewards,” p. 757, line 202; and “comortable” for “comfortable,” p. 780, line 6.

7) Variant titles to groups of poems after the *first* listing in Allt and Alspach. Thus “Momentary Thoughts” has been punched once only, as a variant title to poem No. 105, p. 260.

8) Variant titles which are simply first lines of poems.

9) Variants involving spelling only. To introduce these would not only have required extensive cross-referencing of a kind the computer could not accomplish unaided, but might also have masked the consistency of spelling in Yeats's final text. I have, however, preserved a few variants that seemed for one reason or another to be of interest or to offer difficulties (e.g., "phantasy" for "fantasy," "faery" for "fairy," and "chaunt" for "chant"). Proper names, of course, are a special case. Most variant names vary only slightly and should give little trouble (e.g., "Hoolihan" for "Houlihan," and "Kyle-na-gno" for "Kyle-na-no"); most of those that might give trouble (e.g., "Usheen" for "Oisin") are listed helpfully on pages 1 and 105 of Allt and Alspach. The connoisseur of Irish spellings will be sorry to have lost "Coulte" and "Moharabuiee" (which occur only as variants) but will perhaps be satisfied with "Shee," "Cu," "Cann," and "Cola," which survive (a number of variant names, "Usheen" among them, show up in the concordance by reason of their occurrence in lines that contain other, significant variants).

Besides the types listed above, a very small number of miscellaneous variants have been omitted for what seemed compelling reasons. These include an occasional line all of whose variants were incorporated separately in variant lines or half-lines already punched, and an occasional curiosity such as var. line 418, p. 242: "O! O! O! But no, that is not it" for "O! O! O! O! But no, that is not it." (Actually, no matter how hard we might punch this particular line, we could not get it to show up anywhere, all words in it being nonsignificant.)

It might be worth remarking, finally, that the omissions do not include any variants of hyphenation (save for a handful of proper names). As a consequence, the user must realize, three forms of a substantial number of terms are to be found in the concordance (e.g., HARPSTRING, HARP STRING, and HARP-STRING).

Omitted Words

Our computer routines have made it possible not only to offer selective listings of the most troublesome homographs, but also to provide frequencies of the omitted words. Words in the first list, below, are indexed only in the forms shown; words in the second list are omitted from the index altogether. DOES, MAY, and WILT were listed for editing, then dropped, since neither of the first two occurs as a noun, nor does the last occur in the sense of "droop"; TILL, which has only two occurrences as a noun, none as a verb, might have been dropped or edited, but the 145 occurrences as a preposition or conjunction were thought to be of sufficient interest to warrant retaining them.

PARTIALLY LISTED

ART	(noun)	12	(12 occurrences as verb omitted)
MIGHT	(noun)	12	(74 occurrences as verb omitted)
WILL	(noun)	32	(262 occurrences as verb omitted)

OMITTED ENTIRELY

A	2841	HADST	3	ME	464	THEIR	633
AGAIN	99	HAS	364	MUST	131	THEIRS	5
AH	88	HAST	17	MY	1118	THEM	219
ALSO	11	HATH	26	MYSEL' . . .	1	THEMSELVES	12
ALTHOUGH .	48	HAVE	850	MYSELF . . .	18	THEN	168
AM	165	HE	789	NEITHER . .	31	THERE	468
AN	300	HE'D	12	NO	526	THERE'S . . .	46
AND	6023	HE'LL	5	NOR	209	THEREFORE	21
ANOTHER .	51	HER	737	NOT	540	THERE'LL .	5
ANOTHER'S .	10	HERE	77	NOW	337	THESE	166
ARE	589	HERE'S . . .	11	O	318	THEY	567
AT	469	HERS	10	O'	3	THEY'D . . .	6
BE	485	HERSELF . . .	13	OF	3320	THEY'LL . . .	5
BECAUSE . .	158	HE'S	9	OH	64	THEY'RE . . .	10
BEEN	111	HIM	289	ON	992	THEY'VE . . .	2
BOTH	29	HIMSELF . . .	22	OR	799	THINE	23
BUT	974	HIS	1081	OTHER	82	THIS	306
BY	514	HOW	183	OTHER'LL .	1	THOSE	229
CAN	267	I	2132	OTHERS . . .	19	THOU	107
CANNOT . . .	65	II	1	OTHER'S . . .	9	THOUGH . . .	218
CANST	1	III	1	OTHERS' . . .	1	THOUL'T . . .	1
COULD	165	IV	2	OUR	318	THOU'RT . . .	1
D	1	I'	2	OURS	4	THRO'	2
DE	9	I'D	57	OURSELVES .	2	THROUGH . . .	161
DID	95	IF	281	P	1	THUS	30
DIDST	1	I'LL	42	'S	1	THY	123
DID'ST	1	I'M	13	SHALL	158	THYSELF . . .	2
DO	138	IN	2088	SHALT	14	'TIS	24
DOES	20	IN'T	2	SHE	361	TO	1751
DON'T	1	INTO	179	SHE'D	7	TOO	88
DOST	4	IS	922	SHE'LL	2	T'OTHER . . .	3
DOTH	4	IS'T	1	SHOULD . . .	123	T'OTHER'S . .	1
EACH	79	IT	713	SO	339	'TAS	16
EITHER . . .	10	ITS	188	'TH	3	'TWERE	12
'EM	3	IT'S	24	THAT	2357	'TWILL	2
FOR	1007	ITSELF	17	THAT'S	40	'TWOULD . . .	3
FROM	665	I'VE	20	THE	8436	UPON	508
HAD	610	MAY	245	THEE	68	US	174

V	2	WE'VE . . .	5	WHICH . . .	10	WOULDST .	1
WAS	344	WHAT . . .	503	WHO . . .	293	YE	65
WAST . . .	1	WHAT'S . .	31	WHO'D . . .	4	YOU	716
WAS'T . . .	1	WHATE'ER .	2	WHOM . . .	32	YOU'D . . .	5
WE	446	WHATEVER	21	WHO'S . . .	2	YOU'LL . .	10
WE'D	6	WHATEVER'S	2	WHOSE . .	69	YOUR . . .	362
WE'LL . . .	11	WHEN . . .	590	WHY . . .	95	YOU'RE . .	8
WERE . . .	330	WHERE . .	459	WILT . . .	9	YOURS . . .	4
WE'RE . . .	4	WHERE'S .	1	WITH . . .	1079	YOURSELF .	5
WERE'T . .	2	WHEREVER	4	WON'T . . .	1	YOU'VE . .	6
WERT . . .	4	WHETHER .	27	WOULD . .	238		

The presence here of low-frequency words may be explained by a desire for consistency. For example, with HE (789), HIS (1,081), and HIM (289) out for obvious reasons it seemed logical to drop HIMSELF, with only 22 occurrences (regrettable as that omission may seem from the work of an Irish poet). But endless controversy might be waged over my selections. Consider the lowly preposition of. Having observed that Yeats liked to form metaphors by connecting vehicle and tenor with “of,” I listed and examined all 3,320 occurrences of the word (the computer can provide a list of any given word in about 30 minutes). Scattered through the chaff were the following images, which could not, I suppose, have been collected in any other way:

	<i>Page</i>	<i>Line</i>
THE PALE BLOSSOM OF THE MOON	20	288
THE OSPREY OF SORROW	27	V 415D
THE ANVIL OF THE WORLD	42	204
THE FIRE OF SADNESS	73	49
THE GULPH OF SLEEP	83	22
THE ROOD OF TIME	100	title
THE BOUGHS OF LOVE AND HATE	101	10
GREAT WEBS OF SORROW	104	39
THE WHARVES OF SORROW	115	27
FLAMING FOUNTS OF DUTY	124	5
THE GLASS OF OUTER WEARINESS	135	31
THE FLAMING CIRCLE OF OUR LIFE	135	V 16
THE RAVENS OF UNRESTING THOUGHT	136	34
THE NETS OF WRONG AND RIGHT	147	2
THE SHADOWY BLOSSOM OF MY HAIR	152	7
THE HORSES OF DISASTER	154	8
THE PALE FIRE OF TIME	157	6
LILIES OF DEATH-PALE HOPE, ROSES OF PASSIONATE DREAM	172	8
THE NETS OF DAY AND NIGHT	175	12

	<i>Page</i>	<i>Line</i>
THE PALE CUP OF THE SEA	175	14
THE WATERS OF SLEEP	218	25
THE BURNISHED MIRROR OF THE WORLD	228	132
THE SHIVERING CASTING-NET OF THE STARS	237	329
THE LABYRINTH OF HER DAYS	260	13
THE DIM / IMAGINATIONS OF THEIR EYES	272	27/28
THE GOLDEN TOP OF CARE	309	20
THE WICK OF YOUTH	334	V 3
THE PESTLE OF THE MOON	346	30
YELLOW-EYED HAWK OF THE MIND	349	14
THE BALLOON OF THE MIND	358	2
THE CAT-O'-NINE-TAILS OF THE MIND	374	42
THE BASIN OF THE MIND	478	34
THE HONEY-POT OF HIS MIND	481	21
THIS PRAGMATICAL, PREPOSTEROUS PIG OF A WORLD	481	26
THOSE BRANCHES OF THE NIGHT AND DAY	502	68
THE MARE OF TIME	529	5
THE FOAL OF THE WORLD	529	6
THE MATERNAL MIDNIGHT OF MY BREAST	535	7
THE MILL OF THE MIND	575	10
THE CAVERN OF THE MIND	600	2
THE FOUL RAG-AND-BONE SHOP OF THE HEART	630	40
THE BOUGHS OF TIME	756	178
THE LABYRINTH OF THE MIND	785	24

✓ Other insignificant words in Yeats, arbitrarily omitted from this index to economize space, may be of like interest to scholars and critics. To prevent any word from being lost forever, we expect to keep on file the magnetic tapes of all texts in the Cornell series.

Abbreviated Titles

In assigning title abbreviations—as in all things—I have followed the numbering of lines in the variorum edition. Wherever a poem breaks into parts or scenes with separate sequences of numbers, separate titles have been assigned; where numbering is continuous from one section to the next, one title carries over. Yeats's longer titles have not been easy to reduce to fourteen columns of an IBM card, and I have followed no very consistent principle. I have occasionally taken the opening words; more often, I have tried to devise a catch title from words which seemed likely to have lodged in a reader's memory.

Abbreviations are listed below exactly as they appear in the concordance text. Following each abbreviation the reader will find the full title of the poem and the number of the page on which the poem begins in the variorum edition.

<i>Abbreviation</i>	<i>Title</i>	<i>Page</i>
ABBEY THEATRE	At the Abbey Theatre (Imitated from Ronsard)	264
ACCURSED WHO	'Accursed who brings to light of day'	779
ACRE OF GRASS	An Acre of Grass	575
ADAMS CURSE	Adam's Curse	204
AGAINST WITCH	Against Witchcraft	775
ALF POLLEXFEN	In Memory of Alfred Pollexfen	360
ALL SOUL NIGHT	All Souls' Night: Epilogue to 'A Vision'	470
ALL TEMPT ME	All Things can Tempt me	267
AM OF IRELAND	Words for Music Perhaps XX. 'I Am of Ireland'	526
ANASHU VIJAYA	Anashuya and Vijaya	71
ANCEST HOUSES	Meditations in Time of Civil War I. Ancestral Houses	417
ANNE GREGORY	For Anne Gregory	492
APPARITIONS	The Apparitions	624
APPOINTMENT	An Appointment	624
ARROW	The Arrow	199
ASKS FORGIVE	The Lover asks Forgiveness because of his Many Moods	162
AT ALGECIRAS	At Algeciras — A Meditation upon Death	493
BAILE AILLINN	Baile and Aillinn	189
BALLOON MIND	The Balloon of the Mind	358
BEFORE WORLD	A Woman Young and Old II. Before the World was Made	531
BEGGAR CRIED	Beggar to Beggar Cried	299
BELOVED DEAD	He wishes his Beloved were Dead	175
BELOVED PEACE	He bids his Beloved be at Peace	154
BELOVED RHYMES	He gives his Beloved certain Rhymes	157
BEN BULBEN	Under Ben Bulben	636
BLACK CENTAUR	On a Picture of a Black Centaur by Edmund Dulac	442
BLACK PIG	The Valley of the Black Pig	161
BLACK TOWER	The Black Tower	635
BLESS PSALTER	The Players ask for a Blessing on the Psalteries and on Themselves	212
BLESSED	The Blessed	166
BLOOD AND MOON	Blood and the Moon	480
BLOOD BOND	The Blood Bond: from the play 'Grania' by George Moore and W. B. Yeats	769
BONE OF A HARE	The Collar-Bone of a Hare	330

BOOK STORIES	The Dedication to a Book of Stories selected from The Irish Novelists	129
BRAVEST ASK	'The bravest from the gods but ask:'	788
BREAK OF DAY	Towards Break of Day	398
BROKEN DREAMS	Broken Dreams	355
BRONZE HEAD	A Bronze Head	618
BROWN PENNY	Brown Penny	268
BYZANTIUM	Byzantium	497
CAP AND BELLS	The Cap and Bells	159
CARVED STONE	To be Carved on a Stone at Thoor Ballylee	406
CAT AND MOON	The Cat and the Moon	378
CATHLEEN PARA	The Countess Cathleen in Paradise	124
CHANGE BELOVED	He mourns for the Change that has come upon him and his Beloved, and longs for the End of the World	153
CHILD DANCING	I. To a Child Dancing in the Wind	312
CHOICE	The Choice	495
CHOSEN	A Woman Young and Old VI. Chosen	534
CHURCH STATE	Church and State	553
CIRCUS ANIMALS	The Circus Animals' Desertion	629
CLOAK BOAT	The Cloak, the Boat, and the Shoes	69
CLOTHS HEAVEN	He wishes for the Cloths of Heaven	176
COAT	A Coat	320
COLD HEAVEN	The Cold Heaven	316
COLONEL MARTIN	Colonel Martin	594
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S. M. PARRISH