

Reconciliation between Joyce and Yeats at the Noh Theatre

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Abstract

This paper aims to reconsider the relationship between James Joyce and W. B. Yeats from the perspective of a Japanese Noh play. It is widely known that Yeats was influenced by the traditional Japanese culture and literature, especially the Noh, which gave him an inspiration for *The Four Plays for Dancers*. He learned the Noh drama from Yone Noguchi, a Japanese poet who contributed to introduce “hokku” (“tanka”) explaining that “the very best poems are unwritten or sung in silence” (*The Spirit of Japanese Poetry*, 16), and his temporary secretary Ezra Pound who edited Ernest Fenollosa’s translations and notes.

James Joyce owned a copy of *‘Noh’ or Accomplishment: A Study of the Classical Stage of Japan*. The book was based on Fenollosa’s manuscripts and edited with notes by Pound to be published in 1916. It was inscribed to Joyce by John Quinn, 29 June 1917, when Joyce was still looking for a publisher for his play *Exiles*. Joyce did not show any particular interest in the Noh play at that time. However, the word “Noh” is used at least twice in *Finnegans Wake*, presumably because Joyce knew much more about “Noh” when he wrote it. The Japanese avatar of St. Patrick appears several times in the novel. In Book IV, the avatar appears again with the Chinese incarnation of the Archdruid Berkeley presumably at the Noh theatre performing “Yōrō” (*FW* 611-612).

It is noted that Yeats learned brevity from Japanese literature while Joyce enriched his text with complexity or lengthiness from Japanese language and history.

Key words

James Joyce, *Finnegans Wake*, W. B. Yeats, *At the Hawk’s Well*, Yōrō (Noh play)

Introduction

This study focuses on the relationship between James Joyce and W. B. Yeats from a Japanese perspective. They were great writers who lived in the same age of Irish Modernism. Irish Modernists liked to show the uniqueness of Ireland different from Great Britain while they intensified internationality in their literary works like other Modernist writers. As the

facts indicate, Yeats was influenced by the Noh play, especially its silent dance in the ending, which gave him an inspiration for *The Four Plays for Dancers* (1921). In the Preface, Yeats stressed that during the play of *At the Hawk’s Well*, which was the first and only one actually performed by that time, the audience would discover much more than other three plays as it is the only one fully illustrated with

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players' costumes and masks(v). He explained his new plays: "Instead of the players working themselves into a violence of passion indecorous in our sitting-room, the music, the beauty of form and voice all come to climax in pantomimic dance."¹⁾ On the other hand, it is little known that Joyce also borrowed some elements of the Noh play in *Finnegans Wake*. Eileen Kato has surveyed that in *Finnegans Wake* there are many allusions to *Kakitsubata*(「杜若」), one of the Noh plays translated by Ernest Fenollosa and Ezra Pound, which is included in '*Noh' or Accomplishment: A Study of the Classical Stage of Japan*.²⁾ I will explore how the Noh play, especially *Yōrō*(「養老」), affected the two Irish writers to reconsider their relationship.

I. Joyce and Yeats

It is noted that Joyce's fictionalized autobiography *A Portrait of the Artist as a Young Man* and Yeats's first autobiographical volume *Reveries over Childhood and Youth*(cf. *FW* 482.05-06) were published in the same year 1916. The prestigious biographer Richard Ellmann noted the connection between Joyce and Yeats(*JJ* 100). They were contrastive in backgrounds and ideas: Joyce was a lapsed Catholic who was born in a wealthy Catholic family who, however, faced financial difficulties a decade after his birth, and he refused to join the religious order at sixteen when the director of studies at Belvedere College invited him in a solemn interview(*JJ* 55). Yeats was a lapsed Protestant who was born as a son of the painter John Butler Yeats, and a grandson of William Butler Yeats(1806-1862) who was a rector of the Drumcliff Church, Sligo. Joyce liked to depict urban life, almost exclusively in Dublin, while Yeats idealized country life.

George Russell introduced Joyce to Yeats

in early October 1902 in Dublin(*JJ* 100-1). The most famous anecdote of their first meeting is probably the one that Joyce said to Yeats who was seventeen years older than Joyce, "I have met you too late. You are too old"(*JJ* 103). In spite of the brazen-faced attitude, Yeats spared no pains in supporting the young Joyce by encouraging him to write, introducing some leading literary figures including Lady Gregory and Ezra Pound, and even wrote a letter to Edmund Gosse, official of the Royal Literary Fund for Joyce who had no money and fame in Trieste shortly after the outbreak of World War I(*JJ* 390-91). Yeats wrote in a letter to Pound on 11 February 1917 that "I have almost finished "*A Portrait of the Artist*" I think it a very great book—I am absorbed in it"(*JJ* 401). He also read one or two episodes of *Ulysses* in the *Little Review*, and his first thought was, "A mad book!"(*JJ* 530). However, he soon admitted that he was wrong about it, saying, "It is a work perhaps of genius"(*JJ* 530). When Yeats and his wife, the Pounds and the Joyces met for dinner in Paris in late 1922, Yeats directly admired "Telemachus" before Joyce. Shortly after, Yeats began to praise *Ulysses* publicly but he never finished reading it through(*JJ* 531).

Yeats wrote to Joyce that Joyce's play *Exiles* was "sincere and interesting" but rejected Joyce's wish of it to be performed at the Abbey Theatre because he thought that "it is a type of work we have never played well. It is too far from the folk drama"(*JJ* 401). In the first edition of *A Vision* in 1926 he did a refined attack on *Ulysses* and T. S. Eliot's *The Waste Land* and others: "... *Ulysses*... the vulgarity of a single Day prolonged through 700 pages— and ... delirium, the Fisher King, *Ulysses*' wandering" (211-12). Presumably Joyce's arrogant behavior vexed Yeats who had encouraged and

supported him on occasions when he was just an obscure ambitious young Irish man.

On the other hand, Joyce often recited Yeats' poems from his memory and admired his imagination (JJ 661n). Joyce alluded to Yeats' works such as *A Vision* and *Countess Cathleen* and *Cathleen Ni Houlihan* in many parts of *A Portrait*, *Ulysses* and *Finnegans Wake*, which indicated that Joyce admitted Yeats, when all is said and done, as a great Irish writer. In 1932 when Yeats and G. B. Shaw proposed to set up an Academy of Irish Letters and Yeats invited Joyce to join, Joyce wrote a polite letter of refusal to him (JJ 660-61).³⁾ Yeats was one of the leaders of the Irish Literary Revival and exploring Irish mythology in his works while Joyce is known probably as the most famous Irish exile who, featured the Irish ballad "Finnegans Wake" and Fionn mac Cumhaill (Finn MacCool) in his final novel published under the present title on 4 May 1939, only three months after Yeats' death in Menton, France on 28 January 1939.

In September 1948, at his will, Yeats' dust was moved from France to be buried in Drumcliff, County Sligo, the place linked with his ancestry, where he spent in his childhood. Joyce died of a perforated ulcer at the Zürich University Hospital on 13 January 1941. Two days later, when his body was interred in a temporary grave of the Fluntern Cemetery, Zürich, his wife Nora refused a Catholic priest's offer of a religious service saying, "I couldn't do that to him" according to their son George Joyce (JJ 742). Later Nora asked Joyce's patron Harriet Shaw Weaver to petition the Irish government for the repatriation of Joyce's remains but it was declined because the hostility to Joyce among Catholic priests, scholars and politicians was so intense in Ireland

(Bowker 534). Now Joyce rests in peace in the same cemetery with Nora (d. 1951) and their son Giorgio (d. 1976).

II. Yeats and Noh

Noh is a classical Japanese musical drama form that has been performed since the fourteenth century. The script of the Noh play is not equivalent to that of the Western play because it is just a part of the symbolic stage art which also needs music and dance to be completed as a perfect play. As Ezra Pound explains in *The Classic Noh Theatre*, "It is a symbolic stage, a drama of masks—at least they have masks for spirits and gods and young women. It is a theatre of which both Mr. Yeats and Mr. Craig may approve" (4). The form was established by the actor Kan'ami (観阿弥, 1333-1384) and his son Zeami (世阿弥, c. 1363-c. 1443). Noh is based on old literature with a supernatural being (mostly a ghost) telling what he saw. So it can be regarded as a story-telling with some music and dance.

Nothing happens during the Noh play, unlike traditional Western plays. Paul Claude explained that in the Western drama something happens while in the Noh drama someone appears.⁴⁾ A primal actor called *shite* (シテ; 仕手) mainly tells the story. A *shite* has a capability as the stage director who plays a woman, God, demon, evil spirit and others wearing an appropriate mask suitable for the role. Another important category of actors is *waki* (ワキ; 脇) who performs the counterpart or foil of the *shite*. A *waki* actor always appears as a real man without any mask. In addition, four-part instrumentalists called *hayashi-kata* (囃子方) appear in the rear of the stage: *fue* (笛; transverse flute), *otsuzumi* (大鼓; hip drum), *kotsuzumi* (小鼓; shoulder drum) and *taiko* (太鼓;

stick-drum). Noh requires highly trained actors and musicians as well as masks, costumes and various props in a dance-based performance. Noh has been favored by Japanese people, especially *samurai* and aristocrats. The script is written in ancient Japanese and pronounced solemnly in traditional tones, so it is very difficult for ordinary Japanese audience to understand it. When a Japanese watches through a full Noh programme called “Ban-gumi” including five Noh plays and one comedic play called *Kyogen* (狂言) in between, s/he would frequently need to refer to the script for each play to catch up with what is going on the stage.⁵⁾ Their performance is not so active and their moves are very slow. One Noh program lasts for half-day at a traditional Noh theatre.

As Edward Marx argues, it was not Fenollosa nor Pound in 1913 but the Japanese poet Yone Noguchi (野口米次郎, 1875-1947) who met Yeats in 1903 for the first time and introduced the Noh drama to him in as early as 1907.⁶⁾ However, Yeats did not have much interest in it at that time. Noguchi explained in his article “With a Foreign Critic” that “The No [h] is the perfection of brevity and dramatic art; it might be compared with the Greek play or the modern Irish plays of Yeats and others” (6).

Noguchi also introduced a short Japanese poetic form *hokku* (発句; or *haiku*) to the West explaining in *The Spirit of Japanese Poetry* that “the very best poems are unwritten or sung in silence” (16). Noguchi’s explanation could be a hint for Yeats for the four plays of dancers.

It is widely known that Yeats certainly had an interest in Japan. Noguchi and other professors of Keio University tried to invite him to Japan at least twice, in 1919 with a two-year lecturer position with accommodation provided,

and in 1929 offering a one-year university post. However, he declined those offers due to his lecture schedule and his wife George’s possible opposition, respectively.⁷⁾ Joyce also showed his interest in Japan and its military power in some of his writings.⁸⁾

Later on 29 September 1913 Mary McNeil Fenollosa, widowed wife of Ernest Fenollosa, met Ezra Pound at a literary salon in London for the first time.⁹⁾ After meeting Pound at least three times (29 Sep/6&11 Oct 1913) and reading his poems, Mrs. Fenollosa decided to entrust him to edit and publish her late husband’s manuscripts of notes and translations of the Noh dramas and manuscripts on Chinese characters which was later published under the title of “The Chinese Written Characters as a Medium for Poetry.”¹⁰⁾ Pound worked as Yeats’s secretary then and showed the manuscripts to Yeats. Editing Fenollosa’s notes and translations to publish in book form, Pound learned some elements to launch a new literary movement called Imagism, and Yeats came into his head to create a new Irish drama form using less words and more dance performances.

Ernest Fenollosa (1853-1908) was invited to Japan in 1878 as a professor of philosophy and political economy at Tokyo Imperial University. He became interested in Japanese culture, especially traditional arts. He even converted to Buddhism to become a Buddhist monk Teishin (諦信) while he was also granted the secular name Kano Eitan Masanobu (狩野永探理信) by the Kano School that had served as Tokugawa *shogun*’s retained painter group. In 1890 he returned to Boston but revisited Japan in 1897 as a professor of English literature at the Tokyo Higher Normal School (東京師範学校; now 筑波大学). Lafcadio Hearn (1850-1904), a Greek-Irish writer, known as Yakumo Koizumi (小泉八雲)

among Japanese people, very frequently visited Fenollosa's home.¹¹⁾ In 1900 he sailed back to America to research and teach Asian arts and literature. In 1908 he suddenly died of a heart attack in London.

Ezra Pound published the joint essay with Fenollosa "The Chinese Written Character as a Medium for Poetry" in *The Little Review* in four installments from September to December 1919. *Ulysses* was also serialized in the same magazine between 1918 and 1920 before the obscenity trial starting in January 1920. Naturally Joyce must have read their article on the Chinese written character that probably helped him to insert some Chinese characters into *Finnegans Wake*.

The Easter Rising, also known as the Easter Rebellion, was launched by Irish republicans in order to declare independence from the British Empire during the Easter Week, April 1916 presumably when Yeats wrote an introduction of *Certain Noble Plays of Japan* by Fenollosa and Pound. Ezra Pound worked as a secretary of Yeats between 1913-1914 when he began to contact Joyce. In his letters to Joyce between 1914-1916, Pound often mentioned his joint work with Fenollosa to introduce the Noh play to the West, although Joyce did not seem to show particular interests in their work at that time.¹²⁾

Richard Taylor points out in his book *The Drama of W. B. Yeats: Irish Myth and the Japanese Nō* that Fenollosa's translations included the Noh text of *Yōrō* (『養老』; *The Sustenance of Age*) that Pound intentionally omitted from 'Noh' or *Accomplishment* because, as Taylor argues, "The god play has much less appeal for a conventional western audience than any other type of *Nō*" (120). "Yōrō" is the name of a real waterfall (32 m high, 4 m wide) in Gifu, Japan, which legend has that a filial son could

draw the miraculous water (alcohol) from the fall and gave it to his old ailing father who could get well and live long thanks to the miraculous water. The storyline can be contrastive with *At the Hawk's Well* so it is said that it influenced Yeats' play.¹³⁾



Yōrō Waterfall, County Yōrō [not Motosu], Gifu Prefecture (9 September 2015)

The original Noh play *Yōrō* was a two-scene play (c. 90 minutes) written by Zeami (世阿弥, 1363-1443). It was the time of the twenty-first Emperor Yuryaku (雄略天皇, 418-479; r. 456-479 [traditional]).

Scene 1: Emperor Yuryaku had been told a rumor of a miraculous waterfall in County Motosu, Mino Province (now Gifu Prefecture), and sent an investigator team (*waki* and *waki-tsura*) there in the spring. The investigator (*waki*) met an old woodcutter (1st *shite*) and his son (1st *shite tsura*) who had found the

waterfall. The son gave the water to his aged father, who soon regained his good health and physical strength. They named the fall “Yōrō-no-Taki” (養老の滝; literally, “the waterfall of rejuvenating the aged”). The old man told the legends of the fall basin related to longevity thanks to the medical benefits of the miraculous water (indicating beautiful and clear rice wine, *sake*).¹⁴⁾ When the investigator found that he will be able to make a good report to His Majesty, Heaven has sent them a happy augury of music and alighting flowers.

Scene 2: Later at the same place on the same day, when a villager told the story of the waterfall and danced, a mountain goddess, Willow Bodhisattiva (2nd *shite*), gallantly appeared and danced to celebrate peace in the land.

Following the Noh tradition, the investor team (*waki* and *waki-tsura*) never wear masks because *waki* and *waki-tsura* are considered part of the audience while *shite* is often an unrealistic or ghost-like character. In other words, the *shite* needs a mask to play an unrealistic character. So there are two *shite* characters in total who appear and wear each mask in each scene of this Noh play: the old woodcutter (小牛尉) and the mountain goddess [Willow Bodhisattiva] (三日月[快土系]).

Since Yeats had never seen a real Noh play before, he could never follow the Noh style faithfully, but his ignorance could help him to create a new Noh style. Still, Yeats could learn some important elements of the Noh play: the use of masks, supernatural motifs and the harmony of music, dance and play.

Yeats' *At the Hawk's Well* is played by three musicians (“their faces made up to resemble masks”), the Guardian of the Well

(“with face made up to resemble a mask”), an old man (wearing a mask) and a young man (wearing a mask) (3). The time is set in the Irish Heroic Age, also known as The Ulster Cycle traditionally set around the first century CE. The place is set by an empty well on a wasteful mountainside guarded by a solitary hawk-like girl. An old man had stayed there for fifty years wishing to drink a miraculous water from the well which rose up on rare occasions. A young man, Cuchulain (Cú Chulainn), an Irish mythological hero, appeared and told the old man that he heard a story of the fountain water bringing immortality. The old man told Cuchulain to leave the well, because he had waited for the water for lifetime in vain. He had seen the water three times so far, but he always ended up falling sleep under the charm of the hawk-like girl. After a long argument, the young man decided to stay to drink the water, persuading the old man that they shall share it even if there are only a few drops. However, the old man insisted that he will drink the first fearing that the greedy young man would drink it all. Then the girl began to dance, “moving like a hawk” (20). The First Musician told the audience that “I have heard water splash; it comes, it comes” (20) as the Hawk went out. Cuchulain dropped his spear as if in a dream and chased the Hawk girl, who fled from him and hid in the rocks (20). The old man told him that he missed the well water again. Cuchulain shouldered his spear to fight with the warrior women the Guardian of the Well called. The play ends with the Musicians' ironical song of “a bitter life” as the old man went out.

As we have seen, the plot of *Yōrō* is similar to that of *At the Hawk's Well*: the story of seeking for the miraculous water of longevity or immortality. Unlike the happy-ending story

of *Yōrō*, neither the Old Man or the Young Man can get the water in Yeats' play. The mountain god or supernatural figure of *Yōrō* is merciful while the Guardian of the Well never shows mercy for the two men. It seems that Yeats created an Irish absurd version of *Yōrō* with the framework of the traditional Noh play. The absurdity of *At the Hawk's Well* can be considered to have been a precursor of Samuel Beckett's *Waiting for Godot*.

Pound, who had never been to Japan and had never seen any of the real Noh plays, needed a reliable Japanese helper. He happened to find Michio Ito (伊藤道郎, 1893-1961), a Japanese dancer and choreographer, who was forced to take refuge in London due to the outbreak of World War I after studying at the Émile Jaques-Dalcroze Institute near Dresden for one year. Pound eagerly asked Ito to help him to make poetic translations of and to edit Fenollosa's manuscripts on Noh plays. Ito's answer was, "Noh is the damndest thing in this world," which ironically convinced Pound that Ito had to help him.¹⁵⁾ Ito had never trained as a Noh actor/dancer, but he was somewhat familiar with *Kabuki*, another classical and much more elaborate and entertaining Japanese dance-drama and played the role of the Guardian of the Well like a hybrid of the western dance and the *Kabuki* performance at the premiere of Yeats' symbolic masque *At the Hawk's Well* in April 1916. Helen Caldwell described it as a "modified Noh dance" "recalling Egyptian representations of the hawk with spread wings and giving a feeling of a great bird's gliding and wheeling" (Caldwell 45). The Guardian of the Well can be considered as *shite* (primary actor) and the Old Man and the Young Man (Cuchulain) can be regarded as *waki* (subordinate actors), although both of them wear a mask. Unlike the standard

Noh play, the dance of the Guardian of the Well dominates over the conflict between the Old Man and the Young Man. Normally the role of *waki* emphasizes the performance of *shite* in the Noh play. In addition, in the typical *Mugen Noh* (夢幻能) Pound and Yeats loved, *shite* tells a story and *waki* listen to it carefully, but in this play, the Guardian of the Well never utters a word and even does not listen to the argument between the Old Man and the Young Man. The audience cannot see the two characters' facial expressions because they each wear a mask like in the traditional Noh play.

As we've often discussed, Yeats' interpretations of the Noh are remarkably distorted, particularly the roles of *shite* and *waki* and the function of the ending dance, although it is understandable considering the lack of information on the Noh in Europe at that time. However, it helped him to create a new unique play different from both traditional Western dramas and Noh plays, just as the lack of information enriched the imagination of the French Impressionists from the Japanese *ukiyo-e* paintings.

In December 1939 Yeats' *At the Hawk's Well* was first performed in Japan by Michio Ito who returned home for the first time in twenty years. Ito acted as the old man. In 1949 *At the Hawk's Well* was adapted by Mario Yokomichi (横道万里雄, 1916-2012) as a new Noh drama (『鷹の泉』; *Hawk's Spring*) to be performed by Minoru Kita (喜多実, 1900-1986): the Old Man as *shite*, the Young Man as *waki* and the female Guardian of the Well as *tsure*. In 1967 *At the Hawk's Well* was adapted again as a new Noh drama (『鷹姫』; *Princess Hawk*) to be performed by Hisao Kanze (観世寿夫, 1925-1978), and it has been repeatedly performed as the most popular new Noh drama since then.

III. Joyce and Noh

As Richard Ellmann and Michael Patrick Gillespie noted, James Joyce owned a copy of *'Noh' or Accomplishment: A Study of the Classical Stage of Japan*.¹⁶⁾ The book was based on Fenollosa's manuscripts and edited with notes by Pound to be published in 1916. It was inscribed to Joyce by John Quinn, 29 June 1917, when Joyce was still looking for a publisher for his play *Exiles*. At that time, as mentioned above, Joyce did not show any particular interest in the Noh play.

So far no scholars can identify Joyce's references about Noh except the copy of the book he owned before writing Book IV of *Finnegans Wake* around 1938. The word "Noh" appeared several times in *Finnegans Wake* (such as *FW* 244.26 and *FW* 611.11) because Joyce must have known much more about Noh by that time. There must have been at least a few more unknown books or information sources about the Noh play Joyce referred to, although progress in the research regarding this question is expected in the future. In addition, another Japanese passage (*FW* 233.16-234.05) includes "Nao," "Naohao" and "Naohaohao" (*FW* 232.22-26) which might imply the word "Noh" or some elements of Noh/*Kabuki* play.

Generally speaking, the narrative strategy of the Noh play is somewhat similar to that of *Finnegans Wake*. To understand the scheme is not so important in the Noh play as performative oral literature in which nothing happens during the play. It is more meaningful for Noh performers to represent only one concept or one sentiment like such as the conflict or the compassion between father and son. *Yōrō* and *At the Hawk's Well* are similar in that both deal with the miraculous water of longevity or immortality, the relationship

between the young(son) and the old(father). However, in *Yōrō* the son's compassion for his father is featured while in *At the Hawk's Well* the Old Man cannot trust the Young Man's offer of sharing the water with him because he is jealous of the Young Man. Both can be categorized as the *Kami Noh* (神能; cf. *FW* 234.01: "kamicha").

No direct reference to *At the Hawk's Well* can be found in Joyce's works, although Cuchulainn (Cú Chulainn) is mentioned several times: *U* 12.176 & 15.1265; *FW* 35.32 ("Cuhounin's call") & 547.21 ("Cowhowling"). Also, the image of hawk and "a hawk-like man" is often mentioned in Joyce's works. He liked to associate the hawk image with the Greek mythology. Particularly, Stephen Dedalus alludes to the Greek mythological craftsman Daedalus who created the Labyrinth on Crete in which the Minotaur was enclosed, and fabricated wings for himself and his son Icarus to fly away from the tower they were kept to keep the secret of the Labyrinth:

Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawk-like man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (*P* 173; cf. *P* 229)

In *Ulysses*, Stephen monologues envisaging the same image of the flying artist: "Fabulous artificer. The hawklike man. You flew. Whereto?" (*U* 9.952). However, in *Finnegans Wake*, the hawklike man is mocked: "those super-ciliouslooking crisscrossed Greek ees awkwardlike perched there and here out of date like sick owls hawked back to Athens" (*FW* 120.18-20): "Fly as the hawk, cry as the corncrake" (*FW* 493.31-32). Unlike Joyce's hawk

image, the hawk-like woman at Yeats' play cannot fly: she just cries, dances and moves like a hawk as the Guardian of the Well.

The Noh theatre setting is quietly ready in *Finnegans Wake*. From *FW* 244.13 to 245.03, as Louis Armand notes, there is a possible reference to the Noh adaptation of Noah's Ark in the pantomime or in the Noh theatre: "O! Amune! Ark!?! Noh?!!" (*FW* 244.26).¹⁷⁾ In this section, Joyce seemed to connect Noh and Noah to make puns. The Japanese Buddhist monk "Patriki San Saki" (Shem) first appears at *FW* 317.2. The *Mugen Noh* (夢幻能; dream/illusion Noh plays) Yeats and Pound loved is made up of a dream/illusion seen by the *waki*. The typical pattern begins with a travelling Buddhist monk (*waki*) who encounters a ghost or other unrealistic existence (*shite*) telling his past.

Book IV begins with the Sanskrit word "Sandhyas! Sandhyas! Sandhyas!" meaning "the twilight of dawn," as Joyce told Jacques Mercanton who recorded his words in "The Hours of James Joyce" (221). He was asked by Joyce, "Isn't it contradictory to make two men speak Chinese and Japanese in a pub in Phoenix Park, Dublin? Nevertheless, that is a logical and objective method of expressing a deep conflict, an irreducible antagonism" (213). It is obvious that Joyce featured the rising sun to conclude the night book: naturally he inserted some Eastern elements from India to China and Japan in Book IV. In *FW* 611-612, the Japanese man wearing a mask of the young St. Patrick (Shem/young Joyce) encounters the Chinese man (Shaun/old Yeats) wearing a mask of the old Archdruid Berkeley who tells his theory of color. Joyce rewrote the original version (1923) of the dialogue between St. Patrick and the Archdruid Berkeley reflecting the uprising tension between Japan and China around

1938.¹⁸⁾ Like Yeats's Noh play (*FW* 611.11 "yeh not") or *At the Hawk's Well*, the young Japanese bonze "Same Patholic" (*FW* 611.10) has dominated the old Chinese "pidgin fella Balkelly, archdruid of islish chinchinjoss" (*FW* 611.05) using two Japanese words on colors, "shiroskuro" [white and black (*FW* 612.18)] and "Iro" [color (*FW* 612.20)] since Yeats' Noh-like play actor's speech on liberty: "quoniam, speeching, yeh not speeching noh man liberty is" (*FW* 611.10-11). "Iro" also seems to indicate Michio Ito who performed the Guardian of the Well and screw dance ["kirikirikiring" (*FW* 612.11); きりきり舞い] at the premier. The Chinese Archdruid states the importance of "tauttung" (*FW* 612.08) [tao-tung; 道德 or Tao Te Ching; 道德經 written by Laozi; 老子] but the Japanese St. Patrick cannot understand his words. Arriving in Ireland in A.D. 432, St. Patrick, kneeled down to pick a shamrock to explain the concept of the Trinity to a number of Irish chieftains, and finally inundated [propagandized] the whole Ireland with water [Christianity] (*FW* 612.25-30). "Onmen" echoes "Amen" and the Japanese word "on-nen" (怨念; grudge) reflecting the Chinese Archdruid's spite against the Japanese St. Patrick. It seems that the Chinese Archdruid also acts as Noah in the Noh play of *Yōrō* or the Noah's Ark.¹⁹⁾ There are some words suggesting the rainbow, a covenant between God and Noah (Genesis 9:13-17); cf. *FW* 590.7-10; "Iro's Irismans ruinboon" (*FW* 612.20); "Balenoarch" (*FW* 612.27; bale; evil + *It.* arcobaleno; rainbow + Noah). It was a very big thing even to "uptoputty Bilkilly-Belkelly- Balkally" (*FW* 612.31-32).

Just like the Young Man and the Old Man of *At Hawk's Well*, the young Japanese St. Patrick never seems to reconcile with the old Chinese Archdruid Berkeley. This relationship can be

compared with that between Joyce and Yeats.

Conclusion: Reconciliation

As we have seen, Yeats and Joyce did not reestablish a close relationship after Joyce gained literary fame for *Ulysses*, as Yeats criticized, “the vulgarity of a single Day prolonged through 700 pages” (*Vision* 211-12). Yeats admitted its significance in the twentieth century literature and Modernism but he did not like Joyce’s taste of obscenity and literary methods very much. They did not seem to reconcile with each other in their lives.

However, as Joyce’s allusions to the Noh play or Yeats’ Noh-like play *At the Hawk’s Well* in the final chapter of *Finnegans Wake* suggests, they seem to have headed for the same goal, describing the Irish myths setting in the modern world. The key common concept between Joyce and Yeats is the water of eternity: the *ricorso* (recirculation) of River Liffey and the miraculous water of longevity/immortality.

As Carol Giedion-Welcker noted in “Meetings with Joyce,” Joyce believed that, “because the Japanese mentality was used to an indirect and fragmentary symbol language and also because their form of poetic expression was close to his, they were well prepared for his way of thinking and writing” (266). Joyce seems to have loved the Japanese complexity in narrative techniques as he even inserted the list of the Japanese first-person pronouns in *Finnegans Wake* (FW 484.26-27) while Yeats, at least in the four plays influenced by the Noh plays, preferred the Japanese brevity. It is noted that both writers used what they learned from the Noh: brevity, pantomime and dance to emphasize Irishness in their works.

Notes

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- 1) W. B. Yeats, *Essays and Introductions*, p. 221.
- 2) Eileen Kato, “Load Allmarshy! Yes we have nō transformations! So lend your earwicker to zing-zang meanderthalltale!” pp. 1-15.
- 3) Cf. Andrew Gibson, *James Joyce*, p. 144. Ten years earlier, Joyce had asked Lady Gregory to omit “all mention” of himself from her history of the Irish literary movement (Gibson 144). See his letter to her dated 8 August 1922 (*Selected Letters* 290).
- 4) Paul Claude, ‘No,’ *Oeuvres en Prose*, p. 1167.
- 5) Generally speaking, the *Kyogen* play is much easier to appreciate than the Noh play.
- 6) Edward Marx, “Yone Noguchi in W. B. Yeats’s Japan (1) –The Nō,” p. 109.
- 7) Cf. R. F. Foster, *W. B. Yeats: A Life*, II, pp. 145-6 and 393.
- 8) See Eishiro Ito, “‘United States of Asia,’ pp. 193-206.
- 9) Cf. Omar Pound and A. Walton Litz, ed., *Ezra Pound and Dorothy Shakespear: Their Letters 1909-1914*, p. 264: From Pound to Shakespear dated Thursday, 2 October 1913.
- 10) Cf. *The Ezra Pound Encyclopedia*, “Cathay,” p. 53. Thanks to Fenollosa’s manuscripts, Pound published *Cathay* (1915), *Certain Noble Plays of Japan* (1916), “Noh,” or *Accomplishment* (1917), and *The Chinese Written Character as a Medium for Poetry* (1920).
- 11) See Elizabeth Bisland, *The Life and Letters of Lafcadio Hearn*, pp. 412-14.
- 12) See *Pound/Joyce*, pp. 17, 33, 53, 56, 73, 83 and 85: “MacMillan are doing a Japanese play book, a good deal bigger than the small one at Cuala” (p. 83: Pound’s letter to Joyce dated 1 and 2 September 1916 from 5, Holland Place Chambers, Kensington, W.).
- 13) Cf. Foster, II, p. 36.
- 14) In the time of Zeami, common people mostly drank unrefined cloudy *sake*.
- 15) Cf. Helen Caldwell, *Michio Ito: The Dancer and His Dances*, pp. 42-44. It happened that two of Ito’s Japanese friends, Tami Kume (久米民十郎, 1893-

1923) and Nijuichi Kayano(萱野二十一; pen name of Torahiko Kori[郡虎彦], 1890-1924), stayed in London at that time. They were versed in *utai*(謡), the singing part of the Noh play. In June 1915 Ito took them to Pound's flat to perform it before Pound and Yeats.

- 16) See Gillespie, pp. 95-96 and Ellmann, p. 124.
 17) Louis Armand, "The Art of the War: Declaration of the Other." *Louis Armand*. 2001. Web. 30 September 2016.
 18) Cf. Eishiro Ito, "Asia was, Laozi is, Plurabelle to be: China and Japan through Joyce's 'Cracked Lookingglass,'" pp. 30-31.
 19) It seems to suggest the 1938 Yellow River flood(黄河决壊事件). The Chinese Archdruid overlaps Chiang Kai-shek(蒋介石, 1887-1975) here. Cf. Eishiro Ito, "Asia was, Laozi is, Plurabelle to be," p. 31n.

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能舞台でのジョイスとイエイツの和解

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要 旨 本稿はジェイムズ・ジョイスと W. B. イエイツの関係を日本的視点から再考したものである。イエイツが日本の伝統文化・文学から影響を受けたことは周知のとおりだが、殊に能は『4つの舞踏家のための戯曲』創作の靈感を与えた。「此上無い詩とは書かれていないもの、もしくは無言で謡われたもの」と説明して発句(短歌)を紹介した野口米次郎とアーネスト・フェノロサの翻訳と研究ノートを編集した秘書エズラ・パウンドから能を学んだ。

ジェイムズ・ジョイスは『能 日本古典演劇の研究』を所有していた。この1916年出版の本はフェノロサ手稿とパウンド編注に基づく。ジョイスが自作劇『追放人』の出版社を探していた頃である。当時ジョイスは能に興味がなかった。『フィネガンズ・ウェイク』には能という言葉が数回登場するが、その頃までに彼には能に関する知識がもっとあった。聖パトリックの日本人化身が数回小説内に登場する。第4巻でその化身が中国人化した大ドルイド僧パークリーと共におそらく能舞台「養老」に登場する。

イエイツは日本文学から簡潔さを学んだが、ジョイスが作品を日本語と日本史の複雑さと冗長さで豊かにしたことは記すべきである。

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