



Fairy and Folk Tales of the Irish Peasantry

By W. B. (William Butler) Yeats

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This is a wonderful, heady collection of Irish Fairy and Folk tales interspersed with poetry, some by Yeats himself. In his own words, Yeats stated: These folk-tales are full of simplicity and musical occurrences, for they are the literature of a class for whom every incident in the old rut of birth, love, pain, and death has cropped up unchanged for centuries: who have steeped everything in the heart: to whom everything is a symbol. They have the spade over which man has leant from the beginning. The people of the cities have the machine, which is prose and a parvenu. They have few events. They can turn over the incidents of a long life as they sit by the fire. With us nothing has time to gather meaning, and too many things are occurring for even a big heart to hold. It is said the most eloquent people in the world are the Arabs, who have only the bare earth of the desert and a sky swept bare by the sun. "Wisdom has alighted upon three things," goes their proverb; "the hand of the Chinese, the brain of the Frank, and the tongue of the Arab." This, I take it, is the meaning of that simplicity sought for so much in these days by all the poets, and not to be had at any price. Several specimens of our fairy poetry are given. It is more like the fairy poetry of Scotland than of England. The personages of English fairy literature are merely, in most cases, mortals beautifully masquerading. Nobody ever believed in such fairies. They are romantic bubbles from Provence. Nobody ever laid new milk on their doorstep for them. Yet, be it noticed, if you are a stranger, you will not readily get ghost and fairy legends, even in a western village. You must go adroitly to work, and make friends with the children, and the old men, with those who have not felt the pressure of mere daylight existence, and those with whom it is growing less, and will have altogether taken itself off one of these days. The old women are most learned, but will not so readily be got to talk, for the fairies are very secretive, and much resent being talked of; and are there not many stories of old women who were nearly pinched into their graves or numbed with fairy blasts? At sea, when the nets are out and the pipes are lit, then will some ancient hoarder of tales become loquacious, telling his histories to the tune of the creaking of the boats. Holy-eve night, too, is a great time, and in old days many tales were to be heard at wakes. But the priests have set faces against wakes. As to my own part in this book, I have tried to make it representative, as far as so few pages would allow, of every kind of Irish folk-faith. The reader will perhaps wonder that in all my notes I have not rationalised a single hobgoblin. I seek for shelter to the words of Socrates. Excerpted from the Introduction to Fairy and Folk Tales of the Irish Peasantry by W B Yeats

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Editorial Review

About the Author

William Butler Yeats (13 June 1865 – 28 January 1939) was an Irish poet and one of the foremost figures of 20th-century literature. A pillar of both the Irish and British literary establishments, in his later years he served as an Irish Senator for two terms. Yeats was a driving force behind the Irish Literary Revival and, along with Lady Gregory, Edward Martyn, and others, founded the Abbey Theatre, where he served as its chief during its early years. In 1923, he was awarded the Nobel Prize in Literature as the first Irishman so honoured for what the Nobel Committee described as "inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation". Yeats is considered to be one of the few writers who completed their greatest works after being awarded the Nobel Prize; such works include *The Tower* (1928) and *The Winding Stair and Other Poems* (1933). William Butler Yeats was born in Sandymount, Ireland and educated there and in London; he spent his childhood holidays in County Sligo. He studied poetry in his youth and from an early age was fascinated by both Irish legends and the occult. Those topics feature in the first phase of his work, which lasted roughly until the turn of the 20th century. His earliest volume of verse was published in 1889, and its slow-paced and lyrical poems display Yeats's debts to Edmund Spenser, Percy Bysshe Shelley, and the poets of the Pre-Raphaelite Brotherhood. From 1900, Yeats's poetry grew more physical and realistic. He largely renounced the transcendental beliefs of his youth, though he remained preoccupied with physical and spiritual masks, as well as with cyclical theories of life. Yeats is generally considered one of the twentieth century's key English language poets. He was a Symbolist poet, in that he used allusive imagery and symbolic structures throughout his career. Yeats chose words and assembled them so that, in addition to a particular meaning, they suggest other abstract thoughts that may seem more significant and resonant. His use of symbols is usually something physical that is both itself and a suggestion of other, perhaps immaterial, timeless qualities. from wikipedia

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