

**Chapter 1 : SWIPE NEPAL: Summary of PURGATORY : William Butler Yeats**

*Purgatory is a drama by the Irish writer William Butler Yeats. It was first presented in at the Abbey Theatre, Dublin, on 19 August, a few months before Yeats' death.*

Yeats remained involved with the Abbey until his death, both as a member of the board and a prolific playwright. In 1891, he helped set up the Dun Emer Press to publish work by writers associated with the Revival. This became the Cuala Press in 1894, and inspired by the Arts and Crafts Movement, sought to "find work for Irish hands in the making of beautiful things. Yeats met the American poet Ezra Pound in 1902. Pound had travelled to London at least partly to meet the older man, whom he considered "the only poet worthy of serious study. He would often visit and stay there as it was a central meeting place for people who supported the resurgence of Irish literature and cultural traditions. His poem, "The Wild Swans at Coole" was written there, between 1900 and 1901. He wrote prefaces for two books of Irish mythological tales, compiled by Augusta, Lady Gregory: *Cuchulain of Muirthemne*, and *Gods and Fighting Men*. In the preface of the later he wrote: However, as his life progressed, he sheltered much of his revolutionary spirit and distanced himself from the intense political landscape until 1922, when he was appointed Senator for the Irish Free State. In the 1920s Yeats was fascinated with the authoritarian, anti-democratic, nationalist movements of Europe, and he composed several marching songs for the far right Blueshirts, although they were never used. He was a fierce opponent of individualism and political liberalism, and saw the fascist movements as a triumph of public order and the needs of the national collective over petty individualism. On the other hand, he was also an elitist who abhorred the idea of mob-rule, and saw democracy as a threat to good governance and public order. His rival John MacBride had been executed for his role in the Easter Rising, so Yeats hoped that his widow might remarry. Yeats proposed in an indifferent manner, with conditions attached, and he both expected and hoped she would turn him down. According to Foster "when he duly asked Maud to marry him, and was duly refused, his thoughts shifted with surprising speed to her daughter. When Maud told her that she was going to marry, Iseult cried and told her mother that she hated MacBride. At fifteen, she proposed to Yeats. In 1901, he proposed to Iseult, but was rejected. Despite warnings from her friends "George He must be dead" Hyde-Lees accepted, and the two were married on 20 October. The couple went on to have two children, Anne and Michael. Although in later years he had romantic relationships with other women, Georgie herself wrote to her husband "When you are dead, people will talk about your love affairs, but I shall say nothing, for I will remember how proud you were. The spirits communicated a complex and esoteric system of philosophy and history, which the couple developed into an exposition using geometrical shapes: In 1902, he wrote to his publisher T. His reply to many of the letters of congratulations sent to him contained the words: As he remarked, "The theatres of Dublin were empty buildings hired by the English traveling companies, and we wanted Irish plays and Irish players. When we thought of these plays we thought of everything that was romantic and poetical, because the nationalism we had called up "the nationalism every generation had called up in moments of discouragement" was romantic and poetical. For the first time he had money, and he was able to repay not only his own debts, but those of his father. He had been appointed to the first Irish Senate in 1922, and was re-appointed for a second term in 1924. In response, Yeats delivered a series of speeches that attacked the "quixotically impressive" ambitions of the government and clergy, likening their campaign tactics to those of "medieval Spain. This conviction has come to us through ancient philosophy and modern literature, and it seems to us a most sacrilegious thing to persuade two people who hate each other You will put a wedge in the midst of this nation". In 1926, he chaired a coinage committee charged with selecting a set of designs for the first currency of the Irish Free State. Towards the end of his life "and especially after the Wall Street Crash of 1929 and Great Depression, which led some to question whether democracy could cope with deep economic difficulty" Yeats seems to have returned to his aristocratic sympathies. During the aftermath of the First World War, he became sceptical about the efficacy of democratic government, and anticipated political reconstruction in Europe through totalitarian rule. Chantry House, Steyning. A plaque on the wall reads "William Butler Yeats " wrote many of his later poems in this house". In a letter of 1928, Yeats noted: If I write poetry it will be unlike anything I have

done". Attempts had been made at Roquebrune to dissuade the family from proceeding with the removal of the remains to Ireland due to the uncertainty of their identity. His body had earlier been exhumed and transferred to the ossuary. Cast a cold Eye On Life, on Death. Neither Michael Yeats nor Sean MacBride, the Irish foreign minister who organised the ceremony, wanted to know the details of how the remains were collected, Ostrorog notes. He repeatedly urges caution and discretion and says the Irish ambassador in Paris should not be informed. The French Foreign Ministry authorized Ostrorog to secretly cover the cost of repatriation from his slush fund. Yeats bibliography and Category: Yeats Yeats is generally considered one of the twentieth century key English language poets. He was a Symbolist poet, using allusive imagery and symbolic structures throughout his career. He chose words and assembled them so that, in addition to a particular meaning, they suggest abstract thoughts that may seem more significant and resonant. His use of symbols [87] is usually something physical that is both itself and a suggestion of other, perhaps immaterial, timeless qualities. Much of the remainder of his life was lived outside Ireland, although he did lease Riversdale house in the Dublin suburb of Rathfarnham in He wrote prolifically through his final years, and published poetry, plays, and prose. In , he attended the Abbey for the final time to see the premiere of his play Purgatory. His Autobiographies of William Butler Yeats was published that same year. His work can be divided into three general periods. The early poems are lushly pre-Raphaelite in tone, self-consciously ornate, and, at times, according to unsympathetic critics, stilted. In many ways, this poetry is a return to the vision of his earlier work. The opposition between the worldly minded man of the sword and the spiritually minded man of God, the theme of The Wanderings of Oisín, is reproduced in A Dialogue Between Self and Soul. His most important collections of poetry started with The Green Helmet and Responsibilities The Tower , The Winding Stair , and New Poems contained some of the most potent images in twentieth-century poetry. Foster notes how Gonne was "notoriously unreliable on dates and places , p. The New York Times, 30 January Retrieved on 21 May Yeats, Man and Poet. Retrieved 2 May 2013" via Google Books.

Chapter 2 : Purgatory Summary - [www.nxgvision.com](http://www.nxgvision.com)

*W.B. Yeats uses an earthly setting with realistic and universal characters to fully formulate the symbolic significance of the fictional world of purgatory. The setting is the first instance where Yeats begins to examine and explain an earthly form of purgatory.*

It can also be regarded as a symbolic play written by Anglo-Irish poet and playwright W. It deals with the destruction of an honored house. Then alone can they be freed from their taint. If they fail to understand their actions, they will be condemned to other unhappy lives. In the given play a spirit suffers because of its share, when alive, in the destruction of an honored house, which may be interpreted as the symbol of Ireland. According to the play, the daughter of an aristocratic family married her groom, a drunkard who simply wanted her money to spend lavishly. This caused separation between her and her cultured mother. Later she gave birth to a son known as the Old Man in the play and breathed her last. In course of time when he was about sixteen years old, his father being drunk burned down the house and he stabbed his father dead with a knife. Then due to fear of being caught, he became a wanderer and went about as a peddler and adventurer. After a time he returned to the scene of his crime, the ruined house where his parents used to live. There has been a great change in his appearance. The knife with which he had slain his father is still with him. He does it because he feels that his sixteen-year old son is the consequence of her deed. But the tragedy consists in his realization that neither this murder nor anything can save her from the taint. Therein the patient must minister to herself. In other words, if the consequence of the transgression is more upon the self than upon others, there can be no help except in the self and in the mercy of God. Hence, it is essential for the spirit to repent for her transgression in order to have salvation. In order to remorse, she has to relive the transgression in exact detail which involves renewing the sexual act. The sexual out is attached with pleasure. The cultured woman who married her drunkard groom can be interpreted as the symbol of Ireland. The woman prior to marriage stands for old and prosperous Ireland that was led by cultured people and the woman after the marriage symbolize the New Ireland governed by parvenus who have neither old culture nor wisdom. That destruction is taking place all over Ireland today.

Chapter 3 : W.B. Yeats () | Classic Irish Plays

*Bradley, Anthony. William Butler www.nxgvision.com York: Frederick Ungar, A clearly written overview of Yeats's life, with a discussion of his accomplishments as dramatist in the Irish context.*

Finola studies stained glass windows and their artists, and she knew that some particularly impressive Harry Clarke windows can be seen in the Basilica on Station Island, Lough Derg, in County Donegal. The roof of the Basilica, completed in 1887, towers over the island in the picture above, taken from the quay at Ballymacavany. Finola obtained special permission for us to visit the island to view and photograph the windows, after the main pilgrimage season was over: One of these historic boats is kept on display at Ballymacavany below. Nowadays the journey is made in a modern covered launch, as seen in the header photo. Records of the number of pilgrims who travelled to Station Island have only existed in comparatively recent times. The peak seems to have been just prior to the famine around 1845, when over 30,000 went there in one season. The drawing above is by William Frederick Wakeman, who was a draughtsman with the Ordnance Survey of Ireland, and was probably made at that time. Through the twentieth century numbers seldom fell below 10, pilgrims each season, but in many years was considerably more. This news item from the RTE Archives demonstrates the strength of the pilgrimage in the year 1950. Despairing at the arduousness of persuading the Irish people to accept his Christian teachings he appealed to God to help. To assist Patrick in his mission "Christ showed Patrick a dark pit in a deserted place and told him that whoever would enter the pit for a day and a night would be purged of his sins for the rest of his life. In the course of those twenty four hours, he would experience both the torments of the wicked and the delights of the blessed. St Patrick immediately had a church built, which he handed over to the Augustinian canons who did not come to Ireland until the 12th century, locked the entrance to the pit and entrusted the key to the canons, so that no one would enter rashly without permission. Already during the lifetime of St Patrick a number of Irish entered the pit and were converted as a result of what they had seen. In the medieval illustrations above, the gateway into Purgatory can be seen on the right, while on the left is a knight "Owein" whose terrifying adventures in the cave in medieval times have been written about in many languages: Later, in 1327, an Act of Parliament imposed a fine of 10 shillings or a public whipping "as a penalty for going to such places of pilgrimage" The site of the cave entrance lies under the bell tower, seen above. In front are the penitential beds where pilgrims perform rounds to this day. On the left is a map of Station Island by Thomas Carve, dated 1845. In spite of the efforts of the Penal Laws to suppress the observances, pilgrimages have continued unabated. Above right is a photograph from the Lawrence Collection, dated 1887, showing pilgrims about to embark for the island. A young St Patrick portrayed as a pilgrim stands in front of the island: The Basilica is the focus of the pilgrimages today: The entrance door is a modern interpretation of Romanesque architecture, while the tabernacle is an impressive example of fine bronze work. Sad is my pilgrimage to Lough Derg, O King of the cells and bells; I came to mourn your sufferings and wounds, but no tear will cross my eye Patrick Kavanagh: Heretical Around the edges: The twentieth century blows across it now But deeply it has kept an ancient vow. Most impressive of all, perhaps, is Seamus Heaney whose moving contemplations took him back through his life experiences and produced twelve memorable poems in a volume entitled Station Island: How well I know that fountain, filling, running, although it is the night. That eternal fountain, hidden away, I know its haven and its secrecy although it is the night. I know no sounding-line can find its bottom, nobody ford or plumb its deepest fathom although it is the night. And its current so in flood it overspills to water hell and heaven all peoples although it is the night. And the current that is generated there, as far as it wills to, it can flow that far although it is the night.

**Chapter 4 : Purgatory | Yeats Reborn**

*Purgatory A ruined house and a bare tree in the background. BOY: Half door, hall door. Hither and thither day and night. Hill or hollow, shouldering this pack.*

La nostalgia e il ricordo nella Divina Commedia Riassunto: Riflessioni sul motivo del sogno nella Divina Commedia Riassunto: And did he find himself, Or was the hunger that had made it hollow A hunger for the apple on the bough Most out of reach? Yeats, Ego Dominus Tuus In theory, there are few things which might be held in common between two poets whose poetry could not be more dissimilar in terms of time, topics, sources and purposes. However, I intend to focus on two poets of this kind: Yeats had recourse to Dante and his afterlife in this way, for he absorbed his influence but, at the same time, reworked it in his own way, turning to Dante as to an image of his own creation. Thus, their apparent irreconcilability is only the mere surface of their oeuvres, since Dante did have a significant influence on Yeats, whose poetry had two main Dantean decades. The first was characterized by the influence of the Romantics and also by the impact of Ezra Pound and T. Eliot, while in the second Yeats managed to create his own interpretation of Dante. Yet George Bornstein argues that both Yeats and Dante shared devotion to an unattainable woman Maud Gonnet for Yeats, Beatrice Portinari for Dante ; furthermore they each performed an important political role Yeats senator for six years, while Dante prior of Florence and both were characterized by an abstruse system of belief and philosophy and by a profound interest in cosmological-astrological areas Bornstein: Also unmistakable is the influence of the Japanese Noh- plays on Yeats due to their typical scenery and plot. Hence to enlighten the resemblances and the discrepancies which exist between the above mentioned works of the Italian and the Irish poets, I aim to provide a brief introduction to the plot of the play first, and then describe the moral system of the two Dantean canticles in what follows. Some years later their son, the Old Man of the play, stabbed his father with a knife in the burning house set ablaze by the father , leaving him in the fire. From that moment on he took to the roads and became a pedlar. Subsequently, the living can assist how the dead relive their past. The ghosts are seen as participants in a vision. In a similar way, Dante-the-traveller in his supernatural voyage is a human being who can escape from his dream vision once he reaches the purpose of his journey. The fact that Dante is a human being among the myriad of souls is declared also by Virgil in canto III of the Purgatorio. He says to the souls who are coming towards them: He seems to be the eyewitness to this vision, but in fact, he proves to be much more than a witness: And thus, he is directly involved in the dreaming, for it is the moment of his own conception – a moment to which he wants to put an end. Both Dante and the Old Man are regarded as human beings in their own visions, both of them are in the process of dreaming, and what is more, both have the same purpose, that is, to achieve purification: As for the means of achieving purification, however, there is a significant difference: In Purgatorio, purification is a long process, since the souls have to pass through all the seven ledges of the Holy Mount until they can finally reach the Earthly Paradise, and the length of their sufferings can be shortened and alleviated by the living if they pray for the souls of the dead. This distinction between the two works is highly important, since it indicates how Dante belonged to the Middle Ages – a time when Christian morality was more influential in society. In Purgatory, the Old Man in his endeavour to liberate his mother from purgatorial torment, commits a more grievous sin, by murdering his drunken father first and eventually, in his final despair, stabbing his own son with the same knife used to murder his father. First, I would classify the drunken father who is a ghost in the play, like the mother to two circles: The reason for my classification is that the father set their house on fire and ruined it entirely. Consequently, there is an outstanding discrepancy between the gravity of sins committed by living and dead characters insofar as Dante-the-traveller in his Inferno and Purgatorio does not commit a sin; he only contemplates and forms an opinion on the various deeds of the souls, while in Purgatory, the living transgress a graver deed in order to influence the destiny of the souls. As Erich Auerbach explains, Purgatorio is an enormous Holy Mount which emerges from an island inhabited by spirits who gained salvation, but who need to purify themselves before entering the Earthly Paradise Moreover, the souls are waiting joyfully for the imminent beatitude and blessedness. It is a process and not a place which is described in the Second Kingdom.



This is, however, not the case in *Purgatory*. This concept might have had an influence on how the play presents the souls even though Yeats did not mention Purgatory. More significantly, *Purgatory* depicts a place, rather than a process; the souls do not seem to show any sign of regret and therefore they do not gain salvation. And as a consequence, the process of purification could not come into being. Instead, they live through their deed again and again as a sort of punishment and they are incapable of liberating themselves from this vicious circle—they are stuck in a state and in a dream. In *Purgatorio*, however, the souls must pass through all the seven deadly sins represented by the seven terraces of the purgatorial mount and as an end result they gain liberation from their sins and entry to Paradise. In contrast, in this play the souls are not able to escape and therefore they resemble the infernal spirits rather than those of *Purgatorio*. The underlying theory of the above mentioned phrase is explained by Yeats in *A Vision* where he divides the period between death and birth into two phases and six states. These two phases are the expiatory and the purified ones. Those who belong to this phase are considered dead. The latter phase consists of the states of Beatitude, Marriage, Purification and Foreknowledge. Those who appertain to this phase are regarded as spirits. Consequently, the ghosts in *Purgatory* are correctly referred to as dead due to the fact that they got stuck in the first phase and are unable to approximate the purification. Yeats himself declares that [i]n the Dreaming Back, the Spirit is compelled to live over and over again the events that had most moved it; there can be nothing new, -but the old events stand forth in a light which is dim or bright according to the intensity of the passion that accompanied them *A Vision*, This is the phenomenon which takes place in *Purgatory* with the mother and her drunken groom. After Shiftings the next state, Marriage or Beatitude, refers to a union with God which is supposed to result in reincarnation into the world. However, some souls are not capable of this Marriage, such as the mother in *Purgatory* who has started the first phase but the purification is not available for her. In order to reach it, she would need the mercy of God or at least her own will to escape from her entrapped state. That is why her son, the Old Man, is unable to release his mother. After murdering his son, however, nothing changes: This kind of dimness amid almost total darkness, more precisely permanent darkness is not typical of *Purgatorio*, except the overnight period when it is prohibited to go up to the Mount, when all souls must halt and find a place where they can spend the night. The scenery of the play consists merely of a ruined house and a bare tree both of which were prosperous in the past. The dry tree occupies a symbolic role in the play in many crucial ways mainly in connection with the purification. But it is only an illusion since his mother is not in the light; she starts to live over the past deed again. In my view, the tree symbolizes the purification of the mother which, however, remained unfinished. Due to the fact that it is only an illusion and the symbol of something that has not been realized, neither the scenery of *Purgatory* allows us to associate it clearly with the Dantean *Purgatorio*. Apart from the tree, it remains an infernal landscape and scene. The First Kingdom takes into account deeds only and 65 offences against the system established by God instead of propensities or individual faults such as pride, envy or sloth, vices which are missing from *Inferno*. The mother in her dream does not show any sign of regret yet, since she is unable to liberate herself from the emotion and therefore she continues to relive the past. In his review of W. This relentlessness can be exemplified by the importance of the knife in the play. More interestingly, in *Purgatorio* the souls show true repentance which destroys malice including violence. Hence, sins of malice have no place in the purifying process and as a result they are omitted from *Purgatorio*. Consequently, the violence and brutality which characterise the Old Man are undoubtedly infernal ones; they cannot be purgatorial. In this case the motives of the murder are irrelevant, what counts is the deed and its severity which is one of the most important reasons for the infernal nature of *Purgatory*. As I have already mentioned, I consider this play a kind of unfinished purgatorial process and in this process God occupies a central position, more precisely the belief in the mercy of God. The Old Man in *Purgatory* evokes God two times: At the beginning he explains how souls expiate their past: The acquisition of knowledge is equal to being aware of seeing things as they are and thus seeing good. In the words of Susan E. And this is the state which is not available for the mother in *Purgatory*. The Marriage means Beatitude and more precisely the union with God. However, in *Purgatory* this kind of closeness to God is only an unfulfilled expectation of the Old Man. It seems as if the mother were condemned to remain entrapped in the first state which is far away from purification. Consequently, in my view, this play may be considered to be closer to

Inferno than to Purgatorio. Both Dante and Yeats had a strong belief in God 68 and in his potency and mercy, but the difference is that in the Comedy some of the souls can reach beatitude after passing through the seven ledges of the Holy Mount in Purgatorio and after gaining entrance to the Earthly Paradise. In the middle part of Purgatory the Old Man becomes the eyewitness of his own conception. He notices his father as he arrives home where his wife is waiting for him: In Purgatory the mother proves to be indifferent; she does not mind that night and her indifference had a serious consequence. In my opinion, she herself and her unconcern are the cause of her entrapment. Indifference does not result in a real vicious deed and therefore it does not fit the moral system of Inferno, but according to Aristotle and St. Thomas indifference must be regarded as a transgression. Their moral punishment is based on the fact that both compassion and justice turn away from them Auerbach: Those 69 who are indifferent do not deserve either the Mercy or the Justice of God. Both of these texts are symbolic literary works. More importantly, both in the Comedy and in Purgatory the characters have a literal and an allegoric meaning. For instance, Dante is a transgressor, in the literal sense, who regretted his transgressions and was allowed to travel in the underworld. Allegorically, however, he symbolizes the whole of humanity, and therefore he exemplifies the process of how man becomes aware of his sins and turns out to be worthy of beatitude. This play concentrates upon the condition of humanity and these symbols serve as examples of decline in Ireland. Wilson, there was a time when the unity of culture was attainable and this particular unity is symbolized by the house and the pine-tree. It follows that the house in the literal sense epitomizes the process of the decline of a family, while allegorically it is Ireland, and in a broader sense it exemplifies the decline of the whole of humanity. The house has already lived through three states, namely its own efflorescence, decline and eventually death caused by the drunken Father. In the words of Wilson the bare tree is the symbol of individual and family ruin and beyond this of the ruin of all culture and order throughout the world, at the end of a cycle, when civilisation is riven by the thunderbolt of the divine will It is worth mentioning here that the gyres represent the continuous and repetitive interchange of history. This means that every single cycle ends with a cataclysm followed by the revelation of the next cycle. Thus, the transition from a green tree to a dry one and the transition from a prosperous house to a ruined one are significant. Yeats intended to draw attention to the fact that his generation is very close to the end of the cycle.

*I actually read Yeats' Last Poems and Two Plays - which includes the plays "The Death of Cuchulain" and "Purgatory" - but chose to mark this book instead for lack of a better option.*

February 27, Life and Lineage: The Ideas of Reform and Judgement in W. Yeats eschews the assertion suggested by the title of his play. Although the title of his play, Purgatory, invites the audience to assume that it will take place in an otherworldly setting, Yeats makes it clear from the scene that the world he intends to examine is not the hypothetical and fictional one of the afterlife, but rather an easily recognizable earthly landscape. By allowing the story to unfold and develop under these circumstances, Yeats creates a backdrop for a different notion of purgatory. By transplanting the themes invoked by purgatory onto a new setting, Yeats brings the growth and reflection down to Earth and makes it possible for the living. Yeats uses an earthly setting with realistic and universal characters to fully formulate the symbolic significance of the fictional world of purgatory. The setting is the first instance where Yeats begins to examine and explain an earthly form of purgatory. The symbolism invoked by these images captures the nature of purgatory. The tree is not described as dead or in a stage or rebirth, but simply bare. The audience finds the tree in between fall and spring. A stage caught in the ambivalence of death and a new form of life. While the leaves of the tree have already escaped and fallen, buds have yet to grow and sprout. Yeats presents the audience with a play in which the central themes pertain to spirituality and religion. Most importantly, purgatory suggests the impending continuation or possible damnation of life. However, the few indications that Yeats gives as to the setting ground the play in a familiar and earthly world. This world, and the two indicators it possesses, are easily identifiable and resonate with the audience. Despite the hypothetical suggestion of purgatory, Yeats uses realistic elements to recreate the same setting in a symbolic way. The bare tree represents its own purgatory. Its future is uncertain. While it may remain bare, and essentially dead forever, there is still the possibility, and with the hope, that the tree will once again carry leaves and achieve new life. In the theatre, a leafless tree is not likely to arouse thoughts of the possibility of regeneration you suggest] The tree is the elemental and natural aspect of purgatory that Yeats captures before the first line of dialogue is spoken. In the same description of scene, Yeats also expresses the other side of human existence on Earth. In general, there are two aspects of human life on Earth. The other, is human creation and our imposition on nature. It is a man made construction, and it has fallen to ruin during its lifetime. The audience assumes that the house was once new, a freshly built structure with the promise of upkeep. However, the house entered a period of depreciation and uncertainty at some point during its lifetime. Although the house maintains a chance at vindication, that possibility remains unclear. There is always the chance of repair, but no action to restore the house proves foreseeable. When opposed to the tree, the house assumes a human quality. It takes on the characteristics of its creators, paralleling the decline of human life. The ruin of the house is visible, but as with humanity, the ability to repent perpetually keeps the house from reaching a point of no return. Yeats goes beyond setting and uses his choice of characters to show his great understanding of the meaning behind purgatory. With only two characters to relay the significance of the entire play, each must carry great weight and relevance within the story. The namelessness of the characters gives indication to the ideas which Yeats hopes to relay in the play. By creating nameless, [and therefore faceless] a rhetorical over-reach, portraits of humanity, Yeats makes the characters universally applicable. Age serves as the only illuminating characteristic [but class is a characteristic--they are tramps, tinkers; there are in fact a lot of tramps in Abbey Theatre plays] he provides for the persons in the play, and incidentally, it becomes the most important, if not the only significant aspect of the figures he depicts. Pitting the two opposite ends of human existence against one another, Yeats intends to portray the essence of purgatory. The start and end of the journey. The boy represents the beginning of life. He encompasses all of the equipment and individual entities that eventually compose the final and finished product. He makes the promise a reality. The promise is eventually fulfilled or forgotten. One either takes or ignores opportunity. Youth evaporates from the instant it begins. The boy represents what could be, and the old man represents what came to be. In between the two points of boy and old man was life. The events that



transpired all took place under the control of the person between the boy and the man. Man takes the boy and, without knowing what old man he will transform into, he acts. The space and time that one occupies between those two points on the lifeline is the substance of purgatory. That journey becomes the basis of judgement. The accountability, instituted by the judgement of purgatory, enters only after life. Only the finished product is judged against the starting point. Purgatory places importance on what one made and accomplished with the tools they were bestowed and the potential they once possessed. The command serves to express multiple meanings. The stories are those that transpired in life. They are what happened to the old man when he was fulfilling the future of his youth. He cannot remember these stories any longer because the full story is only available as it happens. Although the old man is now accountable for those stories, he is not the same person he was when he incurred them years before. He cannot retell the stories to their fullest extent, and that is where purgatory becomes relevant. Only an outside source possesses the necessary distance to judge. Even the active participant changes too much to provide full explanation for his or her life, and so it becomes evident that the two polarities, the boy and the old man are the pieces of evidence that must be inspected, measured, weighed and ultimately passed judgement upon if a conclusion is to be reached. Through judgement, purgatory becomes a time when one learns from the actions they committed. The old man places importance on coming back to familiar spots to gain the necessary perspective. By stressing familiarity, he allows a chance at earthly purgatory. Only the final product, the old man, can determine the relevance, significance and outcome of every action. Hindsight is not enough. The tree is like a silly old man now, but it can relive and once again achieve a beautiful bloom and reach its full potential. The old man comes to the boy because he is family. Part of the old man lives on in the boy, and by seeing the boy in a stage of life already endured by the old man, he visits the familiar spots in a metaphorical sense. Although the boy is full of youth and promise, he also polarizes the old man in the form of naivete and ignorance. What the old man has learned, even if from mistakes, also becomes part of the equation in purgatory. The old man has life in this boy, and that is how he can transform himself and learn from his mistakes. By imparting this knowledge on the boy, the piece of himself, future generations improve and the self becomes better over time. The piece of oneself that still inhabits earthly life engages in a form of repentance by passing on lessons learned. He says this as the old man tries to impart his wisdom in hopes that the boy will better himself with the knowledge. The boy confuses education and knowledge. The old kills the young, symbolizing the death of the mistake. Ultimately, the image of the bare tree under a white line shines on the stage. The light is the nourishment that will bring the tree back to life. A natural rebirth awaits. Yeats replaces the process of purification and punishment that generally takes place after death with one on Earth. By eliminating the notion of the afterlife as one in heaven, Yeats makes the themes of redemption, reflection and judgement clearly visible as themes present in earthly life. While opposing two different forms of life with the setting of the tree and the house to represent two different aspects of transitional life, Yeats also uses the polarities of the boy and the old man to express these themes as well. Eventually, Yeats is able to bring the themes from an area beyond the realm of life into the foreground of human existence, showing how purification can take place on Earth when one takes an alternate view of transcendent life. Works Cited Yeats, W.

Chapter 6 : W. B. Yeats - Wikipedia

*W.B. Yeats said about his brooding poetic drama Purgatory, first produced at the Abbey in , 'I have a one-act play in my head, a scene of tragic intensity.*

BOY Your wits are out again. Their transgressions, and that not once But many times, they know at last The consequence of those transgressions Whether upon others, or upon themselves; Upon others, others may bring help For when the consequence is at an end The dream must end; upon themselves There is no help but in themselves And in the mercy of God BOY I have had enough! Talk to the jackdaws, if talk you must. Sit there upon that stone. That is the house where I was born. BOY The big old house that was burnt down? OLD MAN My mother that was your grand-dam owned it, This scenery and this countryside, Kennel and stable, horse and houndâ€” She had a horse at the Curragh, and there met My father, a groom in a training stable, Looked at him and married him. Her mother never spoke to her again, And she did right. My grand-dad got the girl and the money. She never knew the worst, because She died in giving birth to me, But now she knows it all, being dead. Great people lived and died in this house; Magistrates, colonels, members of Parliament, Captains and Governors, and long ago Men that had fought at Aughrim and the Boyne. Some that had gone on government work To London or to India, came home to die, Or came from London every spring To look at the May-blossom in the park. They had loved the trees that he cut down To pay what he had lost at cards Or spent on horses, drink and women; Had loved the house, had loved all The intricate passages of the house, But he killed the house; to kill a house Where great men grew up, married, died, I here declare a capital offence. BOY My God, but you had luck. There were old books and books made fine By eighteenth century French binding, books Modern and ancient, books by the ton. BOY What education have you given me? When I had come to sixteen years old My father burned down the house when drunk. BOY But that is my age, sixteen years old. At the Puck Fair. OLD MAN I stuck him with a knife, That knife that cuts my dinner now, And after that I left him in the fire; They dragged him out, somebody saw The knife-wound but could not be certain Because the body was all black and charred. Then some that were his drunken friends Swore they would put me upon trial, Spoke of quarrels, a threat I had made. Listen to the hoof beats! BOY I cannot hear a sound. My father is riding from the public house A whiskey bottle under his arm. You have made it up. No, you are mad! You are getting madder every day. The hoof beat stops, He has gone to the other side of the house, Gone to the stable, put the horse up. She has gone down to open the door. This night she is no better than her man And does not mind that he is half drunk, She is mad about him. They mount the stairs She brings him into her own chamber. And that is the marriage chamber now. The window is dimly lit again. Do not let him touch you! It is not true That drunken men cannot beget And if he touch he must beget And you must bear his murderer.

**Chapter 7 : HSEB Notes 'n Composition: Purgatory -William Butler Yeats**

*Occult horror from the Belvoir Players/Abbey Theatre Ireland, The play recounts the experiences of the two remaining members-a Father and his Son- of a recen.*

A trustable place to discover the latest news and share stories about ever-changing world. Yeats "Purgatory" deals on the theme of crime and confession. He presents the predicament of a family; the family whose history is pathetic; present and future is also similar to the past. He shows the spirit suffering because of the wrong deeds of the past. Moreover, he depicts what a person does to relieve the soul from purgatory. The boy and his father walk on the moonlight night; they are near a ruined house. Pointing towards the house, the old man describes the past of it. The house used to be occupied by his mother and her husband. The mother of the old man had married with the groom of the stable as soon as she met him. The man later turned out to be a drunkard and gambler. Due to drinking and gambling he emptied everything she had. The mother died during giving birth to him. The father continued his misdeed, which at last resulted into the complete destruction of house. When he was sixteen, his father burnt down the house. This situation creates anger in the boy. As a result the old man got killed with a knife. The boy then became a peddler. As he finishes telling his son about the past, a shadow appears to which the man can only see. A little later her husband also appears, and they both proceed towards room. The old man objects to the way they go inside. After the incident is over the boy talks about property he has acquired. The bastard son demands for his share in property of his father, which is denied by him. I arises anger in him. As a result he takes moneybag from his father. A quarrel starts between them; the boy gets killed at last with the knife of the old man. The old man, after it, addresses his mother and claims that he has ended the consequences. He hopes that the soul of mother would be purified.

**Chapter 8 : Journey into Purgatory | Roaringwater Journal**

*Complete summary of William Butler Yeats' Purgatory. eNotes plot summaries cover all the significant action of Purgatory.*

The location is www. We are transferring all content from here and www. Yeats "Purgatory" deals on the theme of crime and confession. He presents the predicament of a family; the family whose history is pathetic; present and future is also similar to the past. He shows the spirit suffering because of the wrong deeds of the past. Moreover, he depicts what a person does to relieve the soul from purgatory. The boy and his father walk on the moonlight night; they are near a ruined house. Pointing towards the house, the old man describes the past of it. The house used to be occupied by his mother and her husband. The mother of the old man had married with the groom of the stable as soon as she met him. The man later turned out to be a drunkard and gambler. Due to drinking and gambling he emptied everything she had. The mother died during giving birth to him. The father continued his misdeed, which at last resulted into the complete destruction of house. When he was sixteen, his father burnt down the house. This situation creates anger in the boy. As a result the old man got killed with a knife. The boy then became a peddler. As he finishes telling his son about the past, a shadow appears to which the man can only see. A little later her husband also appears, and they both proceed towards room. The old man objects to the way they go inside. After the incident is over the boy talks about property he has acquired. The bastard son demands for his share in property of his father, which is denied by him. I arises anger in him. As a result he takes moneybag from his father. A quarrel starts between them; the boy gets killed at last with the knife of the old man. The old man, after it, addresses his mother and claims that he has ended the consequences. He hopes that the soul of mother would be purified.

**Chapter 9 : W. B. Yeats - Poet | Academy of American Poets**

*line Yeats'sgeneral intentions for Purgatory. 3 W. B. Yeats, The Oollected Plays oj W. B. Yeats (New York, ), Future references will be cited parenthetically.*