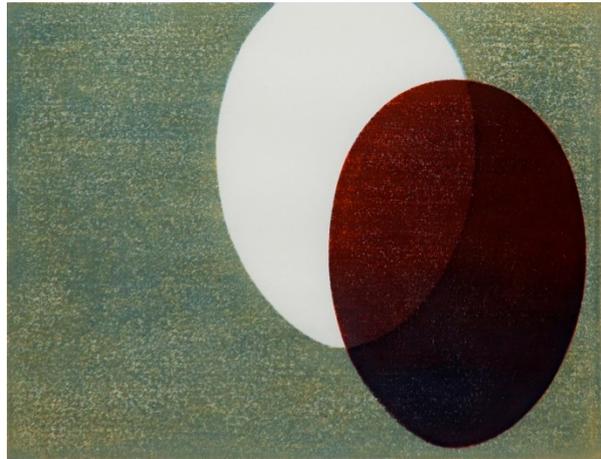


**Yeats & Asia**  
**Imagining Asia through Yeats, Imagining Yeats through Asia**

International Yeats Society Symposium  
East Asian Studies & Research Centre  
Universitat Autònoma de Barcelona  
Casa Convalescència, Barcelona (Spain)  
15–17 December 2016

*I have always sought to bring my mind close to the mind of Indian and Japanese poets ... (Per Amica Silentia Lunae)*

For some people the association of Yeats with Asia will suggest references to Byzantium, for others it will suggest Theosophy, the influence of Mohini Chatterjee, Occultism, Rabindranath Tagore or the Upanishads, and others still will think of *Nōh* theatre, masks, his fugitive use of Zen *koans* from D.T. Suzuki or the gyres as a version of *Yin* and *Yang*.



Kate Mac Donagh, *Mask*



Yoko Akino, *The Cat and the Moon*

Yeats made both explicit references to Asian matters in his works, like the Buddha in “The Statues”, and implicit references that might be evident to Asian readers yet otherwise be opaque, like the “polished mirror” in *Per Amica Silentia Lunae*.

There is of course the vexed and vexing question of “Asia” itself, and what it might mean, if indeed it means any one thing. For the ancient Greeks it was the far shore of the Aegean Sea, the opposite and “Other” of their own “Europe”, long before Edward Said called attention to the implications and consequences of “Orientalism”. Eurocentric discourse continues to speak of East Asia, if not the Far East, establishing its own vantage point as the defining norm. Some Chinese experts refer to Europe as the Far West. The Americas bordering on the Pacific Ocean have to “go West” to get to “the East”.

Many experts doubt that Yeats really or “correctly” understood the Asian cultural references that he found inspiring for his work and that he cherry-picked for his own purposes. Others doubt that it really mattered, since he turned everything he touched to his own idiosyncratic use anyway. Yeats’ work is abundant (14 volumes of *Collected Works*, the Cornell Yeats editions of manuscripts of plays and poems, more than 8,000 letters in the electronic edition, archival material) and varied (poetry, drama, folklore, fiction, essays, lectures, speeches, memoirs, and letters). Yeats’s “Asia” pervades much of it.

This symposium will be dedicated, on the one hand, to the uses that Yeats made of “his” Asia and the extent to which Euroamerican readers have appreciated this use, and on the other, to the uses that Asians have made of Yeats and to the elements of Yeats’ work that Asians perceive to be pertinent from an Asian point of view. It will broaden the base of Yeats Studies and bring new fields and experts to bear on Yeats.

Topics may include:

- Yeats and Irish Orientalism, past and present
- the role of Irish nationalism in Asian nationalisms and vice versa
- Yeats and Occultism
- Yeats and Indian lore
- formal considerations of Asian influences in the Yeatsian *oeuvre*
- philosophical considerations of Asian influences in Yeats’ developing system(s) of thought
- Yeatsian influences in Asia
- Buddhism (Hindu and Zen), Mme. Blavatsky, Theosophy
- Lafcadio Hearn, Ernest Fenollosa, Ezra Pound, Japanese and Chinese art, Noh theatre
- transnational poetics, modernist and postcolonial

**Plenary speakers:** Joseph Lennon (Villanova University), Akiko Manabe (Shiga University), Carrie J. Preston (Boston University), Jahan Ramazani (University of Virginia), Gauri Viswanathan (Columbia University)

**Registration:** All conference attendees must be members of the International Yeats Society. For information on membership, proceed to our membership page on the IYS website: <http://www.internationalyeatssociety.org/membership>.

Registration fee: \$185 for IYS Members and \$165 for IYS Student Members  
Banquet: \$60

For the latest information consult IYS Web site [www.internationalyeatssociety.org](http://www.internationalyeatssociety.org)

Please send both an abstract and a brief biography plus three keywords by 1 May 2016 and any queries to:

Sean Golden <sean.golden@uab.es>

**Scientific Committee:** Alexandra Poulain (IYS Vice-President), Youngmin Kim (IYS Board), Yoko Sato (IYS Board), Sanghita Sen (IYS Board), Joseph Lennon, Anupama Mohan, Akiko Manabe, Malcolm Sen, Sean Golden

**The Venue:** We will hold the symposium at *Casa Convalescència*. Our venue, once a hospital for convalescent patients, forms part of a famous *Art Nouveau* architectural complex that was declared a World Heritage Site by UNESCO in 1997. The *Universitat Autònoma de Barcelona* (UAB) was granted use of the building in 1969 to develop academic activities and consolidate the university's presence in the city. The *Casa* is a unique building, rich in *Art Nouveau* elements.

<<http://www.uab-casaconvalescencia.org/en/history-architecture.php>>

**Kate Mac Donagh** is a Sligo born artist currently living and working in Dublin. She studied at the Limerick School of Art and Design, Bellas Artes de San Fernando, Madrid and at the Bob Blackburn Printmaking Workshop in New York. She has recently returned to mask making inspired by W.B. Yeats' *Four Plays for Dancers*. This is a return to her earlier experiences in Sligo working in theatre where her father Walter directed plays for the Yeats' International Summer School for which Kate designed sets, costumes and masks. She has studied *mokahunga* traditional Japanese woodblock printing in Japan.

**Yoko Akino** was born in Kyoto, Japan, and studied drawing from the age of nine. Having spent four years as a draftsman in an architect's practice in Tokyo she returned to Kyoto in 1991, where she produced a collection of line drawings incorporating *gauche*. In 1996 she came to Ireland, began work at Graphic Studio Workshop and participated in the Temple Bar International Print Show. Akino has decided to stay in Ireland and is now a member of Graphic Studio. References from Yeats populate her work.

Both artists show with the Hamilton Gallery in Sligo and SO Fine Art Editions in Dublin.