

The Antithetical Tincture, Spiritual Discovery and Absorption in God: Yeats' Cycle Derived from Noh Theatre in *The Cat and the Moon*

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Abstract: As the Noh drama concerns itself with a moment of intensity of a single action, human emotion or experience, Yeats presented his conception of moment of intensity to be instilled in the depth of the mind and to lessen all other irrelevant elements that distract attention. Therefore, Yeats looked for a new, unconventional and non-narrative form. He searched for a workable precedent in myth, Celtic and Gaelic tradition besides experimenting with theoretical techniques, traditional as well as revolutionary. Personality and passion are key concepts in the plays of Yeats. They reflect an intensely passionate moment experienced by a character in their lives. Such experience pours dramatic quality and power on those rituals. Characters face situations of conflict or they lack harmony with the forces around them, so they pursue a more favorable or attainable manner of living in this world i.e. a better mode of existence. The solution to the conflict, or the choice of a way out, or the making of a decisive decision may require conscious intervention or action or it is suddenly and strongly pushed upon them by universal or spiritual forces manifested in the physical world. Within the realm of the antithetical tincture that is emotional and aesthetic and the primary tincture that is reasonable and moral the four faculties are formed: Will and Mask, Creative Mind and Body of Fate. Will and Mask are the will and its object, the Is and the Ought, while Creative Mind and Body of Fate are the thought and its object or the Knower and the Known. The first two are lunar, antithetical or natural and the second two are solar, primary and reasonable. "Will" represents all what is desired, resisted or accepted, and Creative Mind represents facts. So the will of an individual can be the mask of the other and the Creative Mind of a human being is the Body of Fate of the other. *The Cat and the Moon* displays a conflict between a blind man and a lame man. The blind man represents the body and the lame man represents the soul. Yeats chooses the cat as a representative of an ordinary man and the moon as the opposite. Finally when the lame man carries the blind man on his back, he unites with his opposite.

Keywords: *The Cat and the Moon*, Lame Man, Blind Man, Antithetical Tincture, Moon Phases, Noh Plays, Kyogen

1. Introduction

Yeats had a special interest in myth, sufism, occultism, spiritualism, hermiticism, and magic. In 1890, he joined a secret society that practiced ritual magic and had an exclusive practice of the art of the magi "who were believed to be the possessors of a supernatural wisdom and the length of their lives were supposed to be magically extended" [1]. The magus was a priest of the Zoroastrianism and the earlier religions in Western Iran. The earliest priests were known as magi and in the Old Persian texts before the Hellenistic period, magus was referred to as a Zurvanic that is Zoroastrian or priest. They

were interested in Astrology, astronomy, and alchemy, in addition to other forms of esoteric knowledge [2]. The hereditary Zoroastrian priesthood was sustained in Iran and India. Yeats had the passion for being a magus whose mind can go beyond the limits of materialist rationalism. Accordingly "This exercise resulted in an intricate symbolic system which also has geometrical, astrological, psychological, metaphysical and historical components; a model of the entire universe" and Yeats developed his mysticism as manifested in *A Vision* [1].

Yeats dialectic of antithesis of antinomies, like Fate and Will, Creative Mind and Mask is inspired by Theosophy. The

word “theo” is derived from the Greek term “theos” which means “god”, “gods”, or “divine”, and “Sophia” means wisdom [3]. So, Theosophy means divine wisdom. The term was first originated in the writings Porphyry (AD234-c. 305) who was a famous Alexandrian philosopher who belonged to the Neo-Platonic School. Theosophia turns man into a thinking being and it is purely divine ethics. Margaret Mills Harper explains in her article “Yeats and the Occult” [4] the reason for the emerged tendency towards the doctrines of Theosophy in late 19th century and the first half of the 20th century. She argues that due to scientific discoveries and technological advances the social world was saturated with faith crises which had shaken foundational beliefs in God. As a result a secret society was founded by Helena Petrovna Blavatsky (HPB) and Olcott in New York. It forged an innovative mixture of Eastern mysticism and Western Science with a spiritualist overlay. It rediscovered a combination of religion, philosophy and science for the professional classes.

Given the evolution in faith during that time, Yeats founded Dublin Hermetic Society in 1885, committed himself to Theosophy in London 1887 and joined the Esoteric Section in 1888. As Yeats was dissatisfied with ascending materialism and the consolation and orthodoxies of the dominant Protestant, he found solace in the Theosophical Society which provided him with historical and cultural depth as well as the occult knowledge that permeated his ideas and images. It is the doctrine of reincarnation and a deterministic universe “that moves souls through successive lives in a pre-ordained pattern, and a paradoxical freedom of the soul possible by means of spiritual evolution” that attracts his intellect especially the twinning theme of choice and chance.

The Golden Dawn Society founded in 1888 befitted Yeats aspirations and replaced the spiritual Theosophical Society with the power of magic. Later in 1915, Yeats satisfied his mysticism by concluding a marriage between nationalism and mystical rites (esoterica) that is a ritual system of evocation and meditation “to reunite the perception of the spirit, of the divine, with natural beauty. I [Yeats] believed that instead of thinking of Judea as holy we should [think] our own land holy...” [4].

Harper argued the same idea further stating:

The idea that the empowered adept would be personally transformed as he or she progressed upward through the various grades, one of the principles of the Order, also changes Yeats's aesthetics. The intimate relation of believer to belief was congenial to Yeats's commitment to the Blakean idea (also common in Hindu and Buddhist thought) that the individual is the artist or creator of an essentially poetic universe, but a dynamic progressive subjectivity is added to the mix; magician and magic are increasingly related, universe and maker going in power together.

Steven Putzel commented on Yeats' poetic works in his book *Restructuring Yeats: “The Secret Rose” and “The Wind Among the Reeds”* that they meant to “close the gap between subject and object, between creator and created”. The attempt to transform ritual into art is... ‘an effective yet psychologically dangerous and artistically limiting

subjectivity’, effective in that it imposes symbolic order on intense personal experience [5]. However, these were years of notable and significant “[struggle] with the heart”, in which love, frustration, and despair over Maud Gonne caused ‘Innocence and Peace [to] depart’ [4].

As the Golden Dawn influence wanes over Yeats, he expresses his confusion: “image called up image in an endless procession, and I could not always choose among them with any confidence; and when I did choose, the image lost its intensity, or changed into some other images”. In practice, the possibility that supreme art may result from tapping into a collective ‘great mind and great memory’ remains unrealized”. According to Harper, for Yeats the development of the self into divinity that ritual magic claims is not conducive to the literature. Indeed, were a human being to attain communion with the All, Yeats thought, his or her very humanity might be at risk, “not merely the ability to write” [4].

Later, when he lost enthusiasm in theurgy (the effect of a supernatural or divine agency in human affairs), he held that hierarchy and order must be preserved because “a Magical Order differs from a Society for experiment and research in that it is an Actual Being, an organic life holding within itself the highest life of its members now and in past times”, and that if its unity is preserved, it will be “a single very powerful talisman” whose “personality will be powerful, active, visible afar” life as timeless idea as well as temporal being as Mill Harper illustrated in his book *Yeats' Golden Dawn* [6].

Hence it is gleaned that a role to be played by the self or part of the self attempts to search and examine relationships and communication with other parts of an individual, or among ourselves or other selves. This role can further explore relations between living people and dead souls or eternal spirits.

2. The Cat and the Moon

Yeats' symbolic play *The Cat and the Moon*, 1917, portrays the spiritual journey of two antithetical figures where one is dumped into materialism due to myopic vision and the other manages to transcend the physical world and reach spiritual salvage or purification. Spiritualism versus materialism, the choice in the play is to be “blessed” or to be “physically cured”.

Thirty years before Yeats has started to write *The Cat and the Moon* the Gaelic League organized some kind of procession or ‘pattern’ there, somebody else put a proof over it, somebody else was cured of a lame leg or a blind eye or the falling sickness”. Many sufferers frequented the well and left their offerings at the well-side, believing in their myths that would turn into a realized miracle one day. The concept of the well emanated from a tradition, centuries ago, that a blind man and a lame man dreamed that somewhere in Ireland, a well would cure them. Yeats' purpose was to present, as argued by Jeffares & Knowland “commemorations of known places and events” [7].

Yeats started his play *The Cat and the Moon* with his recurrent symbols of decoration “a patterned screen” and “St.

Colman's Well" and the musicians and the musical instruments "Zither, drum, and flute". It is written to fit to be played in a room. His aim was to make it affordable for all. The musicians' faces are made up to resemble masks. They reflect the arduous journey from one village to another. The musical instruments replace description of emotions and movements.

Yeats based his play *The Cat and the Moon* on the Japanese Kyogen style, a farce or comedy encompassing laughter at its centre. The two emblematic characters of the play; the Lame Beggar (the soul) and the Blind Man (the body) depict Yeats' antimony; spiritualism versus materialism and implicitly carries the dark mythical secrets or the occult knowledge of Yeats. The characters of the play were not given names to denote that the Irish folk story of wisdom of the ages could happen to anyone, anywhere, at any historical age. It is a universal human story that goes for all ages to all human beings. Wisdom is the must-attained virtue in human's vocation.

A Definition of Kyogen plays is given by Akiko Manabe in his study "Are You that Flighty?" I am that Flighty": *The Cat and The Moon and Kyogen Revisited*. He explains that Kyogen plays:

... are generally comical or farcical, performed between individual Noh plays in order to relieve the tense atmosphere of the Noh theater and to provoke a joyful response on the part of the audience. At the center of Kyogen's ethos is laughter ... two different types of laughter that tend to be evoked. One reflects the audience's experience of delight and happiness, while the other contains an element of cruelty and often occurs in response to moments when the characters mock each other. [8].

Yeats described this light-toned play as no audience could discover its dark and mythical secrets because they provide life's deeper complexities, difficulties, mysteries, and hardships in a light or light depiction of life where people could accept what is offered to them by life. Laughter comes at the centre of the play as well as its *Karumi* character or flighty character, who is the protagonist. This farcical play helps people to easily accept entailed daily life impediments within the stage performance with leisure.

Manabe defines *Karumi* as it "covers both a literal principle or style and a living principle or philosophy" [8]. However, "Flighty" is defined in language as lacking responsibility, lightweight, and lacking stability. A perfect epithet given to the Lame Beggar by Yeats on the tongue of the Blind Beggar.

He wrote this play based on "imagining incidents and metaphor that are related to certain beliefs of [him] as are the patterns upon a Persian Carpet to some ancient faith or philosophy" [7].

Yeats embedded lines from his poem "*The Cat and the Moon*" within the play which are substantial to the theme of the play. The three-stanza poem is sung in three different places within the play. The poem is equally symbolic as the play and reflects Yeats' philosophy of the Great Wheel, which is a cyclical phenomenon of birth, death, and rebirth or reincarnation. It comprises the two opposites or antithesis:

Will: Mask and Creative Mind: Body of Fate reflecting the Four Faculties. They are evident within the 28 phases of the moon that represent the cycle of waxing of the moon to full moon and its waning that is followed by a new moon.

The first stanza is sung at the beginning of the play introducing us to the world of the cat and the lunar effect on it. Minnaloushe (a Persian name for a cat) stands for the Lame Beggar and the Moon stands for the Saint. The final stanza is performed in a song and dance showing the unity between the Lame Man and the Saint who have recently become close to each other. The Lame Man has been reluctant to dance because of his lameness but the Saint teaches him how to dance and sing. "The movement of the Lame Man is, at first, very clumsy. However, gradually his dance becomes smoother and more refined" [8]. His movements are lighter and much adept. Once the Saint jumps over the Lame Man's back, they become inseparable and united. The Lame Man is imbued with the Saint's grace. As the dance goes on, the Lame Man masters his own moves and begins to turn round like a cat and creeps around the ground, the Saint, accordingly, learns this new turn. The Lame Beggar concedes his celestial dance and is plunged into a spiritual dance via his blessed leg and not his physical leg. The short dance in its intensified moment and emotion demonstrates the theory of the Great Wheel and the constant whirling of the gyres.

Yeats departed from Kyogen dance style *Komai* (a Japanese traditional short dance) and improvised the dance and the performance of the characters few hours before the stage performance. He justified his change as follows:

It is all the slighter because probably unfinished, and must remain unfinished until it has been performed and I know how the Lame Man is to move. Is he to remain, after he comes from the other's back, upon one knee, or crouching till he can pick up, as I have no doubt he does, the Blind Man's stick? Or is he but to walk stiffly, or limp as if a leg were paralysed? Whatever his movements are they must be artificial and formal, like the movement upon a puppet stage, or in a dance, & I may have to give him more words here and there to explain these movements. But it may never be played, never seem worth the trouble of making those two masks, or of writing the music and so I let it go as it is. [9].

We are encountered with the same instant when anguish of birth and death is out leashed and voiced in pain. According to Yeats, life is not a series of emanations from divine reason rather an irrational bitterness that flows like a whirlpool or gyre and not in order [10]. The Lame Man takes over the role of the Saint and teaches him a new move, and the Saint plays the role of the Lame Man and becomes a learner. Yeats gives an ambivalent image of the moon that "spun around like a top"; spinning means to whirl round quickly and not to the top. Nonetheless, it manifests the cat or the Lame Man's aspiration to the spiritual world which reflects the Antithetical Tincture, while the unity between the Saint and the Lame Man personifies a great spiritual incident when the Primary Tincture supersedes The Antithetical Tincture. The Saint is not physically represented on stage and is replaced by the voice of the First Musician to confirm that his presence is spiritual or

prophetic, though he is depicted as a cosmic phenomenon. The Saint is an emotional being who looks for a companion "Haven't you got me for a friend?" [11], this "wrinkled face" is only a guise for a prophetic being. The final conversation in the play is but a dialogue between the self and the anti-self who are eventually united. Pound and Fenellosa in their book *The Noh Theatre of Japan* explain the ending of the play:

When a text seems to "go off into nothing" at the end, the reader must remember "that the vagueness or paleness of words is made good by the emotion of the final dance," for Noh has its unity in emotion. It has also what we may call Unity of Image. At least, the better plays are all built into the intensification of a single image. [12].

In the final stanza the moon goes from place to place and takes a new phase. Similar to the Saint, it assumes the gyre of the cat. However, Minnaloushe perceives the change of the moon from round to crescent and vice versa; the metaphor is an obvious reflection of Yeats' philosophy of the 28 phases of the moon and the ascent and descent or the rise and fall of human life. The cat creeps in aspiration to the sacred moon as much as the Lame Beggar does, seeking wisdom, peace, and eternity, while the moon seeks communion with the people. A constant move of the gyre, the death of one is the life of the other.

Yeats admitted that the play was inspired by a half remembered story in his mind. The blessed well, at which the Lame Beggar and the Blind Beggar have arrived, is within a couple of miles of Yeats' Galway house and is known to work miracles. As the play unfolds into the Antithetical Tincture invented by Yeats, he himself exercised his primary and secondary tinctures before starting to write it. He argues that he finds a special pleasure at thinking that his half that feels can sometimes forget all that belongs to the more intellectual half but a few images. He expounds further that "When the Saint mounts upon the back of the Lame Beggar he personifies a certain great spiritual event which may take place when Primary Tincture, as I have called it, supersedes Antithetical – 'The burning bow ... is drawn between deformity of body and mind'" [7]. Yeats wrote a note before writing his play saying:

Though Lady Gregory's work is careful and accurate we had little scientific curiosity, but sought wisdom, peace, and communion with the people. Perhaps a similar emotion made my brother paint country fairs and little streets and the remembered faces of pilots seen at Rosses in his childhood, and Synge create The Well of the Saints. I felt at the entrance of the saint in the last act of the play what Lady Gregory must have felt when at the sight of an old man in a wood she said to me, 'That man may have the wisdom of the ages.' [...] we sought the peasant's imagination which presses beyond himself as if to the next age. [13].

The term "Kikazu Zato belongs to a category of Kyogen plays as Zato Mono (Zato meaning "blind person" and Mono meaning "category"), in which physically disabled characters play the main roles" [8]. The symbolic depiction of the blind man intends to manifest his blindness or his myopia not only as physical but spiritual.

The two beggars enter wearing "grotesque masks" indicating the struggle between the primary and the antithetical tinctures. "The struggle of idealized or habitual theologized thought with instinct, mind with body of the waning primary with the growing antithetical, must be decided, and the vegetative and sensitive faculties must for a while take the sway" [14]. Their masks must be associated with specific historical age or imaginary and in such images their energy is stimulated. Here the enforced masks will change into the free. Will is forced in recognition of the weakness of the Creative Mind whose True Tincture is versatility and False Tincture is impotence.

In this struggle the vegetative and sensitive faculties take control of the phase and influence the mind and soul. In light of this, a pertinent question is raised about what is the faculty of sight and how does it differ from the faculty of thinking and understanding? Since the soul is united and is in the genus of substance, so it is a substantial form encompassing substances and accidents or activities and faculties i.e. it is the living thing or being which has the potency to perform life activities and the body, that is natural organized, performs the accidents. "Thus, just as 'is' entails 'can be', so too 'does' entails 'can do'" [15].

This concept is embodied in the Vegetative Faculty i.e. food, nourishment and growing. So, the living body comes to its quantitative maturity until it overflows and is able to reproduce versus Sensitive and Intellectual Faculties in which the senses like eyesight, hearing and listening are sensible and thinking or what is intellectual are intelligible. Here, each sense functions, so the eye sees, the ear listens, the mouth speaks, the mind thinks, etc. the sense faculties and the body organs are interdependent. "Thus, when the eye sees a tree, there is present in the substance that is the eye a visual form whose ordinary physical subject is the substance that is a tree" [15], on the other hand the vegetative activities found in matter in its non-living state are considered a living thing in itself and destroys another like food to maintain its existence, meaning it goes in gyres as one cone supersedes and the other regresses.

As Yeats expatiates in *A Vision* [14], the struggle proves that man's fate is inevitable for they are both united as much as it is hard to distinguish between emotion and intellect. As courage is his true mask, he must change his nature. The shock is his greatest possible change in a sense that he can move from primary to antithetical or from antithetical to primary. Yeats has shocked his audience by the end of the play.

All through the play the Blind Man is depicted as a wise man and is mostly expected to take the journey of spiritual purgatory. In contrast, the Lame Beggar is portrayed as flighty and astray "Then we must have taken a wrong turn, flighty you always were,..." [11]. The Blind Beggar makes reference to a whole which means unity of body and soul; sound body and soul. At a first glance, it is perceived that the two beggars complement each other, one lending his legs and the other is borrowing his eyes, and their complementarity exists not necessarily in differences but sometimes in wholeness. The play shows that the Blind Beggar keeps losing his goods due

to his blindness, yet he enjoys insightfulness and is very inclined to reach eternal wisdom and possess an immortal soul. Despite his blindness, he has visibility and can see through.

The Lame Beggar is shown as a rogue and thief. The Blind Beggar fully understands that the eternal role of the Saint is to accept people of his opposite nature; sinful and, lecherous people. The church says that every man "may have a saint to look after" [11]. "I [The Blind Beggar], being blind, give it out to all the world that the bigger the sinner the better pleased is the Saint. I am sure and certain that St. Colman would not have us two different from what we are" [11].

He poses as more akin to reach absolute truth and wisdom, however when the Saint gives him the option whether to be cured or get blessed, he could not fathom what is meant by being blessed and chooses to be cured. The disability of his eyesight or body is reflected on his intellect and soul. For him, eyesight is incomparable and is the enjoyment of all. His mundane nature supersedes his spirituality. As a human being with legitimate desires, he has lived his entire life deprived of his eyesight and is fooled and stolen by others. He wonders why he could not be blessed and cured concurrently. Still his mind is impotent or myopic as much as his eyesight, when he is blessed, his visibility would be retained. Finally, he restores sightedness and loses insightfulness. Though cured, he is unable to see the Holy Man over the tree.

The Lame Man appears as whimsical, light-minded but wise though flighty. Though he is a rogue, thief and tells lies and is highly anticipated to be inclined to choose life's pleasures, his words reveal spiritualism and sought for eternity or supernatural wisdom. "And maybe we'll see the blessed Saint this day, for there's an odd one sees him, and may be that will be a grander thing having two legs, though legs are a grand thing" [11].

The Blind Beggar's words are but projections to the Lame Beggar:

You have no sense in you, no real sense at all. Did you ever know a holy man but had a wicked man for his comrade and his hearts' darling? There is not a more holy man in the barony than the man who has the big house at Laban, and he goes knocking about the roads day and night with that lecher from the County of Mayo and he a woman hater from the day of his birth [11].

The Lame Beggar does not have the same kind of suffering as the Blind Beggar. His deprivation or disability is less hampering and less bitter. Being blind is isolated and detached from the light of the world and lives in darkness. The amusement of seeing nature, God's creation and objects is absent. A blind man can never know God nor appreciate his bounties until he could physically see it despite all what is being said about insightfulness. The Lame Man is not fully deprived of his legs, he could still use sticks but the Blind Man has a complete deprivation of one of his abilities. It is a question of impotency represented by the Blind Man versus potency symbolized by the Lame Beggar.

The gyre is reversed. The Lame Beggar gets into the Blind Man's gyre and the Holy Man assumes the Blind Man's gyre. It is an incessant process between peak and wane.

Both characters shadow each other as they are subdivided into continuous inter-related phases where they mirror the image of each other when the two cones meet and share the moment of great intensity and then "The Second coming" which is human incarnations. Each phase comes out of another and leads to the next in the journey of self-discovery. "Child-like freshness yields to youthful passion, which bends to responsible speculation and then changes into a renunciation of responsibility that can look like both wisdom and foolishness as age turns back towards infancy" [4].

The blind man by choosing to become cured has the desire to control his own body. Such posit makes him assume he would conquer his disability and reach eternal self. The same posit held by the lame beggar is soundly realized when he valiantly succeeds to tie this practice spurred by Theosophical connections with the absolute truth and complete eternity. The blind man, through his limited mind and mundane desires as well as quest for instant pleasure, is swirled in materialism, modernity, and scientific formulations of earthly reality based on public apologetics, however the lame beggar, though flighty, has managed to escape all of these factors and reach immortal spirituality found in mysticism as much as Yeats had done. The lame beggar who is portrayed as a Fool and is described as flighty all through the play has indeed approached his end or the last phase of the twenty-eight in the big wheel that is called the Fool i.e. one step beyond the Saint. Thus, the lunar wheel or cycle is complete. It is a game of loss and gain.

The blind man represents the body, the physical or the materialistic tincture, and the lame man represents the soul, or the spiritual tincture. The Antithetical Tincture reflected by both is altered to unity as soon as the lame man takes the blind man upon his back. However, the real embodiment and unity of body and soul is manifested as the lame beggar takes the saint upon his back. Yeats' intention was not to present an abstract idea, rather let the audience "manufacture" their mind that both characters had "seemed mine [Yeats]" [7].

Thus, by accepting reality, in this case physical disability, one accepts this as necessary part of life. The Lame Man and the Saint become united, merged into one as friends. We have two forms of unity yet of old different nature; the Blind Man and the Lame Man and the Saint and the Lame Man.

The saint acts as a mediumistic spirit that helps the lame beggar to obtain clairvoyance and to find inspiration in the saint. So, he is prepared to have a vision. "the Creative Mind of ... Phase, that is, the part of the self-having to do with how one constructs one's world intellectually, is listed as Emotional Philosophy" [4]. From Yeats' perspective, personality and passion reflect "the experience of an intensely passionate moment in the life of a character which gives those rituals their dramatic quality and power" as Richard Taylor expatiated [17]. Characters face situations of conflict or they lack harmony with the forces around them, so "they seek a more congenial or fulfilling mode of existence" [17].

Non-duality is sometimes described as "not one not two", meaning that things are neither unified nor are they entirely distinct from one another. As Yeats was influenced by

Buddhism, Zen, a Buddhist tradition, affirms that the body and mind are interconnected: "they are neither the same nor completely separate. Non-conceptual understanding refers to insight into 'things as they are' that cannot be expressed in words" [16]. A concept that Yeats has applied to the relationship between the Lame Beggar and the Saint. Though united but they are not identical nor distinct from one another. However, through the concept of Zen, sufferers are offered a solution to their sufferings by the recognition of the interconnected relationship among all beings and the realization of living in an alignment with this truth.

Yeats made the movement of the lame beggar artificial and formal like a puppet stage or in a dance and embedded some words to explain the movements. He was wondering whether the lame beggar, after coming down from the blind beggar's back would be on his knee, or crouching till he can pick up or walk stiffly or limp as if his leg were paralyzed. Nor did Yeats write any verses to be sung at the folding and the unfolding of a cloth. He uses an opposing technique to his regular one. Yeats displayed an aesthetic technique where the climax of form, voice, emotion, and motion are all combined in a pantomime dance without employment of words nor explanation nor a song to be sung by the chorus. The dance acts to represent the spiritual culmination in itself. It is left to the audience for the purpose of imagination stimulation.

For Yeats, "Belief is the spring of all action" [7]. The Lame Beggar believes that is why a miracle happens. What he has ever believed to be a myth has been realized. Both men have a belief, hence they have decided to act and have headed towards the well. Their wishes are fulfilled; one is cured and the other is blessed. It is further illustrated in the book that "The Saint may touch through myth the utmost reach of human faculty and pass not to reflection but to unity with the source of his being..." [7].

The journey of the soul from myth to unity with the source of all is never progressive nor goes in a straight line, it is always a whirl as the cycle breaks. It moves from myth to reflection and then the circle is renewed or starts anew for better or worse according to one's life. The gyres in the play rests on circular movement and a combination of two antithetical movements. The Four Faculties are spurred and energized by the system of cones and produce their movements.

It is not a pattern of ideal, yet it requires a break or destruction to allow for a rise. Here Yeats exemplifies his philosophy or thought with the changes of all the cycles of the moon versus the sun:

as the moon seems to approach the sun and dwindle away, all but realizing its absorption in God, only to whirl away once more: the mind of a man separating itself from the common matrix, through childish imaginations, through struggle – Vico's heroic age – to roundness, completeness, and then externalizing, intellectualizing, systematization until at last it lies dead, a spider smothered in its own web. [7].

According to Yeats the Blind Man is a type of a peasant wisdom, primitive intuition and the Lame Man is the aristocrat, the soaring imagination. The Blind Man's choice results in

giving up inner vision he had once possessed and becomes to see the vicious world, while the Lame Man's choice permits him to give up his physical disability and realizes that spiritual purgatory and immaculate soul carry the role of a "scapegoat".

In the end the Blind Beggar is fully absorbed in his physical dream. It is his phase of aimless energy and a physical life for its own sake. The impotency or deformity of mind prevents him from the realization that he could see through his spiritual eyes. In Yeats' view His Body of Fate is Enforced Illusion. The realization of his dream and his excitement about being cured are both but illusions. The deformity of his intellect impedes the ability of discrimination between illusions. As Fate becomes dominant, chance and choice have become interchangeable, thought is like an image and all of these are visible to the eyes as a whole. The celestial body versus the mundane body refuses to live in solitude and is haunted by terrible dreams. It is the intensified moment of pain; either one makes the right choice and grasps the availing chance or fails and is absorbed in self-defeat. Since the Blind Man's intellect is not functioning, narrow, and unflinching, and sensing facts has become impossible, he loses and becomes aimless.

The Lame Man dressed in the Will of the Positive Man, gains a radiant soul and is surrounded by wisdom. As he finds his antithesis, he has access to self-knowledge and self-mastery. As his soul becomes into self-possession in phase 8 of the moon, now in phase 16 he begins once more to judge an action or motive in relation to space or circumstance. His right action or choice is eternal for him.

Yeats argued in his book *A Vision* "Venus out of phase chose lame Vulcan. Here also are very ugly persons, their bodies torn and twisted by the violence of the new primary, but where the body lost this ugliness great beauty of mind is possible. This is indeed the only *antithetical* phase where ugliness is possible" [14].



Figure 1. A blind student and a lame student.

These are two students at the Faculty of “Glorious Qur’an”, the City of Tanta, Egypt. Every day, the blind student carries his disabled colleague on his back during their journey to the faculty as his disability prevents him from walking. Riding on his back, the blind student takes his lamed colleague to the sixth floor where their class is located. In a question to the blind student “why does he do so?” he replied, “My colleague is my eyes”. In such manifestation of synergy and true friendship, both create a perfect whole.

3. Conclusion

Finally, the Lame Beggar has become his own opposite. He passes from a semblance of phase 14 to reality of phase 28 of the moon. He knows all wisdom yet he has no active intelligence. His thoughts are but aimless reverie as well as his acts.

Thus, harmony springs from within and peace prevails. Here the thought or the intellect triumphs because it has processed to an extent of understanding their differences and has elevated and ennobled to go beyond such differences and comprehend their reasons and benefits. This is the unity we can see through our souls. As immersed in struggle, our antithetical tincture takes over and we are dominated by our imagination and desires for the attainment of personal gains. We are more subjective once we detach ourselves from struggle, our primary tincture overshadows and reason dominates, we become more objective. Unity does not necessarily involve identical tincture, rather they must be opposite. It all rests on our reconcilability, conformity, and accepting the other through sober thinking of truth. This is a state of Discordia (separation of elements) versus Concordia (changeless or homogenous sphere), yet the two are inseparable because beauty and emotions cannot be detached or separated from reason and moral. For this reason, it is an intricate cyclical life or an integrated gyre that ends and starts anew in every human life and history.

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