

# CONTENTS

<b>Section I</b>	<b>Influence and Identity</b>	<b>1</b>
<b>1</b>	<b>Introduction: “An Echo of Someone Else’s Music”</b>	<b>3</b>
<b>2</b>	<b>Establishing Influence</b>	<b>31</b>
<b>3</b>	<b>“A Provincial Like Myself”: Yeats, Wilde and the Politics of Identity</b>	<b>63</b>
<b>Section II</b>	<b>Mask and Image</b>	<b>107</b>
<b>4</b>	<b>Metaphysics and Masks (1908–1917)</b>	<b>109</b>
<b>5</b>	<b>The Idea Incarnate: Mask and Image (1915–1917)</b>	<b>135</b>

<b>Section III</b>	<b><i>Salomé: Symbolism, Dance and Theories of Being</i></b>	<b>171</b>
6	“Surface and Symbol”: Wilde’s <i>Salomé</i> , French Symbolism and Yeats (1891–1906)	173
7	Yeats’s Creative Use of Wilde’s <i>Salomé</i> in his Revisions of <i>The Shadowy Waters</i> , <i>On Baile’s Strand</i> and <i>Deirdre</i>	203
8	“Drama as Personal as a Lyric”: The Centrality of Wilde’s Concepts of Dance, Desire and Image to Yeats’s Developing Aesthetic (1916–1921)	241
9	“There Must Be Severed Heads”: Yeats’s Final Transumption of Oscar Wilde (1923–1939)	279
10	Conclusion	309
	References	313
	Index	331