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| **About you** | **[Salutation]** | Matthew | [Middle name] | Schultz |
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| **Your article** |
| **Lady Isabella Augusta Gregory (née Persse) (15 March 1852 – 22 May 1932)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Lady Gregory was born into the Protestant Anglo-Irish Ascendancy in Galway. In 1880, she married Sir William Henry Gregory, increasing both her status and wealth, which she used to promote limited British rule in Ireland and to patronize the arts. |
| Lady Gregory was born into the Protestant Anglo-Irish Ascendancy in Galway. In 1880, she married Sir William Henry Gregory, increasing both her status and wealth, which she used to promote limited British rule in Ireland and to patronize the arts. After Sir William’s death in 1892, her estate, Coole Park, became a site of meting and inspiration for a host of twentieth-century writers, including William Butler Yeats, John Millington Synge, George Bernard Shaw, George Russell, and Sean O’Casey. In 1899, Lady Gregory founded the Irish Literary Theatre in collaboration with W.B. Yeats, Edward Martyn, and George Moore; in 1904 it would become the Abbey Theatre. The most succinct articulation of their project was later published as a pamphlet later reproduced in *Our Irish Theatre* (1913). Among the works staged was *Cathleen ni Houlihan* (1902), a one-act play co-authored by Lady Gregory and W.B. Yeats that starred Maud Gonne in the title role. Gregory also published a number of volumes that collected and re-introduced Irish folktales and fairy-lore. The re-emergence and modernization of Celtic heroes such as Cuchulainn reinforced cultural nationalist and Republican conceptions of Irishness as heroic, pre-Norman, and independent. |
| Further reading: |