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Players & Painted Stage:  
The Leonard L. Milberg Irish Theater Collection  
Label Copy

Main and Milberg Galleries  
Rare Books and Special Collections  
Firestone Library  
October 2006-March 2007

*In a good play every speech should be as fully flavoured as a nut or apple, and such speeches cannot be written by anyone who works among people who have shut their lips on poetry. In Ireland, for a few years more, we have a popular imagination that is fiery and magnificent, and tender; so that those of us who wish to write start with a chance that is not given to writers in places where the springtime of the local life has been forgotten, and the harvest is a memory only, and the straw has been turned into bricks.*

—John Millington Synge, preface to *The Playboy of the Western World* (1907)

*Players & Painted Stage* presents a small selection from the more than 1,000 plays, playbills, manuscripts, broadsides, and posters gathered for the Leonard L. Milberg Collection of Irish Theater, given in honor of Paul Muldoon. The exhibition begins in 1841 with Dion Boucicault's *London Assurance*, continues at the top of the stairs with Samuel Beckett's 1952 *En attendant Godot* [*Waiting for Godot*], and closes with Garry Hynes's 2006 production of *Translations* by Brian Friel.

Happily, the collection itself is not closed but continues to grow, thanks to the generosity and care of Leonard Milberg, Class of 1953. In compiling the masterworks of modern Irish playwrights, he focused on complementing the existing collections in the Princeton University Library. Therefore, writers already well represented here, such as George Bernard Shaw, Oscar Wilde, and W. B. Yeats, were excluded to make room for 82 other Irish playwrights, whose works are now equally available to students and scholars. Nearly every item in this exhibition is a part of the extensive collection that Mr. Milberg formed for the Princeton community and continues to support.

We wish to thank Mr. Milberg, the Office of President Shirley Tilghman, the Friends of the Princeton University Library, the Fund for Irish Studies, the Program in Theater and Dance, the Council of the Humanities, and McCarter Theatre, all of whom contributed significantly to this exhibition and to the many exciting events that accompany it.

1. Statement written in 1898 by William Butler Yeats and Lady Gregory defining their goals for the Irish Literary Theatre. In *Lady Gregory (1852–1932). Our Irish Theatre: A Chapter of Autobiography*. New York, London, G.P. Putnam's Sons, 1913. p. 20.
2. William Butler Yeats (1865–1939). Letter to the editor published in the *New York Times*, July 28, 1911.
3. *Chas. L. Keogh from the Abbey Theatre, Dublin, presents The Irish Dramatic Co. in . . . Willy Reilly and His Colleen Bawn*, broadside. Dublin: Keogh, no date. In 1855, the Irish writer William Carleton published *Willy Reilly and His Dear Colleen Bawn* about an Irish Catholic gentleman who loved a Protestant heiress. The popular melodrama was quickly adapted for the stage. One scene from the play, captured by Jack B. Yeats, is reproduced on the *Players & Painted Stage* poster.
4. Abbey Theatre playbill. Dublin: Abbey Theatre, 1956.
5. *Irish Plays*, prospectus. [Dublin: Abbey Theatre], 1906.
6. *Samuel Beckett by Tom Phillips*, poster. London: National Portrait Gallery, 1999.  
Courtesy of Michael Cadden.
7. Samuel Beckett (1906–1989). *Waiting for Godot*, playbill. Dublin: Gate Theatre, 2003.
8. *DruidSynge*, brochure. New York: Lincoln Center, 2006. The Druid Theatre Company was founded in 1975 by director Garry Hynes and actors Marie Mullen and Mick Lally. Located in Galway, the Druid was the first professional theater company in Ireland outside Dublin. This 8 ½ hour marathon of all J. M. Synge's plays was first performed as the DruidSynge in 2005.

9. Martin McDonagh (b. 1970). *The Lieutenant of Inishmore*, playbill. London: Royal Shakespeare Company, 2002.
10. Sean O'Casey (1880–1964). *The Shadow of a Gunman* and *A Pound on Demand*, playbill. [London]: Mermaid Theatre, 1967.
11. Tom Mac Intyre (b. 1931) and Patrick Kavanagh (1904–1967). *The Great Hunger: Poem into Play*. Mullingar: Lilliput, 1988  
Mac Intyre's breakthrough came with *The Great Hunger*, an adaptation of Patrick Kavanagh's poem, which premiered at the Peacock Theatre on May 9, 1983 and went on to tour internationally.
12. Mark O'Rowe (b. 1970). *Howie the Rookie*. London: Bush Theatre, 1999.  
O'Rowe is one of a new generation of Irish playwrights. His fifth play, *Howie the Rookie*, premiered at the Bush Theatre on February 10, 1999.
13. Irish postage stamps featuring four Irish Nobel laureates: Seamus Heaney, William Butler Yeats, Samuel Beckett, and George Bernard Shaw, released on October 1, 2004.  
Gift of Howard Woolmer.
- 14, 15. Theatre Royal playbills. Dublin: Theatre Royal, 1902.

Case 1

1. Dion Boucicault (1820–1890). *Arrah-na-Pogue [Arrah of the Kiss]; or, The Wicklow Wedding*, prompt book, no date.  
This drama opened at Dublin's Theatre Royal in the fall of 1864. Boucicault wrote the part of Shun the Post for himself. His wife, Agnes Robertson, played Arrah Meelish, who was nicknamed Arrah of the Kiss.  
Rare Books and Special Collections.
2. Dion Boucicault (1820–1890). *The Colleen Bawn [The Fair-Haired Girl]*, playbill. New York: Irish Repertory Theatre, 2003.  
Also called *The Brides of Garryowen*, this popular melodrama opened in both New York and London in 1860. The story was based on Gerald Griffin's novel *The Collegians* (1829).
3. Dion Boucicault (1820–1890). *The Corsican Brothers*, manuscript playbook, 1852.  
This comedy subtitled *The Vendetta* is an English adaptation of Alexander Dumas's *Les Frères Corses*. The play was first produced at London's Princess Theatre in 1852.  
Manuscript Collection, Rare Books and Special Collections.
4. Dion Boucicault (1820–1890). *Hunted Down*, playbill. London: Globe Theatre, 1876.
5. Dion Boucicault (1820–1890). *Led Astray*, playbill. London: Gaiety Theatre, 1874.

Case 1

6. Dion Boucicault (1820–1890). *London Assurance*. London: J. Andrews, 1841.  
Boucicault's first success came when he was only 21 years old. This comedy premiered at the Theatre Royal, London, March 4, 1841, and includes such lines as "Man is a creature of the hour—the dinner hour, I suppose."
7. Dion Boucicault (1820–1890). *Peg Woffington; or, The State Secret*. London: John Dicks, ca. 1870.
8. Dion Boucicault (1820–1890). *The Shaughraun [The Vagabond]*, playbill. London: Albery Theatre, 2005.  
The play concerns an Irish Nationalist, or Fenian, who is sentenced to death but saved at the last minute by his boyhood friend Conn the Shaughraun, originally played by Boucicault.  
Gift of Michael Cadden.
9. Dion Boucicault (1820–1890). *The Shaughraun*, playbill. Dublin: Abbey Theatre, 2004. Gift of Michael Cadden.
10. *Wearing of the Green*. New York: S.T. Dodworth, 1865.  
The lithograph on the cover of this sheet music shows the American actor T. H. Glenney as the character Shaun the Post in Boucicault's *Arrah-na-Pogue*. It was published in conjunction with an 1865 production at Niblo's Garden, New York.
11. Benjamin J. Falk (1853–1925). *Boucicault*. New York: Falk, ca. 1880. Albumen silver photograph.

1. "Oscar Wilde's Latest Farce," *New York Times*, February 27, 1895.
2. Oscar Wilde (1854–1900). *The Importance of Being Earnest: A Trivial Comedy for Serious People*. London: L. Smithers and Company, 1899.  
The first production of this play opened on St. Valentine's Day 1895 at London's St. James's Theatre. It was Wilde's fourth popular West End play in only three years. *An Ideal Husband* had opened a month before and was still playing to packed house at the Haymarket Theatre a few blocks away.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.
3. Oscar Wilde (1854–1900). *The Importance of Being Earnest*. Playbill. Princeton: McCarter Theatre, [1999].  
Gift of Michael Cadden.
4. Oscar Wilde (1854–1900). *The Importance of Being Earnest*. Playbill. London: Aldwych Theatre, [1993].  
Gift of Michael Cadden.
5. Sir William Robert Wilde (1815–1876). *Lough Corrib: Its Shores and Islands; with Notices of Lough Mask*. 2nd ed. Dublin: McGlashan and Gill, 1872.  
William Wilde, father of Oscar Wilde, was a surgeon who also wrote extensively on Irish history and folklore.  
Rare Books Division, Department of Rare Books and Special Collections.
6. Lady Wilde (1826–1896). *Poems by Speranza (Lady Wilde)*. Dublin, London: James Duffy, 1864.  
Jane Francesca Wilde, Oscar's mother, wrote under the pseudonym Speranza. Quoting from *Mother and Poet* by Elizabeth Barrett Browning, she dedicated this volume "to my sons Willie and Oscar Wilde. 'I made them indeed speak plain the word Country. I taught them, no doubt, that a Country's a thing men should die for the need.'"  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.

1. Oscar Wilde. Albumen silver photograph. London: Elliot and Fry, [1881?].  
Theater Collection, Department of Rare Books and Special Collections.
2. Oscar Wilde (1854–1900). *Lady Windermere's Fan: A Play about a Good Woman*. London: Elkin Mathews and John Lane, 1893.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.
3. Oscar Wilde (1854–1900). Letter to George Bernard Shaw, postmarked May 9, 1893.  
In this letter, Wilde refers to Shaw's play *Widowers' Houses* as "Op. 2 of the great Celtic school." First and third in Wilde's rating system are his own *Lady Windermere's Fan* and *A Woman of No Importance*. Wilde is paying Shaw the compliment of ranking their works together in the dramatic literature of the period. He also identifies a Celtic school of drama several years before Yeats and Lady Gregory.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.
4. Oscar Wilde (1854–1900). *Salomé: A Tragedy in One Act, Translated from the French of Oscar Wilde, Pictured by Aubrey Beardsley*. London: Elkin Mathews and John Lane; Boston: Copeland and Day, 1894.  
Aubrey Beardsley first met Wilde in 1893, not long after the French edition of *Salomé* was published. Beardsley was inspired to make a drawing, "J'ai baisé ta bouche, Iokanaan" ["I have kissed your mouth, John the Baptist"], which was published that same year in the first issue of *The Studio*. Wilde's publisher, John Lane, saw it and invited Beardsley to illustrate the play's English translation by Lord Alfred Douglas.  
Rare Books Division, Department of Rare Books and Special Collections.

1. George Bernard Shaw (1856–1950). *Arms and the Man*. Playbill. London: D. Allen and Sons, 1894.  
Shaw enjoyed his first commercial success with this play, which opened at the Avenue Theatre, London, in 1894 on a double bill with W. B. Yeats's *The Land of Heart's Desire*. The season was financed by Annie Horniman, who went on to support Yeats and the Irish National Theatre in Dublin. Shaw's poster and playbill were designed by the young Aubrey Beardsley.  
Rare Books Division, Department of Rare Books and Special Collections.
2. George Bernard Shaw (1856–1950). *Widowers' Houses*. London: Henry and Company, 1893.  
Oscar Wilde admired this play. See his letter to Shaw on the shelf above this one.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.
3. George Bernard Shaw (1856–1950). *Heartbreak House, Great Catherine, and Playlets of the War*. London: Constable and Company, 1919.  
*Heartbreak House* opened at the Garrick Theatre, London, on November 10, 1920.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.

1. William Butler Yeats (1865–1939). “Countess Kathleen.”  
*Beltaine: The Organ of the Irish Literary Theatre*, no. 1 (May 1899).

This verse drama was published in 1892 and first performed in 1899 by the newly formed Irish Literary Theatre. Inspired by Irish folklore, the story takes place in Ireland during a famine. The aristocratic heroine (whose name is more often spelled Cathleen) sacrifices her soul in order to save the starving people of Ireland. The play was condemned as blasphemous.

Rare Books Division, Department of Rare Books and Special Collections.

2. William Butler Yeats (1865–1939). *Cathleen ni Houlihan*. London: Printed at the Caradoc Press for A. H. Bullen, 1902.

Written by Yeats in collaboration with Lady Gregory, this play was the first to be produced by their newly incorporated Irish National Dramatic Society on April 2, 1902. The Irish acting company of Frank and William Fay provided the actors, and Maude Gonne, founder of Inghinidhe na hÉireann [Daughters of Ireland], played the heroine Cathleen ni Houlihan, an allegorical figure of Ireland.

Rare Books Division, Department of Rare Books and Special Collections.

3. William Butler Yeats (1865–1939). *The Hour-Glass, Cathleen ni Houlihan, The Pot of Broth: Being Volume Two of Plays for an Irish Theatre*. London: A. H. Bullen, 1904.

This copy, owned by Lady Gregory, is inscribed by Yeats to “Lady Gregory from her friend the writer of something of this book—March 1904.” On the following flyleaf is a 14-line holograph poem by Yeats, “Song for pupils at end of Hour Glass.”

Courtesy of Leonard L. Milberg.

4. William Butler Yeats (1865–1939). *Kathleen ni Houlihan*. Playbill. Dublin: National Irish Theatre Society, Abbey Theatre, 1908.

The Abbey Theatre, also known as the National Theatre of Ireland, later became the first state-subsidized theater in the English-speaking world.

5. William Butler Yeats (1865–1939). *The Land of Heart's Desire*. Chicago: Stone and Kimball, 1894. Frontispiece designed by Aubrey Beardsley.

This was the first play by Yeats to receive a public performance. It was presented at the Avenue Theatre, London, during the 1894 season of plays funded by heiress Annie Horniman.

Rare Books Division, Department of Rare Books and Special Collections.

6. William Butler Yeats (1865–1939). *The Land of Heart's Desire*. Typescript, 1894.

Typescript of the child's part in Yeats's drama, with manuscript revisions by the author and others.

Robert H. Taylor Collection, Department of Rare Books and Special Collections.

7. Portrait of W. B. Yeats. In Arthur Symons (1865–1945).

*Studies in Prose and Verse, with Portraits in Photogravure*.

London: J. M. Dent and Company, 1904.

Rare Books Division, Department of Rare Books and Special Collections.

8. James Joyce (1882–1941). *The Day of the Rabblement*. Dublin: Printed by Gerrard Brothers, [1901].

Joyce admired the work of the Irish Literary Theatre but was disappointed when the directors rejected his translation of a contemporary German play. His response, an article criticizing the theater, was likewise refused by his college's newspaper, so Joyce paid to have it published privately with an essay by a college friend.

Rare Books Division, Department of Rare Books and Special Collections.

9. Set design for *The Hour-Glass*. In William Butler Yeats (1865–1939). *Plays for an Irish Theatre, with Designs by Gordon Craig*. London and Stratford-on-Avon: A. H. Bullen, 1911.

*The Hour-Glass*, based on the Irish tale *The Priest's Soul*, tells the story of an errant priest who must find someone to plead for his soul. When the play opened on March 14, 1903, at Molesworth Hall in Dublin, Yeats was dissatisfied with the rather traditional production. The year before, he had met Gordon Craig, an innovative set designer who introduced him to the idea of using masks and monochromatic folding screens instead of realistic sets. In 1911 Yeats and Craig collaborated on a revival of *The Hour-Glass*.

Rare Books Division, Department of Rare Books and Special Collections.

Lady Gregory (1852–1932). “The Epics.” Typescript, 1900–1903.

This draft of a section of Lady Gregory's memoirs covers the beginning of her career as a writer, the Gaelic Revival, her decision to write an English version of the Cuchulain legend, and her discussions with W. B. Yeats, Edward Martyn, George Russell (*A.E.*), and others.

Courtesy of Leonard L. Milberg.

Top of case: Lady Gregory (1852–1932). *Spreading the News*. Dublin: Abbey Theatre, 1908.

The Abbey Theatre opened on December 27, 1904, with three one-act plays: *On Baile's Strand* by W. B. Yeats, *Spreading the News* by Lady Gregory, and *Cathleen ni Houlihan* by Yeats and Gregory. *Spreading the News* proved so popular that it was part of the repertoire of each of the early tours by the Abbey Players, including this touring production in 1908.

1. Lady Gregory (1852–1932). *Our Irish Theatre: A Chapter of Autobiography*. New York: G. P. Putnam's Sons, 1913.

Isabelle Augusta Gregory, widow of Sir William Gregory, dedicated herself to the promotion of Irish nationalism through the appreciation of Irish literature and culture. Beginning at the age of 50, she mastered the Irish language, wrote and translated more than 40 plays, and even performed the title role in *Cathleen ni Houlihan* in 1919 shortly after her 67th birthday.

2. Abbey Theatre playbill. Dublin: Abbey Theatre, no date. The Irish National Theatre Society was formed in 1903 by W. B. Yeats, Lady Gregory, George Russell (Æ), Edward Martyn, and J. M. Synge. Performances were held at the Molesworth Hall until Annie Horniman and actor William Fay purchased the Hibernian Theatre of Varieties on Abbey Street for the company.

3. Production photograph from *Twenty-Five*. In *Lady Gregory's Diaries 1892–1902*. Edited by James Pethica. Gerrard's Cross: Colin Smythe, 1996.

The first play composed by Lady Gregory entirely on her own, *Twenty-Five* was produced on March 14, 1903, by the Irish National Theatre Society at Molesworth Hall.

4. Lady Gregory (1852–1932). *Spreading the News*. Playbill. Dublin: Abbey Theatre, 1925. Presented on a bill together with Sean O'Casey's *The Shadow of a Gunman*.

5. Lady Gregory (1852–1932). *Spreading the News*. New York: J. Quinn, 1905. Copy 22 of 50.

1. Lady Gregory (1852–1932). “Dervorgilla.” In *Samhain: An Occasional Review Edited by W. B. Yeats*. Dublin: Maunsell and Company, November 1908.  
When *Dervorgilla* was first performed at the Abbey Theatre on October 31, 1907, actress Sara Allgood played the beautiful queen. Daughter of the King of Meath and wife of Tiernan O'Rourke, she ran away with the King of Leinster in 1152 but was soon returned to her husband. Set in 1193, Gregory made the interesting choice of presenting the queen near the end of her life.
2. Lady Gregory (1852–1932). “Rising of the Moon.” In Grace Plunkett (1888–1955). *Twelve Nights at the Abbey Theatre*. Dublin: Printed by Colm O Lochlainn, 1929.  
Grace Gifford Plunkett was a popular caricaturist specializing in the literary and theatrical personalities of Dublin. She is, however, best remembered as the tragic bride of 1916. She and her fiancé, Joseph Plunkett, a leader in the Irish struggle for independence, planned an Easter wedding, but Joseph was captured and sentenced to death for his role in the Easter Rising. They married just hours before his execution, and the ballad *Grace* was written in her honor.  
Courtesy of Leonard L. Milberg.
3. Lady Gregory (1852–1932). *Damer's Gold*. Playbill.  
Dublin: Abbey Theatre, 1913.  
Gregory wrote 19 original plays and seven translations between 1904 and 1912, including *Damer's Gold*, *The Doctor in Spite of Himself*, *Hyacinth Halvey*, *The Image*, *MacDonough's Wife*, *The Miser*, *The Rogueries of Scapin*, and *The Would-Be Gentleman*.  
*Damer's Gold* was first produced at the Abbey Theatre, November 21–23, 1912, together with a revival of *The King's Threshold* by W. B. Yeats.

1. St. John Ervine (1883–1971). *Mixed Marriage*. Dublin: Maunsel and Company, 1911.  
St. John Ervine was born John Greer Irvine and grew up in a Protestant family in a largely Catholic suburb of Belfast. *Mixed Marriage* was his first play to be performed, premiering at the Abbey Theatre on January 30, 1911. The plot follows Protestant laborer John Rainey, whose son falls in love with a Catholic girl.
2. St. John Ervine (1883–1971). *The Magnanimous Lover*. Dublin and London: Maunsel and Company, 1912.  
This play was first performed at the Abbey Theatre on October 17, 1912. Ervine continued to write into the 1940s and 1950s, and many of his later works were produced by the Ulster Group Theatre.
3. St. John Ervine (1883–1971). *Four Irish Plays*. London and Dublin: Maunsel and Company, 1914.  
Princeton University Library.
4. George Fitzmaurice (1877–1963). *The Country Dressmaker*. In *The Plays of George Fitzmaurice*, vol. 3, *Realistic Plays*. [Dublin]: Dolmen Press, 1970.  
*The Country Dressmaker* was performed at the Abbey Theatre in the same season (1907) as Synge's *The Playboy of the Western World* and became one of the Abbey's most popular plays. Yeats preferred the work of Synge, and only four of Fitzmaurice's many plays were produced by the Abbey.
5. Padraic Colum (1881–1972). *The Land*. Dublin: Abbey Theatre, 1905.  
Colum's first play, *Broken Soil* (1903), was performed by the Irish Literary Theatre. Two years later, *The Land* was one of the Abbey Theatre's first successes. However, Colum chafed under the tight artistic control held by Yeats and his Abbey co-directors, Synge and Lady Gregory. In 1906, a group of actors and writers led by George Russell (Æ) and Colum resigned from the Abbey and formed the Theatre of Ireland, financed by Edward Martyn.

1. Oliver St. John Gogarty (1878–1957). *Blight: The Tragedy of Dublin*, by Alpha and Omega. Dublin: Talbot Press, 1917.

A practicing surgeon, Gogarty had three plays produced by the Abbey Theatre. He is best remembered as the model for Buck Mulligan, who appears in the opening pages of James Joyce's *Ulysses*.

Rare Books Division, Department of Rare Books and Special Collections.

2. William Boyle (1853–1923). *The Building Fund*. Dublin: Maunsell and Company, 1905.

Boyle had four plays produced by the Abbey Theatre, beginning in 1905 with *The Building Fund*. In 1907, following the riots over Synge's *The Playboy of the Western World*, Boyle withdrew his plays from the Abbey and cut his ties with the company, accusing Synge of a "gross misrepresentation of the character of our western peasantry."

3. William Boyle (1853–1923). *The Building Fund*. Playbill. Dublin: Abbey Theatre, 1925.

4. Edward Martyn (1859–1923). *The Heather Field*. 2nd ed. London: Duckworth; New York: Brentano's, 1917.

It was Lady Gregory's neighbor, Edward Martyn, who introduced her to W. B. Yeats in the summer of 1897, at a now mythic tea party that resulted in the formation of the Irish Literary Theatre. Their earliest productions included *The Heather Field*, presented in 1898 at the Antient Concert Rooms in Dublin.

5. Photograph of the original Abbey Theatre, Dublin, no date.

1. George Bernard Shaw (1856–1950). *John Bull's Other Island and Major Barbara*. London: A. Constable, 1907.  
W. B. Yeats commissioned Shaw to write a play for the opening of the Abbey Theatre in 1904, but when Shaw submitted *John Bull's Other Island*, Yeats rejected it, citing its length, technical difficulties, and controversial subject matter. Shaw offered the play to the Harley Granville-Barker Company, which produced it in London and toured it through Ireland.  
Robert H. Taylor Collection, Department of Rare Books and Special Collections.
2. George Bernard Shaw (1856–1950). *John Bull's Other Island*. Playbill. Dublin: Abbey Theatre, 1927.
3. A scene from *John Bull's Other Island*, with the Fay brothers and their company. In W. G. Fay (1872–1947) and Catherine Carswell (1879–1946). *The Fays of the Abbey Theatre*. New York: Harcourt, Brace and Company, 1935.  
Under the management of William and Frank Fay, Irish actors such as Dudley Digges, Maire Nic Shiubhlaigh, Maire Quinn, and Sara Allgood provided the foundation for what became one of the leading acting companies of the 20th century. International fame for the company was achieved with tours to England (beginning in 1903) and the United States (beginning in 1911).  
Princeton University Library
4. Lord Dunsany (1878–1957). *The Glittering Gate*. London and New York: G. P. Putnam's Sons, 1923.  
In 1909, Yeats encouraged the adventurer and novelist Dunsany, born Edward John Moreton Drax Plunkett, to try writing plays. The result was *The Glittering Gates*, which Yeats staged at the Abbey Theatre in 1909. The play follows two English burglars as they break into Heaven but find it filled only with laughter.
5. Lord Dunsany (1878–1957). *Plays of Gods and Men*. Dublin: Talbot Press, 1917.

1. John Millington Synge (1871–1909). *The Aran Islands*. Dublin: Maunsel & Company, 1907. Drawings by Jack B. Yeats. One of 150 copies signed by Synge and Yeats. In 1896, when Synge met W. B. Yeats in Paris, the poet encouraged him to go back to Ireland and spend time in the isolated Aran Islands, where Irish traditions were still untouched. Synge took his advice and spent six summers there, collecting folklore and learning the language. Jack Yeats, William's younger brother, sometimes accompanied him, and Jack's sketches were used to illustrate Synge's published memoir.  
Courtesy of Leonard I.. Milberg.
2. John Millington Synge (1871–1909). "In the Shadow of the Glen." *Samhain: An Occasional Review Edited by W. B. Yeats*. Dublin: Sealy Bryers and Walker, December 1904.  
Nora, the heroine of Synge's earliest performed play, decides to leave a loveless marriage and accompany the charming vagabond who wandered into her home the night before. The one-act play was produced by the Irish National Theatre Society at Molesworth Hall on October 8, 1903, and immediately denounced as a slur on Irish womanhood.
3. "Irish Players in Sad Play, Riders to the Sea," *New York Times*, December 5, 1911.
4. John Millington Synge (1871–1909). *Riders to the Sea*. Edited by Robin Skelton from the manuscript in the Houghton Library, Harvard University. London: Oxford University Press, 1969. Illustrated by Tate Adams.  
Set in the Aran Islands, *Riders* depicts the anguish and resignation of a mother who has lost all of the men in her family but her youngest son, to whom she cannot give her blessing as he leaves to cross treacherous waters to the mainland.  
Rare Books Division, Department of Rare Books and Special Collections.

5. John Millington Synge (1871–1909). *Riders to the Sea*.  
1st American ed. Boston: John W. Luce and Company,  
1911.

6. John Millington Synge (1871–1909). *The Well of the  
Saints*. London: A. H. Bullen; Dublin: Abbey Theatre,  
1905.

When *The Well of the Saints* premiered at the Abbey Theatre in 1905, it was labeled sacrilegious. The comedy follows two blind beggars who believe they are beautiful until a saint restores their sight, whereupon the husband rejects his wife. When they lose their sight a second time, they refuse the help of the saint, preferring to remain blind.

Rare Books Division, Department of Rare Books and Special Collections.

7. *The Abbey Theatre Players*. Souvenir program. Dublin:  
Abbey Theatre, 1933.

8. *The Works of John M. Synge*. Vol. 1. Dublin: Maunsell  
and Company, 1910.

Synge's career as a playwright lasted only six years, from 1903, when *In the Shadow of the Glen* was produced, until 1909, when he died.

1. "Riot Act," *New York Times*, January 30, 1907.  
When *The Playboy of the Western World* opened at the Abbey Theatre on January 26, 1907, the performance was sold out. During the second act, the audience began to hiss and then yell, responding to the character of Christy Mahon as he attempts, for the second time, to kill his father and then mentions maidens and their undergarments. Riots continued at performances throughout the next week.
2. "Irish Home Rule in the Drama," *Current Literature* 50, no. 1 (January 1911).  
Princeton University Library.
3. John Millington Synge (1871–1909). *The Playboy of the Western World*. Dublin: Maunsell and Company, 1907.  
At the second performance of *Playboy*, Yeats came onto the stage and addressed the audience: "You have disgraced yourself again, is this to be the recurring celebration of the arrival of Irish genius?"
4. John Millington Synge (1871–1909). *The Playboy of the Western World*. 1st American ed. Boston: John W. Luce, 1911.  
When the Abbey Players toured with a production of *Playboy* in the United States, they were accused of obscenity in Philadelphia. At the trial, the company was represented by the New York lawyer and arts patron John Quinn, who was able to save the actors from a jail sentence.  
Rare Books Division, Department of Rare Books and Special Collections.
5. John Millington Synge (1871–1909). *The Playboy of the Western World*. Playbill. London: Royal National Theatre, 2001.  
Gift of Michael Cadden.
6. John Millington Synge (1871–1909). *The Playboy of the Western World*. Production still, act II, [1932?].  
Theater Collection, Department of Rare Books and Special Collections.

1. John Millington Synge (1871–1909). *The Playboy of the Western World*. London: G. Allen and Unwin, 1927.  
Illustrated by John Keating.
2. John Millington Synge (1871–1909). *The Playboy of the Western World*. Playbill. New York: Skirball Theater, 2004.  
Gift of Michael Cadden
3. John Millington Synge (1871–1909). *The Playboy of the Western World*. Playbill. Dublin: Abbey Theatre, 1928.

1. John Millington Synge (1871–1909). *Deirdre of the Sorrows*. Churchtown, [Ireland]: Cuala Press, 1910. Elizabeth Corbet Yeats, sister of Jack and William Butler Yeats, printed and published this book at the fine-art press she established in 1904. Elizabeth and her sister, Lily, worked with young Irish women, whom they trained not only in the printing, painting, and drawing crafts, but also in Irish dance, language, and games. Cuala Press published more than sixty works by the leading members of the Irish literary revival, including W. B. Yeats, J. M. Synge, Douglas Hyde, Lady Gregory, and George Russell (Æ). Many of the illustrations for these publications were drawn and colored by Jack Yeats.
2. *Abbey Plays 1899–1948. Including the Productions of The Irish Literary Theatre*. Commentary by Brinsley MacNamara. Dublin: At the Sign of the Three Candles, [1949].
3. A scene from *The Well of the Saints*. In Christopher Fitz-Simon. *The Abbey Theatre: Ireland's National Theatre. The First 100 Years*. London: Thames and Hudson, 2003.

## Case 7

1. T. C. Murray (1873–1959). *Sovereign Love*, playbill.

Dublin: Abbey Theatre, 1964.

*Sovereign Love* was Murray first play, produced in 1909 by the Cork Dramatic Society under the title *The Wheel of Fortune*. It was rewritten in 1913 for the Abbey Theatre, opening on September 11 of that year.

2. T. C. Murray (1873–1959). *Autumn Fire*. London:

George Allen & Unwin, 1925.

Murray began writing plays at the suggestion of his friend,

playwright and Cork Dramatic Society founder Daniel Corkery.

Murray wrote plays about rural life, as in *Autumn Fire*, which tells the story of a love triangle between a widowed farmer, his new wife, and his son.

3. T. C. Murray (1873–1959). *Maurice Harte*. Dublin:

Maunsel and Company, 1912.

*Maurice Harte* concerns a man whose parents convince him to remain in the seminary despite his lack of faith, and subsequently suffers a breakdown. The play caused so much controversy among local priests that Murray was forced to leave his teaching position in Rathduff, Cork for a job in Dublin.

4. Photograph of T.C. Murray. In Cornelius Weygandt.

*Irish Plays and Playwrights*. New York: Houghton Mifflin, 1913.

## Case 7

5. Lennox Robinson (1886–1958). *The Far-Off Hills*.

London: Chatto & Windus, 1931.

When the 1907 Abbey touring company came to Cork, in the south of Ireland, Robinson was in the audience. Barely a year passed before his own first play *The Clancy Name* was performed at the Abbey. The following year, Yeats hired Robinson as manager of the theater. *Far-Off Hills*, a popular comedy, was first performed on October 22, 1928.

6. Lennox Robinson (1886–1958). *The Far-Off Hills*,

playbill. Dublin: Abbey Theatre, 1936.

From 1909 to 1957, with only a few breaks, Robinson served as playwright, actor, director, or manager at the Abbey Theatre and in his final years, published the theater's first history.

7. Lennox Robinson (1886–1958). *Ireland's Abbey Theatre, A History 1899–1951, the Official History Commissioned by the Abbey Theatre*. London: Sidgwick and Jackson,

1951.

8. Daniel Corkery (1878–1964). *The Yellow Bittern and Other Plays*. Dublin: Talbot Press; London: T. Fisher Unwin, 1920.

The same year the Abbey Theatre opened in Dublin, Corkery helped to establish the Cork National Theatre Society, followed in 1908 by the Cork Dramatic Society. Based in An Dun, an old Gaelic League room over a stable, the Society launched the careers of several playwrights who became known as the Cork Realists.

9. Daniel Corkery (1878–1964). *An Bunnán Buidhe, agus, Aiséirghe. [The Yellow Bittern and Resurrection]*. Baile Átha Cliath: Mhuinnir C. S. Ó Fallamhain, 1929.

1. James Joyce (1882–1941). *Exiles*. New York: B. W. Huebsch, 1918.

Joyce and his family moved to Zurich during World War I and it was there he wrote *Exiles*. During this period, he managed an English language theater company, who performed *Exiles*, as well as Synge's *Riders to the Sea* and Martyn's *The Heather Field*.

Joyce's play presents a love triangle between an Irish writer, Richard Rowan, who has just returned to Dublin, his wife Beatrice, and their old friend Robert Hand.

2. *Extracts from Press Notices of Exiles by James Joyce*.

London: Grant Richards, 1918.

In 1917, on the advice of Ezra Pound, Joyce offered his play *Exiles* to the Abbey Theatre. Yeats replied: "I do not recommend your play to the Irish Theatre because it is a type of work we have never played well. It is too far from folk drama."

Sylvia Beach Collection, Rare Books and Special Collections.

3. Production photograph from *Exiles* at the Neighborhood Playhouse, New York, 1925.

Sylvia Beach Collection, Rare Books and Special Collections.

4. James Joyce (1882–1941). *Exiles*, playbill. Paris: Théâtre Garmont, 1956.

Sylvia Beach Collection, Rare Books and Special Collections.

5. "Exiles" [review] by Martin Esslin. *Plays and Players* Vol. 18, no. 4 (January 1971): 38-39.

When Harold Pinter's production of *Exiles* by James Joyce opened at The Mermaid Theatre, London, in November 1970, Frank Marcus wrote in the *Sunday Telegraph*, "All honour to Harold Pinter for lifting the veil and revealing the treasure."

Firestone Library

1. Paul Vincent Carroll (1900–1968). *Things That Are Caesar's*. Playbill. Dublin: Abbey Theatre, [1932].  
Although the 1930 Dublin production of *The Watched Pot* was Carroll's first staged play, his breakthrough came when *Things That Are Caesar's* premiered at the Abbey Theatre in 1932 and was awarded a share of that year's Abbey Theatre prize. The family drama shines a critical light on an overbearing mother who wants her daughter to marry a wealthy man.
2. Paul Vincent Carroll (1900–1968). *Shadow & Substance*. New York: Random House, 1937.  
This play won the New York Drama Critics Circle Award in 1938 for Best Foreign Play and in the following year received the Casement Award of the Irish Academy of Letters. It deals with the Catholic Church in Ireland and questions of faith when an innocent young housekeeper is murdered.
3. Brinsley MacNamara (1890–1963). *Margaret Gillan*. London: George Allen and Unwin, 1934.  
John Weldon, who wrote and acted under the pseudonym Brinsley MacNamara, made his acting debut at the Abbey Theatre in 1910. *Margaret Gillan* premiered at the Abbey on July 17, 1933.

4. Teresa Deevy (1894–1963). “The King of Spain’s Daughter.” *Theatre Arts Monthly* 19, no. 6 (June 1935). Before Deevy began writing plays, she was a member of Cumann na mBan, a women’s auxiliary unit of the Irish Volunteer Force. In 1930, Lennox Robinson produced her first play, *The Reapers*, at the Abbey Theatre and over the next seven years staged five more of her plays. When *Wife to James Whelan* was rejected in 1937, Deevy ended her relationship with the Abbey and stopped writing for live theater.
5. Teresa Deevy (1894–1963). “A Disciple.” *Dublin Magazine* 12, no. 1 (January–March 1937).
6. Christopher Murray, editor. “Teresa Deevy and Irish Women Playwrights.” *Irish University Review* 25, no. 1 (1995).
7. William Butler Yeats (1865–1939). “Purgatory.” In *On the Boiler*. Dublin: Cuala Press, [1939?]. Cover illustration by Jack B. Yeats.  
*Purgatory* was first produced at the Abbey Theatre on August 19, 1938. Yeats intended it for the end of his last volume, *On the Boiler*, which he knew would be published posthumously by his sister. Yeats insisted that the play expressed his personal convictions about this world and the next.
8. William Butler Yeats (1865–1939). *Purgatory: Abbey Theatre Festival of Irish Drama*. Playbill. Dublin: Abbey Theatre, 1938.

Sean O'Casey (1880–1964). *The Cooing of Doves: A Converzatione in One Act*, typescript, no date.

In 1923, O'Casey submitted two scripts to the Abbey Theater, *Kathleen Listens In* and *The Cooing of Doves*. *Kathleen* was performed on a bill with *Shadow of a Gunman*, but *Cooing of Doves* was rejected. Three years later, O'Casey used the basic structural idea of the script—staging a pub scene while a pivotal meeting was going on just outside—for the second act for *The Plough and the Stars*. A complete, edited transcript is published in the *Princeton University Library Chronicle* (Fall 2006-Winter 2007).

Courtesy of Leonard L. Milberg.

## Case 9

1. Sean O'Casey (1880–1964). *The Plough and the Stars*. London: Macmillan, 1926.  
As a young man, O'Casey was a member of the Irish Citizen's Army for a short time and was arrested during the 1916 rebellion under suspicion of causing violence. These experiences led to his Dublin trilogy: *Shadow of a Gunman* (1923), *Juno and the Paycock* (1924), and *The Plough and the Stars* (1926).
2. Percy Hammond, "The Plough and the Stars," *New York Herald-Tribune*, November 29, 1927.  
The title of O'Casey's third play refers to the banner of the Irish Citizen Army and its plot concerns life in a Dublin tenement during 1916 rebellion, known as the Easter Rising. The play opened at the Abbey Theatre on February 8, 1926 and was well received until news spread about its realistic language and subject matter, in particular a prostitute. By the fourth night, the audience was filled with Republican activists who tried to stop the production. Police had to be called to control the disturbances.
3. Beginning of the February 11, 1926 speech made by William Butler Yeats during *The Plough and the Stars*.  
In anticipation of hostility to O'Casey's play, Yeats wrote a speech defending O'Casey, which he sent to the *Irish Times* before taking the stage at the Abbey stage to try to quiet the audience.
4. Sean O'Casey (1880–1964). *The Plough and the Stars*, playbill. Dublin: Abbey Theatre, 1976.
5. Sean O'Casey (1880–1964). *The Plough and the Stars*, playbill. Dublin: Abbey Theatre, 1964.
6. Sean O'Casey (1880–1964). *Juno and the Paycock*, playbill. New Haven: Long Wharf Theater, 1973.  
O'Casey was born John Casey to a poor Protestant family who lived in a Dublin tenement. He had little formal schooling, working instead as a laborer from a young age. He began writing stories and songs for the Irish Republican Brotherhood and the Gaelic League under the Gaelic name Sean O'Cathasaigh.

7. Sean O'Casey (1880–1964). *Two Plays: Juno and the Paycock, The Shadow of a Gunman*. London: Macmillan, 1925.
8. Sean O'Casey (1880–1964). *Juno and the Paycock*, playbill. London: Theatre Royal, [1937].  
Opening on March 3, 1924, O'Casey's second play concerns Captain Jack Boyle and his wife Juno, who live in a Dublin tenement at the time of the 1922-23 Civil War. Barry Fitzgerald and Sara Allgood originated the title roles.
9. Sean O'Casey (1880–1964). *The Shadow of a Gunman*. New York: Samuel French, 1932.
10. Sean O'Casey (1880–1964). *The Plough and the Stars*, playbill. Dublin: Abbey Theatre, 1945.
11. Sean O'Casey (1880–1964). *The Silver Tassie*. London: Macmillan, 1928. Portrait of the author by Evan Walters.  
When Yeats rejected *The Silver Tassie*, which is set against the historical backdrop of World War I, O'Casey severed all ties with the Abbey Theatre and left Ireland. His play was stage in London in 1929 and the writer remained an expatriate for the rest of his life.
12. Sean O'Casey (1880–1964). *Cock-a-Doodle Dandy*, playbill. New York: Carnegie Hall Playhouse, [1958].
13. Sean O'Casey (1880–1964). *The Sacrifice of Thomas Ashe* by Sean ó Cathasaigh. Dublin: Fergus O'Connor, 1918.  
Thomas Ashe was sentenced to death for his role in the 1916 Easter Rising but his punishment was later commuted to penal servitude. In September 1917, Ashe led a hunger strike of Republican inmates who were demanding to be recognized as political prisoners. He collapsed and died on September 25, after being force-fed by prison guards.

## Case 10

1. Rutherford Mayne (1878–1967). *The Drone, and Other Plays*. Dublin: Maunsell and Company, 1912.  
Mayne was both an actor and a playwright for the Ulster Literary Theatre, established in 1904 when Yeats refused to allow an Ulster Branch of the Irish Literary Theatre. Each member of the ULT worked under a pseudonym; Mayne's real name was Samuel John Waddell.
2. Rutherford Mayne (1878–1967). *An Liúdramán. The Drone*. Baile Átha Cliath: Oifig Díolta Foillseacháin Rialtais, 1932.  
*The Drone* had its premiere at The Abbey Theatre, on April 24, 1908, produced by the Ulster Theatre. Originally a two-act play, Mayne rewrote and expanded it to three acts the following year. The title refers to the character of Daniel Murray, who spends years trying to invent a mechanical apparatus that would make him rich.
3. *Rutherford Mayne: Selected Plays*. Edited by John Killen. [Belfast]: Institute of Irish Studies, Queen's University of Belfast, 1997.
4. J. W. "The Ulster Literary Theatre." In *Ulad: A Literary and Critical Magazine* (February 1905): 4-5.  
The Ulster Literary Theatre in Belfast produced their own magazine, *Ulad*, edited by David Parkhill and W.B. Reynolds. The first issue opened with an editorial: "*Ulad* means Ulster . . . and as the Theatre is the most essential of all art activities, and the surest test of a people's emotional and intellectual vitality, *Ulad* starts out as the organ of the Theatre, the Ulster Literary Theatre . . . We intend to strike out [sic] keynote through the Theatre where our own plays will be produced, and to let that discover our pathway for us and voice our aims and hopes and hatreds and loves best expressed that way . . ."  
Rare Books and Special Collections.

## Case 10

1. "The Plays of Gerald MacNamara." Edited by Kathleen Danaher. *Journal of Irish Literature* Vol. 17, no. 2-3 (May-September 1988).

Together with Rutherford Mayne, David Parkhill, and Bulmar Hobson, MacNamara help to found Belfast's Ulster Literary Theatre (shortened to Ulster Theatre in 1915). Each man wrote or acted under a pseudonym, including MacNamara whose real name was Harry C. Morrow.

2. Gerald MacNamara (1866–1938). *Thompson in Tir-na-n-Og*. Dublin: Talbot Press, [1912].

The title character, Thompson, is an Orangeman, a member of one of the Ulster Protestant Orange Societies, who accidentally shoots himself. He wakes up in *Tir-na-n-Og*, the land of the young or the afterlife, where everyone speaks Gaelic. The popular comedy ends with Thompson on trial for speaking English.

3. "Stage Directions for a Play Called 'William John Jamieson' now being written by Gerald MacNamara," *Dublin Magazine* Vol. 1, no. 7 (February 1924): 598-99.  
Few plays by MacNamara were ever published. Most are known because of excerpts, like this one, published in *Dublin Magazine*.

## Case 10

1. "First Productions of the Ulster Literary Theatre." In Sam Hanna Bell. *The Theatre in Ulster, A Survey of the Dramatic Movement in Ulster from 1902 until the Present Day*. [Dublin]: Gill and Macmillan [1972].
2. Sam Thompson (1916–1965). *Over the Bridge*. [Dublin]: Gill and Macmillan, [1970].  
The action of the play takes place in the Belfast shipyard and in a house in Ballymacarrett, in the aftermath of an explosion blamed on the IRA. Produced by Ulster Bridge Productions, the play opened on January 26, 1960 at the Empire Theatre.
3. Joseph Tomelty (1911–1995). *Is the Priest at Home?*  
Belfast: H. R. Carter, 1954.  
In 1940, Tomelty became a founding member and manager of the Ulster Group Theatre. He wrote nineteen plays for this company, the last and most successful being *Is the Priest at Home?*
4. Joseph Tomelty (1911–1995). *Mugs and Money*. Belfast: Carter, 1953.  
Tomelty's drama, set in a priest's house in Marlfield, Northern Ireland, opened on May 18, 1954 at the Ulster Group Theatre. The playwright is perhaps better known as an actor in the weekly radio soap opera *The McCooey's* which was played from 1948 to 1954.

1. Jack B. Yeats (1871–1957). *A Broad Sheet*, November 1903.

Jack Yeats, the younger brother of William Butler Yeats, was a painter and an illustrator. Beginning in 1902, while living in western England, he collaborated with artist Pamela Colman Smith and publisher Elkin Mathews to produce monthly broadsheets with poetry by his brother and their friends. Smith and Yeats illustrated the sheets with woodcuts and colored them by hand. This issue illustrates Yeats's miniature theaters at the bottom center.

Courtesy of Leonard L. Milberg.

2. Jack B. Yeats (1871–1957). *In Sand, a Play. With The Green Wave, a One Act Conversation Piece*. Edited and with a preface by Jack McGowran and with a drawing by the author. [Dublin]: Dolmen Press [1964].

Jack Yeats wrote nine plays for the legitimate stage and had three produced at the Abbey Theatre: *Harlequins Positions*, *La La Noo*, and *In Sand*.

3. Jack B. Yeats (1871–1957). *James Flaunty or The Terror of the Western Seas*. London: Elkin Mathews, 1901.

The English toy theater—sold for “a penny plain and two-pence colored”—grew out of the Regency trade in prints, toys, and novelties sold in the shops around Covent Garden. Jack Yeats and his wife created similar miniature stages, with painted cardboard scenes and figures, for children. Three of them, *James Flaunty*, *The Treasure of the Garden* (1902), and *The Scourge of the Gulph* (1903), were published by Yeats's friend Elkin Mathews.

1. Motley: *The Dublin Gate Theatre Magazine*, Vol. 2, no. 5 (September 1933).
2. *The Gate Theatre Dublin*. Edited by Bulmer Hobson. Dublin: Gate Theatre, 1934.  
Two actors, Hilton Edwards (1903–1982) and Micheál mac Liammóir (1899–1978) co-founded the Gate Theatre in 1927. The company's first production, *Peer Gynt*, premiered on October 19, 1928 at the Peacock Theatre, a wing of the Abbey Theatre. Mac Liammóir and Edwards were Dublin's best known gay couple, universally and affectionately referred to as "the boys."
3. Christopher Fitz-Simon. *The Boys: A Biography of Micheál MacLiammóir and Hilton Edwards*. London: Nick Hern Books, 1994.
4. Lady Christine Longford (1900–1980). *The Hill of Quirke*. Dublin: P.J. Bourke, 1958.  
Both Lord and Lady Longford were playwrights and theatrical producers. They worked with Edwards and Mac Liammóir at the Gate Theatre from 1931 to 1936 and then formed Longford Productions, which produced 151 plays at the Gate.
5. Denis Johnston (1901–1984). *The Golden Cuckoo and Other Plays*. London: Jonathan Cape, 1954.  
In addition to writing plays, Johnston was a practicing lawyer and then, broadcaster for the BBC. *The Golden Cuckoo* was produced by Longford Productions in April 1939 at the Gate Theatre.
6. Denis Johnston (1901–1984). *The Old Lady Says "No!"* playbill. Dublin: Gate Theatre, 1935.  
When Johnston submitted his first play *Shadowdance* to the Abbey, under the pseudonym E. W. Tocher, it was rejected by Lady Gregory and returned to the author with "the old lady says no" written on the title page. Johnson renamed the play and sent it to the Gate Theatre, where it opened on July 3, 1929.
7. Denis Johnston (1901–1984). *The Old Lady Says "No!"* Washington, D.C.: Catholic University of America Press, [1992].

8. *Enter Certain Players: Edwards-Mac Liammóir and the Gate*, 1928–1978, edited by Peter Luke. Dublin: Dolmen Press, 1978.

Mac Liammóir was one of the leading child actors on the English stage, in the company of Noel Coward. In the 1920s he traveled all over Europe, eventually settling in Dublin. Born Alfred Willmore, he took the name Micheál mac Liammóir when he began writing short stories around 1922.

9. Micheál mac Liammóir (1899–1978). *Ill Met by Moonlight*. Dublin: J. Duffy, 1954.

Many of his plays, including his most successful one, *Ill Met by Moonlight* invoke the Irish fairy world. Set in western Ireland, the play tells the story of a professor's house built on a fairy fort and how the fairies transformed one of his guests.

10. Micheál mac Liammóir (1899–1978). *Ill Met by Moonlight*, playbill. Dublin: Gaiety Theatre, 1946.

11. Micheál mac Liammóir (1899–1978). *Ill Met by Moonlight*, playbill. Dublin: Gate Theatre, 1969.

## Case 12: 1940s and 1950s at the Abbey

1. George Shiels (1886–1949). *The Fort Field*. Dublin: Golden Eagle Books, 1947.

Born in Ballybrake, County Antrim, in Northern Ireland, Shiels began writing plays under the pseudonym George S. Morsheils for the Ulster Literary Theatre. He was one of a core of authors who kept the Abbey Theatre financially solvent, writing 21 new plays for the theater between 1921 and 1948.

2. George Shiels (1886–1949). *Bedmates*. Dublin: Gael Co-operative Society, 1922.

Shiels first play staged by the Abbey Theatre was *Bedmates*, a one-act comedy, which premiered on January 6, 1921.

3. Donagh MacDonagh (1912–1968). *Happy as Larry*. Dublin; London: Maurice Fridberg, [1946].

MacDonagh was a practicing lawyer when he also began working for Radio Éireann in 1939, broadcasting Irish ballads and folk music. Most of his plays are written in verse and many feature music. The comedy *Happy as Larry* was first produced by Austin Clarke and the Lyric Theatre Company.

4. Donagh MacDonagh (1912–1968). *Happy as Larry*, playbill. London: Criterion Theatre, 1947.

MacDonagh was the son of the Nationalist leader Thomas MacDonagh, who was executed for his role in the 1916 Easter Rising. His mother, Muriel MacDonagh, also an active Nationalist and the sister of Grace Plunkett, the popular artist who is better known as the tragic bride of 1916. MacDonagh's aunt became an Irish legend when she married poet and nationalist Joseph Plunkett on May 3, the day before he was also executed for his role in the rebellion.

5. Unattributed photograph of Austin Clarke.

In 1917, Clarke received his M.A. at University College, Dublin, studying under Thomas MacDonagh. When MacDonagh was executed for his role in the 1916 rebellion, Clarke replaced his teacher in the English department.

6. Austin Clarke (1896–1974). *The Plot Succeeds: A Poetic Pantomime*. Dublin: Bridge Press, [1957].

7. Austin Clarke (1896–1974). *The Plot Succeeds: A Poetic Pantomime*, playbill. Dublin: Lyric Theatre Company, 1957. Clarke founded the Dublin Verse-Speaking Society in 1940 and the Lyric Theatre company in 1944, both with Robert Farren. They staged numerous classical and modern productions including Clarke's *Black Fast* (1942), *The Viscount of Blarney* (1944), and *The Second Kiss* (1946).
8. Austin Clarke (1896–1974). *The Flame*. London: George Allen & Unwin, 1930. In 1932, Clarke became, at Yeats's and Shaw's nomination, a founding member of the Irish Academy of Letters. In that year, too, his play *The Flame* opened to acclaim in Edinburgh.
9. Louis Lynch D'Alton (1900–1951). *They Got What They Wanted*, playbill. Dublin: Abbey Theatre, 1950. D'Alton's comedy involves a half a million pounds, which is up for grabs in the small town of Murnaghan. The play opened at the Abbey Theatre on February 24, 1947.
10. Louis Lynch D'Alton (1900–1951). *They Got What They Wanted*. Dundalk: Dundalgan Press, 1962.
11. M. J. Molloy (1917–1994). *The King of Friday's Men*. Dublin: James Duffy, 1953. Michael Joseph Molloy's best known play, *The King of Friday's Men*, opened at the Abbey Theatre on October 18, 1948. The plot concerns the relationship between landlords and tenants under the feudal system.
12. M. J. Molloy (1917–1994). *The Wood of the Whispering*, playbill. Galway: Druid Performing Arts Ltd., 1983. Set outside the entrance to Castle D'Arcy, Molloy's play looks at a loss of traditional rural values in the West of Ireland. The drama premiered at the Abbey Theatre on January 26, 1953.
13. "Faustus Kelly by Myles na gCopaleen." In Flann O'Brien (1911–1966). *Stories and Plays*. London: Hart-Davis, MacGibbon, 1973. Flann O'Brien was the pseudonym of Brian O'Nolan (in Irish Brian Ó Nualláin) who also published under Myles na gCopaleen. His comic parodying of the Faust legend, *Faustus Kelly*, opened at the Abbey Theatre on January 25, 1943.

1. Daniel Corkery (1878–1964). *The Philosophy of the Gaelic League*. [Baile] Átha Cliath: Connradh na Gaedhilge [1948].

The Gaelic League (or Connradh na Gaeilge in Irish) was founded in 1893 by Douglas Hyde for the purpose of keeping the Irish language spoken in Ireland. Their statement of purpose included the affirmation: "Tír gan teangain tír gan anam—a country without a language is a country without a soul."

2. Douglas Hyde (1860–1949). *Casadh an tSugáin or The Twisting of the Rope*. Translated by Lady Gregory. Baile Átha Cliath: An Cló-Chumann, [1901?]

Hyde wrote plays as a way to promote the speaking and understanding of Irish. He was later elected the first president of Ireland, serving from 1938 to 1945.

3. Cú Uladh, 1856–1942. *Miondrámanná [One-Act Plays]*. Baile Átha Cliath: ar n-a cur amac do Connradh na Gaedilge, 1902.

Cú Uladh is a pseudonym for Peadar Mac Fhionnghaile, who was born in County Donegal. In 1893, he joined the Gaelic League, and from 1923 served as its President. Under the pseudonym Cu Uladh, he wrote plays, edited anthologies of Irish verse, and authored *A Handbook of Irish Teaching*.

4. Eoghan Ó Tuairisc (1919–1982). *Cúirt na Gealaí*. Baile Átha Cliath: An Gúm, c1988.

Eoghan Ó Tuairisc, or in English Eugene Watters, was born in Ballinasloe, County Galway. His three-act comedy, first produced under the title *Cúirt an Mheán Óiche*, won the Oireachtas Drama Prize in 1961. The play is set on the night of the full May moon, as eight passengers arrive unexpectedly at a small, lonely railway station.

1. Máiréad Ní Ghráda (189?–1971). *An Rí a Bhi Breoidhte* [*The King Who Was Ill*]. Baile Átha Cliath: Comluct Oideacaíse na hÉireann, no date.

Ní Ghráda was a pioneer in broadcasting in Ireland and the author of popular guidebooks to the Irish Language. She wrote plays in Irish for the radio and the stage.

2. Máiréad Ní Ghráda (189?–1971). *An Circín Rua* [*The Little Red Hen*]. Baile Átha Cliath: Brun agus Ó Nuallain, no date.

After meeting Douglas Hyde, founder of the Gaelic League, Ní Ghráda joined the League and the Cumann na mBan, the women's auxiliary of the Irish Volunteer Force. In addition to writing plays in Irish, she wrote Irish language textbooks.

3. Máiréad Ni Ghráda (189?–1971). *Úll Glas Oiche Shamhna* [*Green Apples of Halloween*]. Baile Átha Cliath: Oifig an tSoláthair [1960].

4. Lady Christine Longford (1900–1980). *An Tiarna Éadhbháird* [*Lord Edward*]. Translated into Irish by Pádraic Óg Ó Conaire. Baile Átha Cliath: Oifig an tSoláthair, 1944.

*Lord Edward* was first produced, in English, by Longford Productions at the Gate Theatre on June 10, 1941.

1. Cyril Cusack (1910–1993). *Tar Éis an Aifrinn*. Baile Átha Cliath: Sáirséal O Marcaigh, 1989.  
Cyril James Cusack was born in Durban, South Africa. His family returned to Ireland and Cusack joined the acting company of the Abbey Theatre in 1932. After World War II, he was a manager of the Gaiety Theatre in Dublin. His first play, *Tar Éis an Aifrinn*, was produced in the Abbey in 1942.
2. Micheál mac Liammóir (1899–1978). *Diarmuid agus Gráinne*, playbill. [Dublin]: s.n., 1953.  
Mac Liammóir taught himself to speak Irish and in 1928, founded the Taibhdhearc Irish-speaking theatre in Galway, which opened with his play *Diarmuid agus Gráinne*. It is a retelling of the Irish myth of a love triangle between the aging leader of the Fianna, the woman he loved, and his soldier Diarmuid.
3. Brendan Behan (1923–1964). “An Giall [The Hostage],” In *Poems and a Play in Irish*. Dublin: Gallery Books, 1981.  
Behan's second play, *An Giall*, was commissioned in 1958 by Riobard Mac Goráin for Gael Linn, an organization to promote the Irish language and its heritage. Behan is said to have written it in twelve days. The play opened on June 16, 1958 in the Damer Hall, Dublin.
4. Martin McDonagh (b. 1970). *Banríon álainn an Lionáin* [*The Beauty Queen of Leenane*, translated by Micheál Ó Conghaile]. Conamara: Cló Iar-Chonnachta, 1999.  
McDonagh was born to Irish parents in London but currently lives in Ireland. *The Beauty Queen of Leenane* was written in only eight days and opened at the Druid Theatre, Galway, in 1996.

1. Samuel Beckett (1906–1989). *En attendant Godot, pièce en deux actes*. [Paris]: Éditions de Minuit, 1952. One of 35 large paper copies.

Les Éditions de Minuit [Midnight Editions] was founded during the German occupation of Paris to print and distribute censored literature. After the liberation, the press was purchased by 23 year old Jérôme Lindon, who was, like Beckett, a French resistance fighter. In 1951, Lindon became Beckett's editor and publisher with his novel *Molloy* and the following year, the play *Waiting for Godot*.

Courtesy of Leonard L. Milberg.

2. Samuel Beckett (1906–1989). *En attendant Godot, pièce en deux actes*. Paris: Éditions de Minuit, 1954.

The second edition of *Godot* was photographically reprinted but with the addition of photographs from a production in Germany.

3. Jean-Marie Serreau présente *En attendant Godot de Samuel Beckett: Mis en scène de Roger Blin*, playbill. Paris: Théâtre de Babylone, [1953].

The French actor and director, Roger Blin agreed to produce one of Beckett's plays and chose *Godot* over *Eleutheria* (Beckett's first full-length play) partly because it had fewer characters. Blin's production, opening on January 5, 1953, was the first performance of a Beckett play.

4. Samuel Beckett (1906–1989). *Waiting for Godot*, translated from his original French text by the author. New York: Grove Press, [1954].

This is the first English language edition of *Waiting for Godot*.

Presented to the Princeton University Library by the family of Leonard L. Milberg in honor of his 75<sup>th</sup> birthday.

5. Brooks Atkinson, "Theatre: Beckett's *Waiting for Godot*," *New York Times*, April 20, 1956.

The first English language production opened in August 1955 at the private Arts Club, London, followed by a production at the Pike Theatre, Dublin, in October and another in New York the following spring.

6. Samuel Beckett (1906–1989). *Waiting for Godot*, playbill. London: Criterion Theatre, 1955.

7. Samuel Beckett (1906–1989). *En attendant Godot, pièce en deux actes*; edited by Colin Duckworth. London: Harrap, 1966.

8. Samuel Beckett (1906–1989). *Waiting for Godot*. Playbill. Princeton: Princeton University Program in Theater and Dance, 2006.  
Gift of Michael Cadden.
9. Samuel Beckett (1906–1989). *Waiting for Godot*. With a revised text, edited by Douglas McMillan and James Knowlson. London: Faber and Faber, 1993.  
Facsimile of Beckett's working notebooks for his own production of the play at the Schiller-Theater, Berlin, in March 1975.
10. Samuel Beckett (1906–1989). *Waiting for Godot*. Preface by Edward Beckett. London: Folio Society, 2000.  
The image by the British artist Tom Phillips shows Beckett directing a 1984 production at Riverside Studios, London.

#### Graphics

11. Samuel Beckett (1906–1989). *Waiting for Godot*. Princeton: Princeton University Program in Theater and Dance, 2006.  
Gift of Michael Cadden.
12. *Samuel Beckett: The Irish European*. Reading: Museum of Reading, 2006.  
Gift of Michael Cadden.
13. *Beckett Centenary Festival*. London: Barbican Theatre, 2006.  
Gift of Michael Cadden.
14. Samuel Beckett (1906–1989). "Enough." Broadside, signed by Beckett along with a portrait photograph.  
The short story "Enough" was included in Beckett's *No's Knife: Collected Shorter Prose, 1945–1966* (London, 1967).

1. Samuel Beckett (1906–1989). *Murphy*. 1st ed. London:

George Routledge and Son, 1938.

In the letter on the right hand page, Murphy writes “With regard to the disposal of these my body, mind, and soul, I desire that they be burnt and placed in a paper bag and brought to the Abbey Theatre . . . [and into] the necessary house [i.e. bathroom], where their happiest hours have been spent . . .”

Sylvia Beach Collection, Rare Books and Special Collections

2. Samuel Beckett (1906–1989). *Endgame*, playbill. New

York: The Irish Repertory Theatre, 2004.

Beckett followed *Waiting for Godot* with *Fin de Partie* [*Endgame*].

It was first produced in French, directed by Roger Blin (who also played Clov) at The Royal Court Theatre in London on April 3, 1957. The first English language production was at the Cherry Lane Theatre, New York in January 1958.

3. Samuel Beckett (1906–1989). *Endgame*, playbill.

London: Albery Theatre, [2004?]

4. Samuel Beckett (1906–1989). *End-game: Followed by*

*Krapp's Last Tape*. [London]: Royal Court Theatre,  
1958.

5. Samuel Beckett (1906–1989). *Krapp's Last Tape, and*

*Embers*. London, Faber and Faber [1959].

This is the first English language edition of both plays.

6. Samuel Beckett (1906–1989). *La Dernière bande*

[*Krapp's Last Tape*]. Translated by the Beckett and  
Pierre Leyris. Paris: Éditions de minuit, 1960.

This monodrama was originally written for the actor Patrick Magee, who premiered the role at the Royal Court Theatre, London, October 28, 1958. The French production opened at the Théâtre Récamier, Paris in 1960.

7. Samuel Beckett (1906–1989). *Krapp's Last Tape*,

playbill. Dublin: Gate Theatre, [2001?].

8. *Beckett Centenary Festival 2006*, program. Dublin: Gate Theatre; London: Barbican Theatre, 2006.

Samuel Beckett was born in Foxrock, County Dublin, on April 13, 1906. Throughout 2006, the centenary of his birth, there have been numerous conferences, productions, and publications of Beckett's work.

Gift of Michael Cadden.

#### Posters

9. Samuel Beckett (1906–1989). *Short Plays*. Princeton: Program in Theater and Dance, 1999.

Courtesy of Michael Cadden.

10. Samuel Beckett (1906–1989). *Endgame*. Princeton: Princeton University Program in Theatre and Dance, 1977.

Gift of Michael Cadden.

11. Production photograph from Samuel Beckett's *Endgame* with Tom Hickey and Georgiana Hale at the Gate Theatre, Dublin, 2006. Photography by Anthony Woods.

12. Samuel Beckett (1906–1989). *Ohio Impromptu*. Columbus: Stadium II Theatre, 1981.

13. Samuel Beckett (1906–1989). *Samuel Beckett*. London: National Portrait Gallery, 2005.

14. Samuel Beckett (1906–1989). *Samuel Beckett's Ohio Impromptu Catastrophe/ What Where*. New York: Harold Clurman Theatre, 1983.

Gift of Michael Cadden.

## Case 15

1. Photograph of Behan with the original cast of *The Quare Fellow*. In *The Letters of Brendan Behan*, edited by E.H. Mikhail. Montreal, Kingston: McGill-Queen's University Press, 1992.
2. Brendan Behan (1923–1964). *Borstal Boy*, playbill. Dublin: Abbey Theatre, 1971.  
In 1967, Behan's autobiography was adapted for the stage by Frank McMahon and presented at the Abbey Theatre. Revived in 1971, the New York run received a Tony Award and in 2000, the story was adapted again as a film directed by Peter Sheridan.
3. "Quare Fellow Opens," *New York Times*, July 25, 1956.  
In 1937, Behan joined Fianna Éireann, the youth organization of the IRA and two years later, was arrested for possession of explosives. He spent three years in reform school (or Borstal). In 1942 he spent time in Mountjoy prison where he learned to speak and write Irish. Behan wrote *Quare Fellow* about his prison experience. The play opened at the Pike Theatre in Dublin on November 19, 1954 and two years later, was produced by Joan Littlewood's Theatre Workshop at the Theatre Royal.
4. Brendan Behan (1923–1964). *The Quare Fellow*. New York: Grove Press, 1956.
5. Brendan Behan (1923–1964). *The Quare Fellow*, playbill. [London]: Theatre Workshop, 1956.  
The play's title refers to a prisoner sentenced to death. We never see the man on stage but Behan based the character on Bernard Kirwan, a murderer he met inside Mountjoy prison.

6. Brendan Behan (1923–1964). *The Quare Fellow*, playbill. London: Tricycle Theatre, 2005.
7. Brendan Behan (1923–1964). *The Hostage*. London: Methuen and Company, 1958.  
Behan translated *An Giall* [*The Hostage*] into English and brought it to Joan Littlewood, whose Theatre Workshop premiered it on October 14, 1958. The tragic-comedy takes place in a Dublin brothel where the IRA imprisons an English soldier. Littlewood is credited with adding interludes of music-hall singing and dancing.
8. Production photograph. In Brendan Behan (1923–1964). *The Hostage*, playbill. London: Wyndham's Theatre, 1959.
9. Brendan Behan (1923–1964). *The Hostage*, playbill. London: Theatre Royal, 1958.

## Case 16

1. Production photograph of Tom Hickey and Godfrey Quigley in *The Gigli Concert* by Tom Murphy, 1983.  
Photograph by Fergus Bourke.

2. Tom Murphy (b. 1935). *A Whistle in the Dark*. London: Methuen, 2001.

Born in Tuam, County Galway, Murphy had been trained as a metalworker, before he and his childhood friend, Noel O'Donoghue, decided to write their first play. The result was *On the Outside* about two friends trying to gain admittance to a dance hall. Murphy's next and perhaps most famous play, *A Whistle in the Dark* was rejected by the Abbey Theatre and premiered instead at the Theatre Royal, London in 1961.

3. Tom Murphy (b. 1935). *Conversations on a Homecoming. The White House*, playbill. Galway: Druid Theatre, 1985.

Murphy was not happy with an earlier play, *The White House* (1972), and so he rewrote it as *Conversations*. This new play was produced by the Druid Theatre Company, Galway, and opened April 16, 1985. The setting is a town in East Galway where a group of friends meet for the first time in ten years.

4. Tom Murphy (b. 1935). *The Gigli Concert*. Dublin: Gallery Press, 1984.

This play was first produced by the Abbey Theatre, opening September 29, 1983. The action takes place in the Dublin office of J.P.W. King, who calls himself a Dynamatologist, or spiritual healer.

5. Tom Murphy (b. 1935). *Alice Trilogy*. London: Methuen, 2005.

The most recent of Murphy's plays, *Alice Trilogy*, premiered on November 10, 2005 at the Royal Court Theatre, London.

## Case 16

1. Marina Carr (b. 1964). "Portia Coughlan." *Abbey One Hundred*, playbill. Dublin: Abbey Theatre, 2004.

The Abbey Theatre celebrated its centenary in 2004 by reviving several pivotal productions from the last 100 years, including Carr's *Portia Coughlan*.

2. Marina Carr (b. 1964). *Portia Coughlan*. London: Faber and Faber, 1996.

In this contemporary tragedy, Portia is a young wife and mother who can't stop thinking about her twin brother Gabriel. Fifteen years ago, Gabriel committed suicide by drowning. The play premiered at the Abbey Theatre, March 27, 1996 and came to Princeton's McCarter Theatre in January 1999.

Gift of Michael Cadden.

3. Marina Carr (b. 1964). *By the Bog of Cats*. London: Faber and Faber, 2004.

Carr's play is a modern adaptation of Euripides's *Medea*, in which Hester Swane may lose her home near a swamp called the Bog of Cats to her former lover and the father of her 7-year-old daughter. The play premiered at the Abbey Theatre on October 7, 1998.

4. Marina Carr (b. 1964). *The Mai*. Oldcastle, County Meath: Gallery Books, 1995.

This is the play that brought Carr her first international success, when it opened October 5, 1994 at the Abbey Theatre. The Mai (pronounced May) is a headmistress who lives on an isolated island near Owl Lake. Her story embroils four generations of women, from the 100-year-old Grandmother Fraochlan to her 16-year-old granddaughter Millie and the story's narrator

Case 16 Hugh Leonard (b. 1926)

1. Hugh Leonard (b. 1926). *Leonard's Last Book*.

Enniskerry, County Wicklow: Egotist Press, 1978.

After his first play, *The Italian Road*, was rejected by the Abbey Theatre in 1954, John Keyes Byrne adopted the pseudonym Hugh Leonard, the name of a character from the rejected play.

2. Michiko Kakutani, "Today's Irish Dramatists—and the Literary Ghosts That Haunt Their Imagination," *New York Times*, November 2, 1980.

Written in conjunction with the New York opening of Leonard's *A Life*, this article includes a caricature of the cast by Al Hirschfeld. In his play, Leonard asked, "who is the better man; the one who never dissembled, lied, loafed or betrayed a trust, but was without a shred of affection for his fellow humans, or one of life's drones, who probably never read a book in his life and yet oozed good nature!"

3. Hugh Leonard (b. 1926). *Da*. Newark, Del.: Proscenium Press, 1975.

*Da* had its premiere at the Olney Theatre, Maryland, on August 7, 1973, where several of Leonard's other plays had been produced. The first Irish production was at the Olympia Theatre, Dublin, on October 8th, 1973. The semi-autobiographical play tells the story of Charlie, a successful writer, who returns to his parents home in Dublin to bury his father.

4. Hugh Leonard (b. 1926). *Stephen D*. New York: Dramatists Play Service [1968].

*Stephen D* is an adaptation of the autobiographical novels of James Joyce, including *Stephen Hero* and *Portrait of the Artist as a Young Man*. Set in Dublin between 1882 and 1902, the play opened at the Gate Theatre on September 24, 1962.

## Case 17

1. John B. Keane (1928–2002). *The Field*. Cork: Mercier Press, 1966.

Keane's play premiered at the Olympia Theatre, Dublin in 1965. The plot, set in the 1950s, involves a piece of land being sold by an old widow and two men who want to buy it. In 1990, the play was adapted by Jim Sheridan for a movie starring Richard Harris.

2. John B. Keane (1928–2002). *The Man from Clare*, playbill. Dublin: Abbey Theatre at The Queen's Theatre, 1964.

The play concerns an aging athlete who is no longer strong enough to be the best footballer in Clare. It was first produced in the Father Matthew Hall, Cork, by the Southern Theatre Group opening July 1, 1962.

3. John B. Keane (1928–2002). *Sharon's Grave*. Dublin: Progress House, 1995.

Keane's plays bring to the stage the local customs and folk culture of County Kerry, where the prolific regional playwright lived for most of his life. Of Kerry's landscape and traditions, Keane said, in a radio interview: "It's magic. There's a sort of a gossamer lunacy in Kerry that will be found no place else in the world. And I think that we'll reflect the cragginess and the grandeur and the beauty of our scenery as well. We'll reflect the place we live in."

4. Production photograph from "Sharon's Grave." *Irish Theatre Magazine* Vol. 4, no. 17 (Winter 2003).

5. Bernard Farrell (b. 1941). *I Do Not Like Thee, Doctor Fell*. Dublin: Co-op Books, 1979.

First produced by the Abbey Theatre on the Peacock Stage, opening March 15, 1979. The comedy was so successful that it was moved to the larger Abbey Theatre stage, toured the country, and then concluded its long run at the old Oscar Theatre in Ballsbridge.

6. Bernard Farrell (b. 1941). *Canaries*. Dublin: Co-op Books, 1980.

Farrell following the tremendous success of *Doctor Fell* with *Canaries*, which opened at the Abbey Theatre on October 2, 1980. The title refers to the Canary Islands, the location of a family holiday.

7. Bernard Farrell (b. 1941). *All the Way Back*. Dublin: Trophy Books, 1988.

8. Patrick Galvin (b. 1927). *The Raggy Boy Trilogy*. Dublin: New Island, 2002.

Galvin is best known for his poetry and his play produced by the Lyric Theatre in Belfast during the 1970s. His trilogy includes *Song for a Poor Boy* (1990), *Song for a Raggy Boy* (1991), and *Song for a Fly Boy* (unpublished until 2002). The second play was made into a film in 2003 starring Aidan Quinn.

## Case 18

1. Frank McGuinness (b. 1953). *Observe the Sons of Ulster Marching toward the Somme*, playbill. London: Hampstead Theatre, 1989.  
This play follows the experience of eight men who volunteer to serve in the 36th (Ulster) Division at the beginning of the First World War. It reaches a climax at a battle near the Somme River, in the north of France, on July 1, 1916.
2. Frank McGuinness (b. 1953). *Observe the Sons of Ulster Marching Towards the Somme*. London and Boston: Faber and Faber, 1986.  
In 1980, McGuinness attended an Irish Arts Council writing workshop run by director Patrick Mason, whose *The Winter's Tale* had prompted McGuinness to write for the theater. McGuinness's first play, *Factory Girls* (1982), debuted at the Abbey's Peacock Theatre and three years later, his *Sons of Ulster* had such success on the same stage that it was transferred to the Abbey's main theater.
3. Frank McGuinness (b. 1953). *Someone Who'll Watch over Me*. London and Boston: Faber and Faber, 1992.  
The play concerns an Englishman, an Irishman, and an American who are being held in a cell by Lebanese terrorists and how they cope with not knowing when they'll be released. McGuinness credits Samuel Beckett for influencing his script, saying, "After Beckett, nothing in the theater was the same, particularly for Irish playwrights. He gave me license to write about time."
4. Frank McGuinness (b. 1953). *Someone Who'll Watch over Me*, playbill. London: Hampstead Theatre, 1992.  
The play opened on July 10, 1992 at the Hampstead Theatre with the cast:  
Stephen Rea, Hugh Quarshie, and Alec McCowen.  
Gift of Michael Cadden.
5. Frank McGuinness (b. 1953). *Someone Who'll Watch over Me*, playbill. London: New Ambassadors Theatre, 1995.
6. Billy Roche (b. 1949). *The Cavalcaders and Amphibians*. London: Nick Hern Books, 2001.  
*Cavalcaders* opened on July 14, 1993 at the Abbey Theatre and *Amphibians* on September 3, 1992 at The Pit in the Barbican, London, produced by the Royal Shakespeare Company. A revised version of the later was presented by Tin Drum Theatre Company at the YMCA, Wexford on June 1, 1998.
7. Billy Roche (b. 1949). *On Such as We*. London: Nick Hern Books, 2001.

8. Billy Roche (b. 1949). *The Wexford Trilogy*. London: Nick Hern Books, 2000.  
The trilogy consists of *Handful of Stars* (1988), *Poor Beast in the Rain* (1989), and *Belfry* (1993). All three plays were produced as *The Wexford Trilogy* by the Oxford Stage Company at the Chester Gateway Theatre, Liverpool, on October 24, 2000 and then, toured to Manchester and London.
9. Sebastian Barry (b. 1955). *The Steward of Christendom*. London: Methuen Drama, 1995.  
Barry calls himself the writer of ghost plays, "Though many of the people of the plays carry the names of people who once lived and from whom I am accidentally descended, they exist here in an afterlife, in another life, in a gallery of pictures painted freely, darkly."
10. Sebastian Barry (b. 1955). *Boss Grady's Boys*. Dublin: Raven Arts Press, 1989.  
Barry's first play, *Boss Grady's Boys* tells the story of two elderly brothers living together on a farm in the Irish countryside. It premiered at the Abbey Theatre.
11. Sebastian Barry (b. 1955). *Our Lady of Sligo*. London: Methuen Drama, [1998].  
This play was commissioned by Out of Joint and toured small theaters before opening at the Cottesloe Theatre on 9 April 1998. The first Irish production was at the Gate Theatre on September 14, 1998.
12. Vincent Woods (b. 1960). *A Cry from Heaven*, playbill. Dublin: Abbey Theatre, 2005.  
Woods worked as a journalist with the Irish national broadcasting company until 1989, when he began writing full-time. Opening on June 9, 2005 at the Abbey Theatre, the play is a new adaptation of the classic Irish legend of Deirdre and Naoise, a story also explored in plays by Yeats, Synge, and Friel.
13. Vincent Woods (b. 1960). *A Cry from Heaven*. London: Methuen Drama, 2005.
14. Vincent Woods (b. 1960). *Song of the Yellow Bittern*, playbill. Galway: Druid Lane Theatre, 1994.  
Produced by the Druid Theatre, Galway, and opening September 22, 1994, this play concerns an 1828 paternity suit brought against a Catholic priest.

1. Brian Friel (b. 1929). *Translations*, playbill. Derry, Northern Ireland: Field Day Theatre Company, [1980].  
The Field Day Theatre Company was founded by Friel and actor Stephen Rea. *Translations* was their first production, opening September 23, 1980 in the Guildhall, Derry. Field Day represented an attempt to respond to the unsettled political situation in Northern Ireland in a manner which might be socially, morally and creatively responsible.
2. Brian Friel (b. 1929). *Translations*, playbill. Princeton: McCarter Theater, 2006.  
The play's action takes place in 1833, in the town of Baile Beag, an Irish-speaking community in County Donegal. A government surveyor has been ordered to translate the local Gaelic place names into English, which leads to an examination of the relationship of language to local identity.
3. Brian Friel (b. 1929). *Translations*. London: Boston: Faber & Faber, 1981.
4. Brian Friel (b. 1929). *Three Sisters*, a new translation, playbill. [Derry, Northern Ireland]: Field Day Theatre Company, [1981].  
Even before the Field Day Theatre Company's opening performance, four prominent Northern Irish writers were invited to join the project: Seamus Deane, David Hammond, Seamus Heaney, and Tom Paulin. Along with Friel and Rea, they formed Field Day's Board of Directors. (Thomas Kilroy joined in 1988).
5. Brian Friel (b. 1929). *Faith Healer*, poster. New York: Booth Theater, 2006.  
Friel's play was first presented at the Longacre Theatre, New York on April 5, 1979 and had its Irish premiere at the Abbey Theatre in 1980. Through four monologues told by a tent show healer Frank, his wife Grace, and his manager Teddy, we hear differing versions of the healer's performance and one particular event that changed each of their lives.
6. Brian Friel (b. 1929). *Faith Healer*. London and Boston: Faber and Faber, 1980.

1. Brian Friel (b. 1929). *The Home Place*, playbill. London: Comedy Theatre, 2005.

Friel's most recent play opened on February 1, 2005 at the Gate Theatre, Dublin, with Tom Courtenay in the leading role of Christopher Gore. Set in 1878, Gore is a well-meaning English landlord whose cousin has come to survey the anthropometry of the indigenous Irish. By measuring their skulls, he hopes to demonstrate their (inferior) place in the natural order.

2. Brian Friel (b. 1929). *Making History*, playbill. London: National Theatre, 1988.

This play opened on September 20, 1988 at the Guildhall, Derry, produced by the Field Day Theatre Company. It tells the story of Ulster chieftain Hugh O'Neill, Earl of Tyrone, originally played by Stephen Rea, who fought against Queen Elizabeth's army. O'Neill was forced to flee Ulster in 1607, along with several other Irishmen, in what became known as the flight of the earls, marking the end of tribalism in Ireland.

3. Brian Friel (b. 1929). *Making History*. London and Boston: Faber and Faber, 1989.

4. Brian Friel (b. 1929). *Performances*, playbill. Dublin: Gate Theatre, 2003.

5. Brian Friel (b. 1929). *Philadelphia, Here I Come!*

London and Boston: Faber and Faber, 1965.  
Friel's first play was produced by Edwards-Mac Liammóir Gate Theatre Productions in association with the Dublin Theatre Festival and opened on September 28, 1964 at the Gaiety Theatre. The semi-autobiographical plot focuses on Gareth O'Donnell, who has accepted his aunt's invitation to leave Ireland for Philadelphia.

6. Brian Singleton, "The Canonisation of Friel," *Irish Theatre Magazine*, Vol. 1, no. 2 (Spring 1999).

7. Brian Friel (b. 1929). *Volunteers*. London and Boston: Faber and Faber, 1979.

In this play, the volunteers are political prisoners who have been excavating an archaeological site in Ireland. On the last day of the dig, the volunteers learn that they have been sentenced to death by their fellow internees for treason. *Volunteers* premiered at the Abbey Theatre on March 5, 1975.

1. Brian Friel (b. 1929). *Aristocrats*, playbill. Dublin: Abbey Theatre, 2003.  
The play premiered at the Abbey Theatre on March 8, 1979.
2. Brian Friel (b. 1929). *Dancing at Lughnasa*. London and Boston: Faber and Faber, 1990.  
Lughnasa, also known as Lugesed or Lugnasad, was a Celtic festival celebrated at harvest time. Friel's play takes place over two August days in 1936, at the home of the five Mundy sisters, as narrated by Michael, the son of the youngest sister. The play opened on April 24, 1990 at the Abbey Theatre.
3. Brian Friel (b. 1929). *Dancing at Lughnasa*, playbill. New York: Phoenix Theatre: no date.
4. Frank McGuinness (b. 1953). *Brian Friel's Dancing at Lughnasa*, screenplay. London: Faber and Faber, 1998.
5. Brian Friel (b. 1929). *Molly Sweeney*, playbill. London: Almeida Theatre, 1994.  
Friel not only wrote but also directed this story of a blind woman who might be able to see again. The play opened on August 9, 1994 at the Gate Theatre, Dublin.

## Case 20

1. Stewart Parker in a Belfast phone booth on Bloody Friday (July 21, 1972). Photograph by John Gilbert. Courtesy of John Gilbert.
2. Stewart Parker (1941–1988). *Northern Star*. Playbill. [Belfast]: Tinderbox Theatre Company and Field Day Theatre Company, [1998].  
This play's title was *Northern Star or McCracken's Night Thoughts* when it opened at the Lyric Theatre, Belfast, on November 7, 1984. The title refers to Henry Joy McCracken, a leader of the unsuccessful 1798 rebellion. In Parker's play, McCracken recalls the ages of his life as he prepares a final address on the eve of his hanging. When the Field Day Theatre Company coproduced the play in 1998, Parker's friend Stephen Rea directed.
3. Stewart Parker (1941–1988). *Plays: I, Spokesong; Catchpenny Twist; Nightshade; Pratt's Fall*. Edited by Lynne Parker. London: Methuen Drama, 2000.
4. Stewart Parker (1941–1988). *Spokesong; or The Common Wheel*. London: Dunlop, [1977]. Music by Jimmy Kennedy; lyrics by Stewart Parker.  
Parker's first staged play, *Spokesong*, opened in October 1975 at the John Player Theatre, Dublin, and won him the 1976 *Evening Standard* Most Promising Playwright Award. The setting for this play is Belfast in the midst of the Troubles in 1973, at the bicycle repair shop Frank Stock inherited from his grandparents.

## Case 20

1. Tom Paulin (b. 1949). *The Riot Act: A Version of Sophocles' Antigone*. London, Boston: Faber and Faber, 1985.

When Paulin was commissioned to write a play for the Field Day Theatre Company (he was also on its Board of Directors), the result was *Riot Act*, based on Sophocles' *Antigone*. Paulin's reinterpretation offers a sympathetic view of Antigone while portraying Creon as politically corrupt. The play opened on September 18, 1984, in Derry, Northern Ireland. Stephen Rea directed and also played the role of Creon.

2. Tom Paulin (b. 1949). *Seize the Fire: A Version of Aeschylus' Prometheus Bound*. London, Boston: Faber and Faber, 1990.

In addition to writing plays and poetry, Paulin is the G. M. Young Lecturer in English at Hertford College, Oxford. He is a well-known broadcaster and a regular member of the panel for the BBC television arts program *Newnight Review*.

3. Tom Paulin (b. 1949). "A New Look at the Language Question." In *Ireland's Field Day: Field Day Theatre Company*. London: Hutchinson, 1985.

4. Tom Paulin (b. 1949). *The Hillsborough Script: A Dramatic Satire*. London: Faber and Faber, 1987.

## Case 20

1. Thomas Kilroy (b. 1934). *Double Cross*. London, Boston: Faber and Faber, 1986.

The Field Day Theatre Company produced Kilroy's *Double Cross* during its sixth season. The play parallels episodes in the lives of Brendan Bracken, Minister for Information under Winston Churchill, and William Joyce, an Irishman known as Lord Haw-Haw who broadcast Nazi propaganda for Joseph Goebbels. Kilroy intended both roles to be performed by Stephen Rea, who starred under the direction of Jim Sheridan when the play opened on February 3, 1986, at the Guildhall in Derry.

2. Thomas Kilroy (b. 1934). *Talbot's Box*. Dublin: Gallery Press, 1979.

When *Talbot's Box* premiered at the Abbey Theatre on October 13, 1971, Kilroy was working there as play editor. In his examination of the life of the Irish mystic Matt Talbot (1856–1925), Kilroy used innovative staging, lighting, and narrative discontinuities.

3. Thomas Kilroy (b. 1934). *The Madame MacAdam Travelling Theatre*. Playbill. Derry: Field Day Theatre Company, 1991.

Unlike other plays by Kilroy, which often examine political and sexual themes, this work takes a nostalgic look at an English acting troupe stranded in Ireland during World War II.

## Alcove 21

1. Conor McPherson (b. 1971). *Shining City*. Poster. New York: Biltmore Theater, 2006.

The *New York Times* called McPherson's newest play "quiet, haunting and absolutely glorious." The action follows a man seeking help from a therapist because he has seen the ghost of his recently deceased wife. *Shining City* premiered under McPherson's direction at the Royal Court Theatre, London, on June 4, 2004, and is currently in performance at the Biltmore Theater in New York.

2. Conor McPherson (b. 1971). *This Lime Tree Bower*.

Dublin: New Island Books, 1996.

In 1992, while still at University College Dublin, McPherson co-founded the Fly by Night Theatre Company, for which he wrote, directed, and designed his earliest plays. *This Lime Tree Bower*, which opened on October 26, 1995, features overlapping monologues by three young men from a small seaside town near Dublin whose lives are intertwined.

3. Conor McPherson (b. 1971). *The Weir*. Rev. ed. London:

Nick Hern Books, 1998.

Set in a pub in rural Ireland, *The Weir* was inspired by McPherson's visits to County Leitrim in rural northwest Ireland, where his grandfather used to tell him ghost stories. For this play, produced in 1997 by the Royal Court Theatre, London, McPherson received Most Promising Playwright awards from the London Critics Circle and the London *Evening Standard*.

4. Conor McPherson (b. 1971). *Dublin Carol*. London: Nick

Hern Books, 2000.

5. Roddy Doyle (b. 1958). *Brownbread and War*. London: Secker and Warburg, 1992.

Best known for his self-published novel, *The Commitments*, which became a popular film in 1991, Doyle had his first plays, *Brownbread and War*, produced at the SFC Centre in Dublin in 1987 and 1990, respectively.

6. Roddy Doyle (b. 1958). *War*. Dublin: Passion Machine, 1989.

On the first Monday of every month the pub regulars in *War* battle for dominance in a trivia contest, wielding knowledge of obscure facts about contemporary popular culture.

7. Dermot Bolger (b. 1959). *The Lament for Arthur Cleary*. In *The Crack in the Emerald: New Irish Plays*. Selected and introduced by David Grant. London: Nick Hern, 1990.

Bolger's first play examined contemporary life and politics in the Ireland of the 1980s. The title character, a biker who dies before the play begins, is perhaps symbolic of the death of an earlier, romantic life. The play debuted at the Project Arts Centre, Dublin, on September 18, 1989, produced by Wet Paint Arts.

8. Dermot Bolger (b. 1959). *From These Green Heights*.

Dublin: New Island, 2005.

*From These Green Heights* follows the character of Dessie through four decades of his life. The play premiered on November 24, 2004, at AXIS, Ballymun Arts and Community Resource Centre, Dublin.

## Alcove 22

1. Martin McDonagh (b. 1970). *The Cripple of Inishmaan*. London: Methuen Drama, 1997.  
This play was so successful when it opened in January 1997 in the Cottesloe Theatre at the Royal National Theatre, that it was transferred to the larger Lyttelton auditorium in April. It made its American debut at the Joseph Papp Public Theatre the following April where, following the success of *The Beauty Queen of Leenane*, it sold out its entire run while the play was still in rehearsal.
2. Martin McDonagh (b. 1970). *The Lieutenant of Inishmore*. poster. New York: Atlantic Theater, 2006.  
Ireland's three Aran Islands, located 30 miles west of Galway, include Inishmaan [Middle Island], Inishmore [Big Island], and Inisheer [East Island]. McDonagh's Aran Island trilogy includes *The Cripple of Inishmaan* (1996), *The Lieutenant of Inishmore* (2001), and *The Banshees of Inisheer*, which has never been produced. These islands are among the few places in Ireland where Gaelic is still spoken.
3. Martin McDonagh (b. 1970). *The Lieutenant of Inishmore*. London: Methuen, 2001.
4. Martin McDonagh (b. 1970). *The Pillowman*, playbill.  
New York: Booth Theater, 2005.  
Katurian, the plays protagonist, is an amoral writer of short stories, many of them revolving around the murder of, and sometimes also murder by, children. The play was first performed at the National Theatre in London on November 13, 2003. A New York production followed at the Booth Theatre, opening on April 10, 2005.

5. Mark O'Rowe (b. 1970). *From Both Hips*. London: Nick Hern Books, 1999.

O'Rowe began writing plays in his early twenties and his first production was *From Both Hips*, staged by the Fishamble Theatre Company in Dublin.

6. Mark O'Rowe (b. 1970). *Made in China*. London: Nick Hern Books, 2001.

Set in a completely re-imagined Dublin underworld, *Made in China* involves martial artists, rogue cops and savage low-lifes. It was produced by the Abbey Theatre, opening April 1, 2001.

7. Jim Nolan (b. 1958). *Moonshine*. Oldcastle, County Meath: Gallery Press, 1992.

Nolan is a founding member and playwright for the Red Kettle Theatre Company, which produced *Moonshine* in October 1991. The play is set at Easter in a small seaside village in Southern Ireland, where the Protestant Church is closing due to lack of members.

8. Jim Nolan (b. 1958). *The Salvage Shop*. Loughcrew,

County Meath: Gallery Press, 1998.

*Salvage Shop* premiered at the Red Kettle Theatre on January 19, 1998.

9. Jim Nolan (b. 1958). *Blackwater Angel*. Oldcastle,

County Meath: Gallery Press, 2001.

The action of this play takes place during the summer of 1666 and the title refers to Valentine Greatrakes (1628-1682) a miracle-worker practicing in County Waterford, Ireland.

### Case 23

1. Anne Devlin (b. 1951). *Ourselves Alone* with *A Woman Calling* and *The Long March*. London: Faber and Faber, 1986.

*Ourselves Alone* was Devlin's first play to be produced, opening at the Liverpool Playhouse Studio on October 24, 1985 and transferring to the Royal Court Theatre, Upstairs on November 10, 1985. The title is an English translation of Sinn Féin, the political wing of the Irish Republican Army and follows three Belfast women during the 1981 hunger strikes in Andersontown.

2. Anne Devlin (b. 1951). *After Easter*. London: Faber and Faber, 1994.

The plot of *After Easter* involves a young woman, Greta, who is returning to Northern Ireland after a mental breakdown and self exile from her home. The play opened at the Other Place, Stratford-Upon-Avon, on May 18, 1994 produced by the Royal Shakespeare Company.

3. Anne Devlin (b. 1951). *Titanic Town*. London: Faber and Faber, 1998.

Based on the novel by Mary Castello, this is the shooting script for the 2000 film *Titanic Town*, directed by Roger Mitchell and starring Julie Waters.

4. Owen McCafferty (b. 1961). *Closing Time*. [London: Nick Hern Books, 2002].

Owen McCafferty was described as the Eugene O'Neill of Belfast, after the opening of *Closing Time* on September 9, 2002 at the Royal National Theatre, London. The play is set in a Belfast pub.

5. Owen McCafferty (b. 1961). *Days of Wine and Roses*. London: Nick Hern Books, [2005].

McCafferty returned to the subject of alcoholism in his stage adaptation of *Days and Wine and Roses*, a film by J.P. Miller. McCafferty moved the location to London, and the characters to Irish immigrants, but plot remained basically the same. The play premiered at the Donmar Warehouse, London, on February 17, 2005.

6. Owen McCafferty (b. 1961). *Court no. 1*. In *Convictions*.

Belfast: Tinderbox Theatre Company, 2000.

McCafferty's play was part of a series of seven one-act plays were performed in various locations in the Crumlin Road Courthouse, Belfast, on October 30, 2000.

7. Marie Jones (b. 1951). *Stones in His Pockets*, playbill. New Ambassadors Theatre, 2000.
- In 1983, together with four Belfast actresses, Jones formed the Charabanc Theatre Company, whose members wrote, produced, and performed their own works. Jones went on to form DubbelJoint production in 1991, which produced *Stones in His Pocket*, opening August 7, 1996 at Amharclann na Carraige (The Rock Theatre). The play was revived at the Lyric Theatre, Belfast on June 3, 1999, and won the 1999 Irish Times/ESB Irish Theatre Award for Best Production.
8. Marie Jones (b. 1951). *Stones in His Pockets*. New York: Applause Books, 2001.
9. Marie Jones (b. 1951). *A Night in November*. Dublin: New Island Books, 1995.
- The play's plot involves a Protestant man who attends a World Cup soccer match between Northern Ireland and the Republic of Ireland and leads to a reevaluation of his political identity. Jones's company DubbelJoint productions debuted this play on August 8, 1994.
10. Gary Mitchell (b. 1965). *Tearing the Loom* and *In a Little World of Our Own*. London: Nick Hern, 1998.
- Mitchell wrote his first play in 1991 and since then has authored over thirty scripts for radio, stage, and film. As a Protestant playwright in Northern Ireland, Mitchell's work has often been the focus of controversy. In November 2005, he was forced out of his home in the Belfast suburb of Rathcoole after it was attacked by loyalist paramilitaries. He and his family remain in hiding somewhere in Northern Ireland.
11. Gary Mitchell (b. 1965). *The Force of Change*. London: Nick Hern, 2000. *Force of Change* was first performed at the Royal Court Theatre, London on April 6, 2000.
12. Gary Mitchell (b. 1965). *As the Beast Sleeps*. London: Nick Hern, 2001.
- First performed at the Abbey Theatre, June 10, 1998, Mitchell's play was also filmed and broadcast on BBC Two February 3, 2002.
13. Gary Mitchell (b. 1965). *Loyal Women*. London: Nick Hern, 2003.
- Mitchell's plot focusing on a Belfast wife and mother, whose loyalties are also tied to the Ulster Defence Association. The play opened at the Royal Court Theatre on November 11, 2003.

## Case 24

1. Graham Reid (b. 1945). *The Closed Door*. Dublin: Co-op Books, 1980.

Born in a Protestant neighborhood of Belfast, many of Reid's plays are concerned with the violence between protestants and Catholics in northern Ireland. *Closed Door* premiered at the Peacock Theatre on April 24, 1980.

2. Graham Reid (b. 1945). *Remembrance*. London: Faber and Faber, 1989.

Graham Reid's best known play, *Remembrance* is about a romance between a protestant widower and a Catholic widow in a modern revision of Romeo and Juliet.

3. Christina Reid (b. 1942). *Joyriders & Tea in a China Cup*. London: Methuen, 1987.

Debuting on November 9, 1983 at the Lyric Theatre Belfast, *Tea in a China Cup* was an immediate success. Reid's play introduces three generations of Protestant working-class women in a community of Orangemen (members of Ulster Protestant Orange Societies). Set in 1972, the play is constructed of episodic scenes and flash-backs from one woman's memories.

4. Christina Reid (b. 1942). *The Belle of the Belfast City*.

*Did you Hear the One about the Irishman?* London: Methuen Drama, 1989.

Although the author left Belfast for London in 1987, she continued to produce many of her plays in Ireland. *The Belle of the Belfast City* premiered at the Lyric Theatre Belfast on May 3, 1989. The plot reunites three generations of a northern Irish family during the week of an anti-Anglo-Irish Agreement rally.

## Case 24

1. Wilson John Haire (b. 1932). *Bloom of the Diamond Stone*. London: Pluto Press, 1979.  
Haire's first play *The C'lockin' Hen*, was staged in 1968 by the Unity Theatre in London. His third play, *Bloom of the Diamond Stone*, is an Ulster love story set in the summer of 1972. The play opened on October 9, 1973 at the Abbey Theatre.
2. Martin Lynch (b. 1950). *The Interrogation of Ambrose Fogarty* and *Castles in the Air*. Belfast: Lagan Press, 2003.  
Lynch's first success came from *Interrogation*, which debuted at the Lyric Theatre Belfast on January 27, 1982. Ambrose Fogarty is a Belfast father, being interrogated by the Royal Ulster Constabulary who hope to him to confess to armed robbery. We witness the verbal and physical torture standard at that time.
3. Martin Lynch (b. 1950). *Dockers*. [Belfast]: Farset Co-operative Press, 1982.
4. Martin Lynch (b. 1950). *Lay' Up Your Ends*. [Belfast: Charabanc Theatre Company, 1983].  
Co-written with the members of the Charabanc Theatre Company, *Lay' Up Your Ends* focuses on the Belfast millworkers's strike in 1911. The play opened on May 15, 1983 at the Arts Theatre, Belfast.

### Case 24

1. Ron Hutchinson (b. 1946). *Says I, Says He*. [Newark, Del.]: Proscenium Press, 1980.  
Born in County Antrim, Hutchinson currently lives and works in California. In 1977, one of his earliest plays *Say I, Says He* was produced at the Crucible Theatre in Sheffield before moving to London and then, New York.
2. Ron Hutchinson (b. 1946). *Rat in the Skull*. Revised edition. London; New York: Methuen, in association with the Royal Court Theatre, 1985.  
Hutchinson is best known for *Rat in the Skull*, a drama about an IRA member confronted by a Royal Ulster Constabulary in a London police station. The play opened at the Royal Court in London on August 31, 1984.
3. Ron Hutchinson (b. 1946). *Burning Issues*. London: Faber and Faber, 2000.
5. Ron Hutchinson (b. 1946). *Head / Case*. London: Oberon Books, 2005.  
Tracey and Julia, both suffering from brain damage, try to communicate in Hutchinson's most recent play, produced by the Royal Shakespeare Theatre and Belgrade Theatre in fall of 2004.

## Case 25

1. Paul Mercier (b. 1958). *Down the Line*. London:

Methuen, 2000.

In 1984, Mercier founded the Passion Machine Theatre Company to stage new plays by emerging playwrights. Roddy Doyle's *War* also in this exhibition was published by Passion Machine. *Down the Line* was commissioned by the Abbey Theatre and staged at the Peacock Theatre in 2000.

2. Eugene O'Brien (b. 1967). *Eden*. London: Methuen, 2001.

O'Brien is best known for his play *Eden*, which opened on January 24, 2001 at the Peacock Theatre and transferred to the larger Abbey Theatre main stage. Set in the Irish midlands, the play explores the failing relationship between a husband and wife.

3. Eugene O'Brien (b. 1967). *Eden*, playbill. New York: Irish Repertory Theatre, 2003.

3. Eugene O'Brien (b. 1967). *Savoy*. London: Methuen, 2004.

*Savoy* takes place on the closing night in 1994 at the Savoy Cinema in Llenderry. The play was produced by the Abbey Theatre and opened on the Peacock stage on May 17, 2004.

4. Neil Donnelly (b. 1946). *Upstarts*. Dublin: Co-op Books, 1980.

Written with unusual sympathy for the changing role of police officers in the Irish midlands, Donnelly's *Upstarts* opened at the Peacock Theatre on August 7, 1980. The playwright went on to win the Harvey's Award in 1982, the Writer-in-Residence fellowship for Mayo county Council in 1993 and Writer in Association with the Abbey Theatre in 1994.

5. Enda Walsh (b. 1967). *Disco Pigs and Sucking Dublin: Two Plays*. London: Nick Hern Books, 1998.  
In 1994, Walsh moved to Cork and joined the Corcadourca Theatre Company. The Company's production of *Disco Pigs* two years later was a turning point for the playwright. The play premiered at Triskel Arts Centre in Cork, moved to the Edinburgh Fringe Festival, then Dublin, and finally London Bush Theatre, where it won the prestigious Stewart Parker (1997).
6. Enda Walsh (b. 1967). *Bedbound & Misterman*. London: Nick Hern, 2001.  
A *New York Times* reviewer wrote that *Bedbound* "dense, pullulating texture takes over your mind so completely that you find yourself thinking in [its] rhythms" after you leave the theater." Walsh's play was originally produced by the Dublin Theatre Festival and opened at The New Theatre on October 5, 2000.
7. Enda Walsh (b. 1967). *Triptych*, playbill. New York: The Irish Repertory Theatre, 2004.
8. Conall Morrison (b. 1966). *Hard to Believe*. In *Far from the Land: New Irish Plays*. London: Methuen Drama, 1998.  
Morrison's most successful play to date is *Hard to Believe*, which was commissioned by the Bickerstaffe Theatre Company and the Cultures of Ireland Group, and opened at the Cleere's Theatre, Kilkenny, on March 21, 1995. Also known for his contemporary re-stagings of classical text, Morrison's rendition of Verdi's *La Traviata* opened at the London Coliseum on September 27, 2006.

Max Beerbohm (1872–1956)

*Caricature of Oscar Wilde and John Toole,  
Garrick Club '93.*

Pen and ink, watercolor, 1898

This drawing was made the year humorist Max Beerbohm joined the staff of the *Saturday Review* as drama critic. One of his chief targets of satire was playwright Oscar Wilde, this time seen with the comic actor John Toole.

J. Harlin O'Connell Collection, Department of Rare Books and Special Collections.

Max Beerbohm (1872–1956)

*Caricature of W. B. Yeats and Edward Martyn  
"Celtades Ambo"*

Pen and ink drawing, 1899

Together with Lady Gregory, Yeats and Martyn founded the Irish Literary Theatre in 1897. However, Martyn disagreed with Yeats's vision for a national theater and broke with him in 1906 to establish the Theatre of Ireland with George Russell (Æ) and Padraic Colum.

Robert H. Taylor Collection, Department of Rare Books and Special Collections.

*Rallying Songs*, no. 3

Dublin: The Art-Depot, [ca. 1917–1918]

This rare broadsheet contains lyrics by Sean O'Casey (Seán Ó Cathasaith), as well as those of Peadar Kearney (Peadar Ó Cearnaigh), Maeve Cavanagh, Countess Constance Markievicz (Caonstanc de Markievicz), Joseph Crofts, and others. O'Casey's "The Bonny Bunch of Roses O!" is a variation on the British ballad published by J. Harkness between 1840 and 1866.

Dion Boucicault (1820–1890)

*Arrah-na-Pogue!* [*Arrah of the Kiss*]

Birmingham: Theatre Royal, 1965

*Arrah-na-Pogue* takes place over 48 hours during the Irish rebellion of 1798. After the play was first performed at the Theatre Royal, Dublin, on November 7, 1864, Boucicault rewrote it, simplifying the plot and inserting a dramatic scene in which his character, Shaun the Post, must climb an enormous ivy-covered tower wall. The first English production opened at the Princess's Theatre, London, on March 22, 1865, and ran for 164 nights.

Dion Boucicault (1820–1890)

*The Corsican Brothers*

London: Sadler's Wells, 1859

*The Corsican Brothers; or, The Fatal Duel* was adapted from Alexandre Dumas's *Les frères corses* (1844). Boucicault's adaptation was first staged on February 24, 1852, at the Princess's Theatre, London.

Dion Boucicault (1820–1890)

*London Assurance*

London: Theatre Royal, Hay-Market, 1847

Actor and playwright Dion Boucicault was the author of approximately 150 original plays, adaptations, and translations. Boucicault achieved his first theatrical success with *London Assurance*, originally titled *Out of Town*. The play was first performed by Charles Mathews and Madame Vestris's company at the Theatre Royal, London, in 1841.

Dion Boucicault (1820–1890)  
Playbill for *The Long Strike*  
London: Lyceum Theatre, ca. 1866

*The Long Strike; or The Working Men of Manchester* is Boucicault's adaptation of Elizabeth Gaskell's *Mary Barton: Tale of a Manchester Life* (1848). The play includes a scene in which a telegraph is used to announce the discovery of a missing witness.

David Levine (b. 1926)  
Caricatures of Sean O'Casey, Lady Gregory,  
Oscar Wilde, George Bernard Shaw, W. B. Yeats, and  
Samuel Beckett  
Pen and ink drawings, 1997  
Courtesy of Leonard L. Milberg

Samuel Lover (1797–1868)

*Rory O'More*

Dublin: Theatre Royal, 1838

Rory (Roger) O'Moore (1620?–1655), King of Laois, was one of the principal organizers of the Irish Rebellion of 1641. Lover wrote a popular ballad about the hero, which ends:

*Then Rory, the rogue, stole his arm round her neck  
So soft and so white, without freckle or speck,  
And he look'd in her eyes that were beaming with light  
And he kiss'd her sweet lips;—don't you think he was right?  
"Now Rory, leave off, sir; you'll hug me no more,  
That's eight times to-day you have kiss'd me before."  
"Then here goes another," says he, "to make sure  
For there's luck in odd numbers," says Rory O'More.*

*The Mirror of Ireland*

Dublin: National Library of Ireland, 2005

In 2005 the National Library of Ireland mounted an exhibition celebrating the centenary of the Abbey Theatre and featuring materials from its Abbey Theatre Photographic Collection.

James Robinson Planché (1794–1880)

*The Brigand*

Dublin: Theatre Royal, 1839

This melodrama opened at the Drury Lane Theatre, London, in 1829 and toured successfully for many years.

Frederick Reynolds (1764–1841)

*The Will*

Dublin: Theatre Royal, 1821

Reynolds was the author of more than 100 plays, including this comedy, which was first performed at the Drury Lane Theatre, London, in 1794.

Spy (Leslie Ward, 1851–1922)

“Portrait of Dion Boucicault” in *Vanity Fair*, 1882

Lithograph

From 1868 to 1914, *Vanity Fair* magazine was published weekly for the stated purpose of exposing contemporary vanities and those responsible for them. Each issue contained an original lithographic caricature of a popular figure of the day. Many were by Sir Leslie Ward, working under the pseudonym Spy.

John Millington Synge (1871–1909)

*The Playboy of the Western World*

Dublin: Abbey Theatre, [1980?]

This poster is signed by its designer, Alan Barlow, and has autographs by the play's director, Vincent Dowling, and several of the actors.

John Millington Synge (1871–1909)

*The Playboy of the Western World*

Galway: Druid Theatre, 2004

A stranger, Christy Mahon, stumbles into an isolated community in County Mayo and claims to have killed his father. He quickly becomes a local hero, attracting the attention of all the women, especially Pegeen Mike, the publican's daughter. Even though she is engaged to another man, Pegeen and Christy declare their love for each other. When it is discovered that his father is not dead, the mood changes abruptly.

*DruidSynge: The Plays of John Millington Synge*

Galway: Druid Theatre, 2006

A marathon one-day presentation of all six plays by Synge was developed by the Druid Theatre, Galway, and premiered at the Galway Arts Festival in July 2005. *DruidSynge* toured Dublin, Edinburgh, and Inis Meáin, where it was performed at the Dun Conchubhair Iron Age fort, Synge's artistic and spiritual home. In 2006 the production moved to Minneapolis, where it opened the new Guthrie Theater, and then spent two weeks in New York City. The production continues to tour.

Frank McMahon (b. 1926)

*Borstal Boy*

New York: Lyceum Theatre, 1970

This production, based on Brendan Behan's autobiographical book, was adapted for the stage by Frank McMahon and directed by Tomas MacAnna. It was first performed at the Abbey Theatre in 1967 and opened at the Lyceum Theatre, New York, on March 31, 1970. This is a digital reproduction of the original poster designed by LeRoy Neiman.

**Abbey Theatre poster**

Dublin: Abbey Theatre, 1916

A poster for the 1916 Easter Week performance of *Kathleen ni Houlihan* and *The Mineral Workers* with a change of program on April 25, 1916, when the advertised performance was canceled due to the Easter Rising.  
Courtesy of Leonard L. Milberg.

**William Butler Yeats's signed application to the  
Incorporated Stage Society, 1904.**

Yeats's application was proposed by the British heiress Annie Elizabeth Fredericka Horniman (1860–1937). Horniman first met Yeats in 1894, when she was financing a season of plays at the Avenue Theatre, London, that included plays by Yeats and George Bernard Shaw. Her belief in Yeats's work led her in 1904 to purchase a building for the Irish National Theatre, to underwrite the Abbey Theatre's first seasons, and to design costumes for several productions.

Courtesy of Paul B. Muldoon.

Marina Carr (b. 1964)

*The Mai*

Princeton: McCarter Theatre, 1996

*The Mai* premiered on October 5, 1994, at the Abbey Theatre, Dublin, and won the award for Best New Play at the Dublin Theatre Festival. The Abbey revived the play in 1995 and named Carr writer in residence for the year.

Gift of McCarter Theatre.

Marina Carr (b. 1964)

*Portia Coughlan*

Princeton: McCarter Theatre, 1999

Carr is from County Offaly, and the Irish Midlands feature prominently in the landscape and language of her work. *Portia Coughlan* was commissioned by the National Maternity Hospital to celebrate its centenary and was first performed at the Abbey Theatre on March 30, 1996.

Gift of McCarter Theatre.

Brian Friel (b. 1929)

*Dancing at Lughnasa*

New York: Plymouth Theatre, 1991

*Dancing at Lughnasa* opens with a monologue by Michael, son of the youngest of the five unmarried Mundy sisters, who raised him in their home in rural Ireland. Michael reminisces about the summer of 1936, when he was seven years old, and the sisters got their first radio.

Brian Friel (b. 1929)

*The Home Place*

London: Comedy Theatre, 2005

In Brian Friel's most recent play, *The Home Place*, time is running out for a nineteenth-century Anglo-Irish landlord in Ballybeg, County Donegal. The politics of Home Rule are creeping up on the landowners, and the consequences are allowed to reverberate in the music of the drama and the humanity of the characters.

Brian Friel (b. 1929)

*Making History*

[Derry]: Field Day Theatre Company, 1988

Field Day Theatre Company was established in 1980 by actor Stephen Rea and playwright Brian Friel. The company continues to present live theater and also publishes works of politics, poetry, and literature. Due out in 2006 is a series of monographs featuring Irish composers, and next year, Field Day hopes to release *Fili: Eighteenth- and Nineteenth-Century Verse in Irish*.

Brian Friel (b. 1929)

*Translations*

New York: Plymouth Theatre, 1995

In 1833, in northwestern Donegal, British Army cartographers charged with surveying Ireland and translating all Irish place-names into English encounter the master and students of a hedge school, an illegal school for Catholics where lessons were taught in Gaelic.

Des Keogh (b. 1936)

*The Love-Hungry Farmer*

New York: The Irish Repertory Theatre, 2003

Irish actor Des Keogh adapted the humorous writings of John B. Keane into a one-man show entitled *The Love-Hungry Farmer*. Keogh plays the character John Bosco McLane, a man in his late 50s who is desperate for female companionship. The comedy was first performed at the Irish Repertory Theatre in New York City, honoring Keane who died the previous year.

John B. Keane (1928–2002)

*Sharon's Grave*

Galway: Druid Theatre, 2003

*Sharon's Grave* was originally produced by the Southern Theatre Group in Father Matthew Hall, Cork, on February 1, 1960. Revived by the Druid Theatre, it was presented at the Dublin Theatre Festival in 2003 with a cast that included Catherine Walsh, Tom Hickey, David Herlihy, Frankie Mc Cafferty, Tom Vaughan Lawlor and Michael Fitzgerald.

John B. Keane (1928–2002)

*Sive*

Ennis: Druid Theatre, 2002

Keane wrote 19 plays and 32 works of prose and poetry. *Sive* was his first play, performed in 1959 at Walsh's Ballroom, Listowel, County Kerry. The play was revived by the Druid Theatre in 2002 to honor the playwright at his death. Set in a remote area of North Kerry, *Sive* tells the story of a scheming matchmaker who plans a marriage between a beautiful, young girl and an old man.

Brian Friel (b. 1929)

*Wonderful Tennessee*

New York: Plymouth Theatre, 1993

Set on a Donegal pier in the present, *Wonderful Tennessee* tells the story of a stalled birthday outing for three middle-class couples. Each couple, saddled with a disappointing marriage and/or career, wants to visit an island whose Gaelic name means "Island of Mystery" and is known as a destination for people who want to be cured.

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Hugh Leonard (b. 1926)

*Da*

New York: The Irish Repertory Theatre, 1996

Leonard's plays *Madigan's Lock* and *The Patrick Pearse Motel* were both presented by the Olney Theatre in Olney, Maryland before Leonard offered to premiere his new play *Da* at the theater on August 7, 1973. *Da* went on to become the first Irish play to win a Tony Award and a 1988 film with Barnard Hughes re-creating his award-winning performance.

Frank McGuinness (b. 1953)

*Someone Who'll Watch over Me*

New York: Booth Theatre, 1992

The play is set in a dank basement cell in Beirut, where three characters are held hostage. In the original 1992 London cast were Stephen Rea as an Irish journalist, Alex McCowen as an English schoolteacher, and Hugh Quarshie as an American doctor.

Tom Murphy (b. 1935)

*The Plays of Tom Murphy*, playbill

Dublin: Abbey Theatre, 2001

Tom Murphy was honored by the Abbey Theatre in 2001 with a retrospective season of six of his plays, including *The Morning After Optimism*, *The Gigli Concert*, *Famine*, *A Whistle in the Dark*, *Bailegangaire*, and *Sanctuary Lamp*.

Sebastian Barry (b. 1955)

*Boss Grady's Boys*

Limerick: Belltable Arts Centre, 1988?

Barry's play about two farm workers on the Cork-Kerry border, who still dream life in the Wild West, was first presented at the Abbey Theatre on August 22, 1988

Tom Paulin (b. 1949)

*The Riot Act*

Derry: Field Day Theatre Company, 1984

*Riot Act* premiered on September 19, 1984 at the Guildhall, Derry, by the Field Day Theatre Company. It was directed by Stephen Rea and performed by Joseph Crilly as Haemon, Nuala Hayes as Eurydice, Des McAleer as Teiresias, Veronica Quilligan as Antigone, Stephen Rea as Creon, and Hilary Reynolds as Ismene.

Sean O'Casey (1880–1964)

*The Plough and the Stars*

Bath: Theatre Royal, no date

Gift of J. Howard Woolmer

**Posters**

1. Brian Friel (b. 1929). *The Communication Cord*. Newry: Field Day Theatre Company, 1982.
2. Brian Friel (b. 1929). *The Home Place*. Dublin: Gate Theatre, 2005.
3. Brian Friel (b. 1929). *Wonderful Tennessee*. Princeton: McCarter Theatre, 1995. Gift of McCarter Theatre.
4. John B. Keane (1928-2002). *Sive*. Galway: Druid Theatre, 2003.
5. Thomas Kilroy (b. 1934). *Double Cross*. London: Field Day Theatre Company at Royal Court Theatre, 1986.
6. Thomas Kilroy (b. 1934). *The Madame MacAdam Travelling Theatre*. Derry: Field Day Theatre Company, 1991.
7. Frank McGuinness (b. 1953). *Uncle Vanya*. Dublin: Field Day Theatre Company, 1995.
8. Christian O'Reilly. *The Good Father*. Galway: Druid Theatre at Town Hall Theatre, 2002.
9. Stewart Parker (1941–1988). *Northern Star*. Belfast: Field Day Theatre Company, 1998.
10. Stewart Parker (1941–1988). *Pentecost*. Armagh: Field Day Theatre Company, 1987.
11. J. M. Synge (1871–1909). *DruidSynge: The Well of the Saints. The Tinker's Wedding*. Galway: Druid Theatre, 2004.
12. Vincent Woods (b. 1960). *At the Black Pigs Dyke*. Manorhamilton: Glens Centre, 2006.



