

The Abbey Theatre: The Years of Synge, 1905-1909 (The Modern Irish

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COVER COMING SOON

The Abbey Theatre The Years Of Synge 1905 1909

Robert Goode Hogan, Dr. James Kilroy

The Abbey Theatre The Years Of Synge 1905 1909:

The Abbey Theatre Robert Goode Hogan, Robert Hogan, James Kilroy, 1978 *The Abbey Theatre* Robert Hogan, 1978

The Abbey Theatre, 1899-1999 Robert Welch, 2003 A century ago this year productions of W B Yeats's *The Countess Cathleen* and Edward Martyn's *The Heather Field* launched what was to become Ireland's National Theatre named after its home on Abbey Street Dublin This is the first history of the Abbey Theatre to set the plays and the personalities in their historical and political context and to describe the theatre's artistic development The Modern Irish Drama: The Abbey Theatre: the years of Synge, 1905-1909 Robert Goode Hogan, Dr. James Kilroy, 1975 Fathers and Sons at the Abbey Theatre (1904-1938) Fabio Luppi, 2018-03-15 *Fathers and Sons at the Abbey Theatre* demonstrates how the literary archetype of the clash between fathers and sons and the subsequent depiction of anti oedipal figures become a major concern for the playwrights writing in a specific and crucial moment of Irish history 1904 1938 The father can be conceived both as a historical political metaphor as well as a real father in a specific historical and social context The classical models employed as theoretical tools to nuance the argument Laius and Oedipus Ulysses and Telemachus Aeneas and Anchises Priam and Hector Hector and Astyanax are challenged by the Christian example of Abraham and Isaac subversively adjusted by Yeats to provide a tragic reading of post colonial Ireland All of these pairings provide archetypes for the understanding of complex personal and familial dynamics The book takes into consideration not only the most famous figures of the Irish National Theatre as W B Yeats J M Synge Augusta Gregory and Sean O Casey but also overlooked authors such as T C Murray Padraic Colum Paul Vincent Carroll Lennox Robinson Denis Johnston George Shiels St John Ervine Teresa Deevy Many commentators have written about the playwrights of the Abbey Theatre mainly focusing on politics social classes Irish identity cultural issues and linguistic aspects no thorough analysis of the clash between generations has been published so far Those who have tackled the issue have devoted their attention to a single author or to a single aspect this study aims to demonstrate that the repeated occurrence of anti oedipal figures and of the archetype of the clash between fathers and sons a clear manifestation of the need of emancipation from oppressive authorities and of change in Irish society must be read as a common phenomenon and as a shared concern The book is written for people interested in Irish studies post colonial studies and theatre studies The Irish Play on the New York Stage, 1874-1966 John P. Harrington, 2021-11-21 Over the years American especially New York audiences have evolved a consistent set of expectations for the Irish play Traditionally the term implied a specific subject matter invariably rural and Catholic and embodied a reductive notion of Irish drama and society This view continues to influence the types of Irish drama produced in the United States today By examining seven different opening nights in New York theaters over the course of the last century John Harrington considers the reception of Irish drama on the American stage and explores the complex interplay between drama and audience expectations All of these productions provoked some form of public disagreement when they were first staged in New York ranging from the

confrontation between Shaw and the Society for the Suppression of Vice to the intellectual outcry provoked by billing *Waiting for Godot* as the laugh sensation of two continents The inaugural volume in the series *Irish Literature History and Culture* The Irish Play on the New York Stage explores the New York premieres of *The Shaughraun* 1874 *Mrs Warren's Profession* 1905 *The Playboy of the Western World* 1911 *Exiles* 1925 *Within the Gates* 1934 *Waiting for Godot* 1956 and *Philadelphia Here I Come* 1966

The Influence of Oscar Wilde on W.B. Yeats Noreen Doody, 2018-08-07 This book asserts that Oscar Wilde 1854 1900 was a major precursor of W B Yeats 1865 1939 and shows how Wilde's image and intellect set in train a powerful influence within Yeats's creative imagination that remained active throughout the poet's life The intellectual concepts metaphysical speculations and artistic symbols and images which Yeats appropriated from Wilde changed the poet's perspective and informed the imaginative system of beliefs that Yeats formulated as the basis of his dramatic and poetic work

Section One Influence and Identity 1888 1895 explores the personal relationship of these two writers their nationality and historical context as factors in influence Section Two Mask and Image 1888 1917 traces the creative process leading to Yeats's construction of the antithetical mask and his ideas on image in relation to the role of Wilde as his precursor Finally *Salom* Symbolism Dance and Theories of Being 1891 1939 concentrates on the immense influence that Wilde's symbolist play *Salom* wrought on Yeats's imaginative work and creative sensibility

The Irish Dramatic Revival 1899-1939 Anthony Roche, 2015-02-26 The Irish Dramatic Revival was to radically redefine Irish theatre and see the birth of Ireland's national theatre the Abbey in 1904 From a consideration of such influential precursors as Boucicault and Wilde Anthony Roche goes on to examine the role of Yeats as both founder and playwright the one who set the agenda until his death in 1939 Each of the major playwrights of the movement refashioned that agenda to suit their own very different dramaturgies Roche explores Synge's experimentation in the creation of a new national drama and considers Lady Gregory not only as a co-founder and director of the Abbey Theatre but also as a significant playwright A chapter on Shaw outlines his important intervention in the Revival O'Casey's four ground-breaking Dublin plays receive detailed consideration as does the new Irish modernism that followed in the 1930s and which also witnessed the founding of the Gate Theatre in Dublin The Companion also features interviews and essays by leading theatre scholars and practitioners Paige Reynolds P J Mathews and Conor McPherson who provide further critical perspectives on this period of radical change in modern Irish theatre

Alexander's Bridge Willa Cather, 2007-01-01 Engineer Bartley Alexander appears to have a happy life in Boston with a successful career and a beautiful wife He has been commissioned to design the Moorlock Bridge in Canada the most important project of his career With the onset of middle age however he grows increasingly restless and discontented so much so that while in London he recklessly reignites a love affair with the sweetheart of his youth the Irish actress Hilda Borgoyne Although the tryst allows Alexander to recapture an element that has been missing from his pedestrian life the relationship torments his sense of morality and eventually proves disastrous Alexander's Bridge explores the demands of Gilded Age society on the individual as

well as the capacity of the individual to violate his own standards of integrity This Willa Cather Scholarly Edition provides an illuminating new framework for Cather's debut novel The novel is edited according to standards set by the Committee for Scholarly Editions of the Modern Language Association and presents the full range of biographical historical and textual information now available complete with illustrations and maps *Hegemony and Fantasy in Irish Drama, 1899-1949* P. Murphy, 2015-12-04 *Hegemony and Fantasy in Irish Drama 1899-1949* offers a theoretically innovative reconsideration of drama produced in the Irish Renaissance as well as an engagement with non canonical drama in the under researched period 1926-1949 **Heroic Revivals from Carlyle to Yeats** Geraldine Higgins, 2012-08-16 This book reassesses the cultural and political dimensions of the Irish Revival's heroic ideal and explores its implications for the construction of Irish modernity By foregrounding the heroic ideal it shows how the cultural landscape carved out by these writers is far from homogenous

The Prose Literature of the Gaelic Revival, 1881-1921 Philip O'Leary, 2011-12-31 The Gaelic Revival has long fascinated scholars of political history nationalism literature and theater history yet studies of the period have neglected a significant dimension of Ireland's evolution into nationhood the cultural crusades mounted by those who believed in the centrality of the Irish language to the emergent Irish state This book attempts to remedy that deficiency and to present the lively debates within the language movement in their full complexity citing documents such as editorials columns speeches letters and literary works that were influential at the time but all too often were published only in Irish or were difficult to access Cautiously employing the terms nativist and progressive for the turnings inward and toward the European continent manifested in different authors this study examines the strengths and weaknesses of contrasting positions on the major issues confronting the language movement Moving from the early collecting or retelling of folklore through the search for heroes in early Irish history to the reworking of ancient Irish literary materials by retelling it in modern vernacular Irish O'Leary addresses the many debates and questions concerning Irish writing of the period His study is a model for inquiries into the kind of linguistic literary movement that arises during intense nationalism *Michele Esposito* Jeremy Dibble, 2010

Modern Drama and the Rhetoric of Theater W. B. Worthen, 2015-02-14 The history of drama is typically viewed as a series of inert styles Tracing British and American stage drama from the 1880s onward W B Worthen instead sees drama as the interplay of text stage production and audience How are audiences manipulated What makes drama meaningful Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a Yeats or these two from a Brecht Where realistic theater relies on the natural qualities of the stage scene poetic theater uses the poet's word the text to control performance Modern political theater by contrast openly places the audience at the center of its rhetorical designs and the drama of the postwar period is shown to develop a range of post-Brechtian practices that make the audience the subject of the play Worthen's book deserves the attention of any literary critic or serious theatergoer interested in the relationship between modern drama and the spectator **Irish Writers and Politics** Okifumi Komesu, Masaru Sekine, 1990-01-01 Irish Writers

and Politics R explores a variety of responses the essays in this collection the third in the IASAIL Japan series dealing with Irish writers past and present such as Swift Burke Ferguson Yeats Lady Gregory Joyce Shaw O Casey Stewart Parker and Desmond Egan as well as Northern Irish poets and playwrights CONTENTS INTRODUCTION Masaru Sekine ENGLISH READERS THREE HISTORICAL MOMENTS Vivian Mercier SWIFT ANATOMY OF AN ANTI COLONIALIST A Norman Jeffares EDMOND BURKE A VOICE CRYING IN THE WILDERNESS Lorna Reynolds THE ENIGMA OF SAMUEL FERGUSON Maurice Harmon W B YEATS POLITICS AND HISTORY Donna Gerstenberger ASCENDENCY NATIONALISM FEMINIST NATIONALISM AND STAGECRAFT IN LADY GREGORY S REVISION OF R KINCORA Maureen S G Hawkins THE FIFTH BELL RACE AND CLASS IN YEATS S POLITICAL THOUGHT John S Kelly JAMES JOYCE AND POLITICS Heather Cook Callow SAINT JOAN Declan Kiberd THE MIGHT OF DESIGN IN R THE PLOUGH AND THE STARS Christopher Murray THE WILL TO FREEDOM POLITICS AND PLAY IN THE THEATRE OF STEWART PARKER Elmer Andrews TOO LITTLE PEACE THE POLITICAL POETRY OF DESMOND EGAN Brian Arkins WHO WE ARE PROTESTANTS AND POETRY IN THE NORTH OF IRELAND David Burleigh THEATRE WITH ITS SLEEVES ROLLED UP Emelie Fitzgibbon NOTES NOTES ON CONTRIBUTORS INDEX R Irish Literary Studies Series No 36 [A New History of Ireland: Ireland under the Union, II, 1870-1921](#) Daibhi O. Croinin, William Edward Vaughan, 2005 **A New History of Ireland** Theodore William Moody, Francis X. Martin, Francis John Byrne, 1976 A New History of Ireland in nine volumes provides a comprehensive new synthesis of modern scholarship on every aspect of Irish history and prehistory from the earliest geological and archaeological evidence through the middleages down to the present day Back cover *A New History of Ireland, Volume VI* W. E. Vaughan, 2010-04-01 A New History of Ireland is the largest scholarly project in modern Irish history In 9 volumes it provides a comprehensive new synthesis of modern scholarship on every aspect of Irish history and prehistory from the earliest geological and archaeological evidence through the Middle Ages down to the present day Volume VI opens with a character study of the period followed by ten chapters of narrative history and a study of Ireland in 1914 It includes further chapters on the economy literature the Irish language music arts education administration and the public service and emigration *A History of Irish Working-Class Writing* Michael Pierse, 2018 Michael Pierse is Lecturer in Irish literature at Queen s University Belfast His research mainly explores the writing and cultural production of Irish working class life Over recent years this work has expanded into new multidisciplinary themes and international contexts including the study of festivals digital methodologies in public humanities and theatre as research practices Michael has contributed to a range of national and international publications is the author of *Writing Ireland s Working Class Dublin after O Casey* 2011 and has been awarded several Arts and Humanities Research Council awards and the Vice Chancellor s Award at Queen s **Gender, Performance, and Authorship at the Abbey Theatre** Elizabeth Brewer Redwine, 2021 A study of the Abbey Theatre looking specifically at relationships between W B Yeats and J M Synge and the women who performed their works

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